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Loss Representation in *The Memory Police* of Yoko Ogawa

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Dedication

This work is dedicated to my parents for their undeniable presence in my life and support given, then, my close friends and some of my classmates who inspired and strengthened my mind in keeping the cadence of efforts in order to finish my creation.

My sincere thanks to all of you

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Abstract

Since the dawn of time, Loss had, and still has; a tight relationship with mankind in all its aspects in creating a new beginning or an ultimate ending. Thus, this research has for a purpose, the examination of this complex concept and its treatment by mankind. Through this work, readers will enrich their knowledge about loss, gets some personal liaisons with it and even apply it in their respective lives. Central to this investigation, Yoko Ogawa's *The Memory Police*, a dystopian, psychological fiction, that immerses readers in a world marked by uncertainty, mystery, and disappearances, was chosen for the development of loss since it tackles strongly its energy throughout the whole story with the incalculable number of losses that took place in her created reality. It is hypothesized that the Memory Police may symbolize the relentless progression of time and its impact on memory, authoritarian regimes' erasure of identities, or the collective trauma leading to a 'suicide of identity.' The profound understanding of loss by reflecting on personal experiences and fears is enriched by references to cultural and artistic works like James Leyland Kirby's *Everywhere at the End of Time*, Akiyuki Nosaka's *Grave of the Fireflies*, and Ogawa's *The Memory Police*. These works collectively highlight the pain of memory loss, the devastation of war, and the existential dread of being forgotten. The research shows that loss, as a nemesis of mankind, is an omniscient entity that takes control of the string of life throughout space and time, and its negative consideration should not be accepted due to its importance in keeping the balance of creation and destruction intact. Eventually, this dissertation contributes to the academic discourse on loss by fostering a deeper empathy for the human condition. It underscores the significance of addressing loss with compassion and understanding.

Key Words: Loss, Memory, Identity, Trauma.

Resumé

Depuis la nuit des temps, la perte gardait, et garde toujours, une proche relation avec l'humanité dans tous ses aspects sur la création d'un nouvel commencement ou d'une fin ultime. De ce fait, ce travail a pour objectif d'examiner ce concept complexe et son traitement par l'humanité. A travers ce travail, les lecteurs vont enrichir leurs connaissances sur la perte, avoir des liaisons personnelles avec celle-ci et l'appliqué même dans leur vie respective. Central dans cette investigation, *Cristallisation secrète* de l'autrice Yoko Ogawa, roman dystopique et psychologique qui émerge les lecteurs dans un monde marqué par incertitude, mystère et disparitions, a été choisi pour le développement de la perte dû au fait que ça tacle fortement son Energy à travers tout son histoire avec le nombre incalculable de pertes qu'ont pris place dans sa réalité crée. Il est émis l'hypothèse que la police de la mémoire peut symboliser l'implacable progression du temps et son impact sur la mémoire, l'effacement de l'identité par les régimes autoritaire ou un trauma collectif menant au 'suicide de l'identité.' La compréhension profonde de la perte en reflétant sur les expériences et peurs personnel, est enrichi par des références a des travaux culturels et artistiques comme *Everywhere at the End of Time* de James Leyland Kirby, *Le tombeau des Lucioles* de Akiyuki Nosaka et *Cristallisation Secrète* d'Ogawa. Ses travaux se concentrent sur la douleur de la perte de mémoire, la dévastation des guerres et la peur existentielle d'être oublié. Cette recherche montre que la perte, comme ennemi juré de l'humanité, est une entité omnisciente qui prends contrôle du fil de la vie a travers l'espace-temps et que la considération négative de cette dernière doit être rejeté dû a l'importance de garder la balance de la création et destruction intacte. Eventuellement, cette dissertation contribue au discours académique sur la perte en favorisant une empathie profonde sur la condition humaine. Elle souligne sur la signification d'adresser la perte avec compassion et compréhension.

Mots Clé : Perte, Mémoire, Identité, Traumatisme.

Table of Contents

Dedication	0
Acknowledgment	0
Abstract	0
Resumé	1
Table of Contents	2
I. General Introduction	1
II. Chapter 1: The Concept of Loss and its Multiple Aspects	5
1. <i>Introduction</i>	5
2. <i>Definition of the Concept of Loss</i>	5
3. <i>Literary Background on Loss</i>	7
4. <i>Loss and its Multiple Aspects</i>	10
A. <i>Loss and Memory</i>	10
a. <i>The Sin of Transience</i>	10
b. <i>The Sin of Absent-mindedness</i>	12
c. <i>The Sin of Blocking</i>	12
d. <i>The Sin of Misattribution</i>	13
e. <i>The Sin of Suggestibility</i>	13
f. <i>The Sin of Bias</i>	14
g. <i>The Sin of Persistence</i>	15
B. <i>Loss and Identity</i>	15

<i>a. Identity Crises</i>	17
<i>b. Brainwashing</i>	20
<i>C. Loss and Innocence</i>	22
<i>a. Innocence and Traumas</i>	22
<i>b. Innocence, War and Political Violence</i>	25
<i>D. Loss and Freedom</i>	27
<i>a. Totalitarianism</i>	28
<i>5. Loss as a Nemesis of Mankind</i>	33
<i>6. Conclusion</i>	35
III. Chapter 2: The Memory Police and the Downfall Through the Continuity of Loss	37
1. <i>Introduction</i>	37
2. <i>The Memory Police as a Supreme Entity</i>	37
<i>A. The Memory Police as an Authoritarian Entity</i>	38
<i>B. The Memory Police as a Loss Entity</i>	39
3. <i>The Human’s Identity and the Nemesis’s Power of Disintegration</i>	41
<i>A. Books as a Forge of Identity</i>	41
<i>B. Culture as a Saver of Identity</i>	43
<i>C. The Existentialist Survivor</i>	46
4. <i>The Instinctive Loss of Innocence</i>	48
<i>A. The Protagonist Beyond the Pleasure Principle</i>	48
<i>B. The Protagonist and the Electra Complex</i>	50
<i>C. The Loss of Beauty</i>	52
5. <i>The Old Man and the Humanization of Memory and Identity</i>	53
6. <i>The Ominous Power of Isolation</i>	54

7. <i>Materialism and Consumerism as a Loss of Identity</i>	56
8. <i>The Significance of the Process of Loss</i>	58
9. <i>Conclusion</i>	61
IV. Chapter 3: The Aesthetic and Intertextuality of The Memory Police	63
1. <i>Introduction</i>	63
2. <i>The Aesthetic Part of the Novel</i>	63
A. <i>The Beauty of a Miscegenated Japanese Art</i>	63
B. <i>Secret Crystallization</i>	66
C. <i>The Author's Wrath</i>	66
3. <i>The Intertextual Part of the Novel</i>	69
A. <i>Ogawa's Fantasized Friend of Another Life</i>	69
B. <i>Wink to Orwell's 1984</i>	71
a. <i>1984 and the Loss of Freedom</i>	71
b. <i>The Memory Police as an Alternative World of 1984</i>	73
C. <i>Murakami Between Inspirational and Inspired</i>	77
a. <i>Norwegian Wood in Japan</i>	78
b. <i>Kafka on the Shore of Madness and Uncertainty</i>	81
4. <i>Conclusion</i>	87
V. General Conclusion	88
Works Cited	90

I. General Introduction

Mankind has always survived through an indomitable life and its conception of space and time. A concept with such simplicity and complexity might be an extreme denouement for the most developed minds when it is assimilated with such a basic concept as the loss. The fact that no human can keep control on time and the inevitable loss that is represented by the past is somehow terrifying when attention is given to it. This, in fact; can lead one to think how easily an individual might lose his entourage, his wealth, his feelings, his memories that all share the same fate which is destruction in a synchronic way.

Being forgotten and lost in the eternity of space and time, is it not the worst fear that a person could live? This concept is well represented in *The Memory Police*. Even though it is not explicitly made in evidence, it immerses the common reader in its world of uncertainty, mysteries and disappearances. A Science, Dystopian and Psychological fiction Imagined by the Japanese author Yoko Ogawa, it illustrates well the depth of her inspirations, affections and philosophy through the eyes of the protagonist and her surroundings. The story itself leaves the reader to make a set of necessary questionings in order to figure out the real representation of the memory police and the reason behind their merciless act towards the people, in addition to the villagers' mysterious disappearance at the end of the story. Such mysteries push the curiosity to seek plausible answers for the following research questions: what do the memory police represent in Yoko Ogawa's novel? What is the representation of the citizens' fading at the end of the novel? And why is the protagonist uncertain and ignorant throughout the story?

Now that the questions are set, the research addresses the following plausible hypotheses which are composed of four possible answers. First, the memory police in

Ogawa's novel might represent the continuity of time in relation to memory. The impossibility of the individual to keep his surrounding intact and the sanctification of his traces forever throughout time. Second, the high inspiration of Yoko Ogawa from the *Diary of a Young Girl* and *1984* might lead us to the speculation that the memory police could represent not only the Nazi but also other authoritarian regimes in the way of seizing people's freedom and destroying their identity as it was done to the Jews and the rebellious people before, and to the Palestinians recently. Third, the disintegration of the main character and the citizens could represent a destruction of identity represented by the burning of books by the locals and the destruction caused by the tsunami and the acceptance of such situations could be treated as a 'suicide of identity'. Fourth and last, identity is an important aspect in humans' lives, it shapes the individuals who constitute the society. The protagonist's ignorance and weakness of the heart might possibly hide not only certain intimate mysteries about her life but also the representation of such modern society under modern labels and systems cause a vicious loss of identity.

Despite the complexity of this research, it aims for a specific objective which can be stated as follow, awakening the real sense of loss and its real conception according to some complex personal experiences of mine which led to the development of phobic thoughts and feelings when discoveries enlightened my thoughts about the pain generated by the loss of a close circle and. losing parents, time, memory and facing the unknown, isolation and responsibilities that might submerge the common individual in the depth of despair and alienation.

Such deep thoughts invade my mind when remark is done on how time gambles with the destiny of the individual's life while moving at a fast pace. However, this personal experience with loss serves as a motivation for the development of this research, besides

coming across some masterpieces. One of them musical project of James Leyland Kirby's *Everywhere at the End of Time* that expresses melancholically through six albums about memory loss due to Alzheimer and the pain behind forgetting and being forgotten by your loved ones. Another motivating masterpiece is Akiyuki Nosaka's animated movie *Grave of the Fireflies* that tackled the loss of the loved ones and sentimental objects due to the chaos engendered by the second world war toward the Japanese citizens and, certainly, *The Memory Police* of Yoko Ogawa with the loss of the human, his constitution and pattern which strengthened my ambitions to expose and tackle this complex concept.

In order to develop well the ideas, this work will be fragmented into three chapters. The first chapter focuses on the concept of loss itself and its relationship with literature and the multiple aspects of mankind throughout space and time (Life), and the rejection and struggle of the individual with it. The second chapter will tackle mainly loss in relation to *The Memory Police* and the multiple representation of it through the characters, events and entities of the novel under the theoretical approach of psychoanalysis and hermeneutics while keeping the link with the aspect developed in the first chapter. Thus, the research will end with the third chapter which tackles the beauty and aesthetic of the novel, and its intertextuality with many well-known literary works while focusing on the energy of loss.

Chapter 1: The Concept of Loss and its Multiple Aspects

II. Chapter 1: The Concept of Loss and its Multiple Aspects

1. Introduction

Loss, in relation to Mankind, has no proper definition since each individual has his own perception of it. Many individuals and communities throughout history defined it in their own way according to their beliefs and philosophy of life and death. This chapter will treat loss generally and specifically in relation to the human being from a historical and philosophical perspective, its conception in literature, its impact on memory, identity, innocence and freedom and how mankind treats this concept in life's development.

2. Definition of the Concept of Loss

Loss, as a simple and complex concept of life, has a big and deep ambiguity in its definition since the philosophy of life of each individual and community around the world differed throughout history. For instance, Martin Heidegger in his philosophical work *Being and Time*, develops his perspective of the being and his relation to the flow of time, the relationship between Dasein¹ and the having-been (past), the possibilities (future) and the present life in a unified way, as better developed by Michael Inwood in his book *Heidegger, a Very Short Introduction*:

Dasein's ability at any moment to traverse its whole life – to run ahead to its death, return to its birth, and rebound into the present – is what makes it a unified self:

¹ 'Dasein' is Heidegger's way of referring both to the human being and to the type of being that humans have. It comes from the verb *dasein*, which means 'to exist' or 'to be there, to be here' (Inwood 22).

Dasein bursts asunder into past, present, and future and then pulls itself together again... (91).

It reflects well the complementary relationship between Life and Death fueled by loss in the process. Another example of philosophical development can be taken from Heraclitus, an ancient Greek philosopher who shares this type of perspective in his works and, in *Fragments attributed to Heraclitus*. A quote taken from his sayings proves well this perspective, “The name of the bow is life, but its work is death. For when is death not present with us? Living and dead, awake and asleep, young and old, are the same” (3).

This Concept has been developing throughout time and its priority changed from a mentality to another according to the culture and principles of the civilization. If one travels back in the antique time, he would discover that, for instance, the Greek civilization might consider the loss of honor or reputation as the most important loss and this could be found in Homer's *Iliad* with the pride and honor of the legendary warrior *Achilles* or Sophocles' *Oedipus Rex* with the loss of reputation after discovering the extreme epiphany about his real identity and deeds. For the Egyptians, death and afterlife had a great signification for them since the dead had to be well prepared under meticulous rites and process in order to find his way in the Duat. In other words, a lost soul is the ultimate loss. Another example might be taken from the Islamic world and the loss of faith in order to attain salvation since getting in Jahannam (Hell) is considered as the ultimate loss. However, in the modern time, the essence of loss was shaped from spiritual to material after the overdevelopment of the 'modern' human's individualism, voracity, greed and power as depicted in Eckhart Tolle's Book *A New Earth: Awakening to Your Life's Purpose*:

The physical needs for food, water, shelter, clothing, and basic comforts could be easily met for all humans on the planet, were it not for the imbalance of resources

created by the insane and rapacious need for more, the greed of the ego. It finds collective expression in the economic structures of this world, such as the huge corporations, which are egoic entities that compete with each other for more. Their only blind aim is profit. They pursue that aim with absolute ruthlessness. Nature, animals, people, even their own employees, are no more than digits on a balance sheet, lifeless objects to be used, then discarded (34).

As developed before, Loss is too ambiguous to be defined neatly and precisely, However, some important aspects of mankind related to loss must be discussed in the following pages. But first, a literary background related to loss has to be taken into account since it has its lot of interests.

3. Literary Background on Loss

When talking about loss and its relation with literature, many facets of it come into one's mind, from the first ever written piece of literature to the modern and contemporary novels, many pieces of writing were created and shaped with a sense of loss but each in different way. Four major period of time with their own pieces of literature will be taken into account and DK's *The Literature Book: Big Ideas Simply Explained* will be used as the only source.

First, the antiquity and its various epic poems and dramas that each narrated extraordinarily stories of heroes and their heroic deeds for their society and nation. The first that comes into mind is the *Epic of Gilgamesh*, written in Cuneiform during the Brone Age (c.3300-1200 BCE) in Mesopotamia. The story reflects the relation between men and life and the rejection of the ultimate loss which is death since Gilgamesh is stroke by an epiphany of his own mortality and tries to reach the eternal life unsuccessfully (20). Another example can

be taken from the Greek civilization during the birth of drama which is *Oedipus the King* (c.429 BCE) made by Sophocles. It reflects the story of Oedipus who is prophesized by Tiresias (prophet and oracle) to murder his father and marry his mother (38). The play mirrors not only the loss of innocence but also a deep loss of freedom since he is chained with his ominous fate.

Second, the medieval and renaissance period who were under Christian dominance. A deep fear of the loss of faith and honor (identity and freedom) can be discovered and such fear is illustrated in many great works. One of them is *The Song of Roland* (c.1098). Written by a certain Turol, it is considered as 'Chansons de Geste' and narrates the exploits of Roland who sacrificed himself with his men for honor and glory of his King Charlemagne against the Muslims during the Battle of Roncevaux in 778 (48). In the religious side, Dante Alighieri's *The Divine Comedy* (c.1308-1320) reflects well the loss of faith and introduced Christian readers to their worst nightmares, Hell. Another form of loss is also seen Christopher Marlowe's *Doctor Faustus* (1604) which reflects a loss of humanism due to the pact dealt with Mephistopheles. One of the greatest dramaturges that ever existed also did incorporate a sense of loss in one of his plays, in the First Folio (1623), Shakespeare's *Hamlet* expresses a sense of alienation through the character of the prince of Denmark (88). leading to a setting of a deep internal loss of freedom and identity.

Third, the golden age of literature that was set in the nineteenth century under the rule of Queen Victoria and the rise of industrialism and capitalism in the British Empire. Many novels at that time grappled sense of loss, especially when a transition was taking place from the spiritual to the material. For instance, *Frankenstein* (1818) by Mary Shelley, delves into the unknown and the forbidden with Victor Frankenstein playing the role of God (121). It tackles the loss of innocence, identity and freedom through the monster who wanders empty

in his world and tries to adapt to its cruelty. Another example can be taken from Emily Brontë's gothic novel *Wuthering Heights* (1847) that reflects alienation, social classes and gender roles (135-6). In other words, a loss of identity and freedom. The British were not the exception of such writings, for instance, the French Victor Hugo did tackle the loss of innocence, identity and freedom in his novel *Les Misérables* (1862) through the dark plot of his characters Cosette and Jean Valjean (166). Another non-English example can be taken from Fyodor Dostoyevsky's *Crime and Punishment* (1866) when he tackled the loss of mind and freedom through the madness of his character Raskolnikov.

Fourth and last, the modern period that was marked by the World Wars and the emergence of modernist and post-modernist writers who did break the norms and dared the forbidden new. Loss during this period of time is present in many magnificent works like in Kafka's *Metamorphosis* (1915) which focuses on the theme of Existentialism through the character of Gregor who gets transformed into an insect and being rejected by the whole society (210). Another example can be taken from George Orwell's *1984* (1949), a dystopic novel narrating about the totalitarian system of Oceania through the life of Winston while reflecting to an extreme form of the loss of freedom and identity via brainwashing and violence. Also, in the 50s, a certain Jack Kerouac publishes his novel *On the Road* (1957) and depicts a deep sense of identity and freedom loss through his character Sal who was in a continual voyage with his friend Dean. Until nowadays, the depiction of loss remains present in many contemporary works, one of them is *The Corrections* (2001) of Jonathan Franzen that imaged the modern American family's dysfunction through the story of the Lamberts family (328). A major focus was made on the loss of identity and freedom due to an extreme form of individualism and capitalism.

To conclude, loss is mainly the major reason in authors' works. From the mediocrity to the magnificence and the old and the new, loss kept the same position in the stories and changed its role only according to the plot's situation.

4. Loss and its Multiple Aspects

In this part, loss will be developed in relation to four essential aspects that consist of Memory, Identity, Innocence and Freedom.

A. Loss and Memory

According to the website and encyclopedia *Meriam Webster*, Memory is “the store of things learned and retained from an organism's activity or experience as evidenced by modification of structure or behavior or by recall and recognition.” Memory is an essential aspect of the human nature, it is his past, his present, his future, his identity and his life. This aspect humanizes him complexly and shapes his existence, and losing it is losing the very true nature of the human. Memory loss is a serious nemesis that takes place in a form of an illness such as Alzheimer's disease and vascular dementia or it plays just its natural and logical role of destruction throughout the continuity of time in a form of ageing. In the work of Daniel Schacter, *The Seven Sins of Memory: How the Mind Forgets and Remembers*, memory loss is divided into seven categories that each tackles a facet of it.

a. The Sin of Transience

Scientifically speaking, memory is born via a process that starts from temporary or short-term memory to a more permanent long-term memory. However, retaining memory for a

long period of time depends on two forms of the long-term memory called Episodic and Semantic memory, as better explained by Schacter:

Episodic memory supports remembering of personal experiences that occurred in a particular time and place: recollections of the surprise birthday party you attended last week, or of the Broadway play you saw on your first visit to New York as a child. Semantic memory allows the acquisition and retrieval of general knowledge and facts: knowing that John Adams and Thomas Jefferson were principal architects of the Declaration of Independence, or that Yankee Stadium is the House That Ruth Built (27).

In addition to the two types of memory, a third type known as Working Memory intervenes in between and holds for a short period of time few amounts of data. However, Memory's Sins are the antitheses of such complex creation and the Sin of Transience is the most present form of such destructive process. According to Schacter, "Perhaps the most pervasive of memory's sins, transience operates silently but continually: the past inexorably recedes with the occurrence of new experiences" (13). It is the sin of forgetting or memory fading that occurs over the passage of time. Passing time means aging and, through this process, the body has more complications to regenerate well his cells which means that memory is also badly affected by this natural process. Furthermore, a Dutch study has found that less educated elders had higher possibilities to have Alzheimer's disease or any form of dementia that exist compared to the more educated ones who have greater mental reserve thanks to their high education (20 1). In other words, highly developed brains have better chances to retain memories over aging compared to the less developed. This type of memory loss acts as a book that is slowly burning while still writing on it and differs from the next memory sins.

b. The Sin of Absent-mindedness

Absent-mindedness reflects the moment when the brain forgets to save the instant memory or saved but cannot be reached when needed (Schacter 42). It is highly related to divided attention that “reduces the overall amount of cognitive resources — the “energy supply” that fuels encoding—that can be devoted to incoming information.” and how a person is mentally consumed and overwhelmed (45). Such attention lapses occur mainly during the early stages of performing complex activities that demands higher attentions until the persons get used to it and operate on automatic. However, this automaticity makes the person to recollect unnecessary memories that are no more related to his activity and, automatically, leading him to forget (46).

Another form of absent-minded errors occurs in prospective memories which is “to describe remembering to do things in the future” (51). In contrast to retrospective memory which represents the past memories, prospective memories represent the future and it is composed into event-based prospective and time-based prospective (51). To represent well this sin, imagine that a person is reading a book while thinking about something that deconcentrates him from the book. Even if it requires self-control and concentration, it is less tricky than the next sin.

c. The Sin of Blocking

The sin of blocking is the moment when the brain remembers well the past but the memory is lurking or hiding and unreachable when needed, this blocking happens often to older peoples for proper names, objects and abstract words (Schacter 62). The reason behind it is related to John Stuart Mill’s the Baker/baker paradox, an experiment that concluded that people remember better the occupations rather than proper names because it gives more

details about the person's life and makes people remembering the occupation rapidly due to the preexisting associations and knowledge about him. This idea explains why do people have difficulties to remember proper names (63).

The sensation of blocking is known as 'on the tip of the tongue', even if it is disagreeable, it is a universal sensation that happens to anyone around the world and resembles to "the sensation of being on the brink of a sneeze..." (72-3). To be well illustrated, this sin is as if one wants to advice a book then blocking when entitling it.

d. The Sin of Misattribution

Also called "déjà vu", it relates the distortion of memory and the remembering of the brain about something that never existed. Its reason turns around mysticism like reincarnation and telepathy, or a more scientific explanation that relates similarities between a past and present experience (89). However, another study suggested that it has no relation with memory but to a misattribution of the present familiarities to the past (90). An example can be given from the modern aesthetic and phenomenon of Anemoia² and Liminal Spaces³ that were popularized by the titanic digital world of Internet.

e. The Sin of Suggestibility

According to Schacter, the sin of suggestibility "refers to an individual's tendency to incorporate misleading information from external sources—other people, written materials or

² Nostalgia for a time you've never known (Anemoia).

³ In internet aesthetics, liminal spaces are empty or abandoned places that appear eerie, forlorn, and often surreal. Liminal spaces are commonly places of transition, pertaining to the concept of liminality (Liminal Space (Aesthetic)).

pictures, even the media— into personal recollections” (113). It is the creation of memories of things that did never happen via the addition of new clusters of false memories and it is highly related to misattribution due to the inaccuracy of memory (113). Some researchers like Higham found that the suggestive misinformation can create false memories and alternate the reality of things (115). Take a person who tells about a read book to a friend and incorporating details absent from the book. This sin reflects a manipulation of the mind that is also present in the next sin but not with the same process.

f. The Sin of Bias

The sin of bias, according to Schacter, “refers to distorting influences of our present knowledge, beliefs, and feelings on new experiences or our later memories of them” (138). It is composed of five major types, the first ones are the Consistency and change biases, Consistency bias is the alteration of past memories according to the present situation of a person for different contexts (141). On the other hand, change bias force people to believe what is not necessarily true about themselves. However, both are complementary and “help to reduce what social psychologists call "cognitive dissonance" —the psychological discomfort that results from conflicting thoughts and feelings” (144). The second type is the Hindsight bias, closely related to consistency bias, it is the feeling that one already knew how something would happen inevitably due to the reconstruction of the past for the present (146). The third type is the Egocentric bias that reflects the individual’s memory importance over another and, as explained by Schacter, “We are likely to give more credence to our own recollections of events than to those of others when our memories readily spring to mind and are accompanied by vivid, compelling details” (150). And the last type, called Stereotypical bias, is defined by Schacter as, “...generic descriptions of past experiences that we use to categorize people and objects” (153). It can shape not only the person’s behavior and thoughts, but also his memory

since it pushes him indirectly to remember the stereotyped interaction of the other ethnic minor person such as Black Americans or Americans Latinos (155-6).

g. The Sin of Persistence

In Contradictory to the other sins of forgetting things that one prefers to keep in his mind, the sin of persistence is irritating since it “involves remembering those things that you wish you could forget” (162). It reflects the incapacity to control memory when needed due to its relationship with feelings and emotions (162-3). Indeed, only positive and negative feelings affect the person’s mind via beautiful or traumatic memories which lead to nostalgia or depression and even worse, suicide (164-5). As an example, it is as if one reads a disturbing book and get traumatized for a very long time without having the possibility to forget.

B. Loss and Identity

No human in this world can live a life without a particular identity, it is a “definition, an interpretation, of the self.” (Baumeister 4) From a philosophical perspective, many great thinkers developed the idea of identity throughout history. René Descartes was one of the firsts to philosophy on the true essence of Identity via constant questionings about himself until reaching his eureka, “I think therefore I am” (“cogito, ergo sum”) and that self-knowledge (empirical) was the safest compared to other knowledges (11). Another thinker who developed the idea of identity is David Hume in which he thought, according to Baumeister, that “the self is not something one can directly know, perceive, imagine, visualize, grasp, or otherwise hold in any way” (12). In other words, identity can’t be possessed since it is complex and in constant development that change the self constantly.

On the other hand, Immanuel Kant gave another perspective of Identity, he suggested that the self can't perceive itself but the perception of the action taken can be perceived which means that identity is seen in what a person does which makes him self-aware. He also added the idea of synthetic unity in which he emphasized the idea that the glimpses of (self-awareness) stitch the unity of the self which means that small actions throughout life contribute to the construction of one's identity (13-4). Hume's paradox was resolved after by Wilhelm Dilthey in which "He maintained that an experience is any event or collection of events with a unity of meaning" (Baumeister 14). The continuity of identity remains the same if the experiences follow a logical and continuous line of life, however, if the experiences change suddenly, it might change the identity of the person (15).

Identity was also developed from a phenomenological and existential perspective. Martin Heidegger, one of the most famous philosophers of the 20th century, linked possibility to identity and focused on the idea that the least acts as a determiner for one's possibilities. As better exemplified by Baumeister;

Think of someone else much like yourself in general knowledge and physical makeup. Despite the general resemblance, you and that person have separate identities, and these identities have a great deal to do with what is possible for you (but not the other person) to do. Where you can go, whom you may kiss, what you may inherit, what obligations you have, and whom you must fear all depend on your identity (17).

He also used the term authenticity in shaping one's thoughts and behaviors by his own way without following the generality and to be true one's true self. However, there is an impossibility to reach total authenticity and it can be just a question of size and scope (93).

a. Identity Crises

The term, with no specific definition due to the different process that can occur to the person, was first coined by the psychologist Erik Erikson and his colleagues in the 1940s to “refer to a specific, narrow type of psychopathology they observed at the mental hospital where they worked” (Baumeister 198-9). The German philosopher Jürgen Habermas composed identity crises into two types, the first one is motivation crisis that refers to the identity deficit that reflect the person’s lack of confidence about his values and goals. The second one is legitimation crisis which is referred to the identity conflict or, in other words, having many identities that one compromise the other (199-200). The causes of such crises vary from the normal forms of it to the most abnormal as Erikson suggested,

adolescence is the common time for this crisis, in part because adolescence is characterized by a "psychosocial moratorium"—an opportunity to experiment with different possible identities, free from the necessity of making a definite, firm commitment to one of them (Baumeister 200).

For instance, Identity crises for adolescents are produced by historical, cultural and social factors and facilitated by social conditions (201).

Even though, Erikson focused mainly on the adolescence crises, he did recognize the identity crisis of the mid-life period and, in addition to that, he linked the normality of it with the continuity of life. In other words, identity deficit “occurs in the normal course of life, like learning to walk or talk” (201). Identity deficit can be classified into four categories thanks to James Marcia’s approach based on Erikson’s theories. The first category is identity achieved, it reflects a past identity crisis that been resolved by an engagement to specific goals and value. The second category shows a crisis but no dedication and it is called ‘moratorium’, most of the time, such people are in current search of a definite identity and goal. The third

category, identity foreclosure, reflects “People who show evidence of firm commitments to goals and values, without having had identity crises...” (Baumeister 202). it represents the bond of values and goals between a person and his or her parents and, generally, children do have such identity. The last category, known as identity diffusion, takes in consideration people who not only never had an identity crisis but also no precise values and purposes. It is considered by Baumeister as “the most maladaptive, and even pathological, of the four” (202).

At the end, it resulted that parental ambivalence was the main cause of the adolescents’ identity deficits, on the other hands, psychoanalytic theorists proposed that the ambivalence is also created by the son towards his parents due to opposing thoughts of regressing and growing up. i.e. to be a child under the parental control or to be a free adult. In addition to that, the Oedipus Complex ⁴plays also its role during the puberty and “This oedipal love contributes to the desire to regress and merge with the parent. The impossibility of this love contributes to the feeling that one must break away from the parents” (Baumeister 203-4). These results aimed mainly male adolescents, however, for the females, researchers have found that their identity crises turned around two possible types, the identity foreclosure and the identity conflict. In the first case, studies have found that females do not share as much problems as males when keeping their parents’ values and goals. However, the second case may develop in her life when choosing a life style or a career (206-7).

⁴ Oedipus complex, in psychoanalytic theory, a desire for sexual involvement with the parent of the opposite sex and a concomitant sense of rivalry with the parent of the same sex; a crucial stage in the normal developmental process. Sigmund Freud introduced the concept in his Interpretation of Dreams (1899) (Augustyn).

Baumeister also developed the mid-life crises which, according to him, “fall into the category of identity deficit. Levinson and his colleagues (1978) describe the male mid-life crisis as a failure of the values and goals that have sustained the man for the past two decades of his life —roughly from age twenty to age forty” (208).

Due to an identity deficit, the failure results in two different deceiving ways that are called by Levinson as ‘the dream’. A way in which a young man tries to become an important figure, then doing more efforts compared to before when reaching his thirties, then his motivation may break when reaching the forties due to a critical event that makes his dream unreachable and his life and identity questionable. The other way happens when one reaches his dream but find that his life is not as better as he seemed before. In any case, problems are always present and even worse which makes him doubt about his dream (208-9).

The identity conflict in which, according to Baumeister (209), “occurs when the person has too many conflicting commitments”, is caused by two clear identities that do not belong on the same field which is led in two different ways. The first one reflects the loss of compatibility that was present before due to a new situation that created such fracture and instability and such way can be seen for instance in the women’s struggle between the career and the motherhood. The second way, seen mostly in the immigrants’ cases, represents a forced accustom with the circumstances which leads to a clash between the first identity and the second emergent and necessary. As Baumeister summarized it, “The first model might be regarded as an emergence of latent conflict, whereas the second is an adjustment problem following change or transition of identity” (211).

b. Brainwashing

According to Baumeister, Brainwashing is “to change the person's basic values, beliefs, goals, and Weltanschauung ("world view"). It is not just a matter of cleansing impurities, as the term "brainwashing" seems to imply. Old ideas are to be replaced by specific, new ideas” (233-4). It was used for military purpose as in the period of the Cold war when the Chinese Communist converted Americans to their ideology. Such method worked under techniques composed into five categories.

The first method consisted of destroying any sense of solidarity between the prisoners so that they see each other as enemies rather than allies via the prohibition of group meetings, religious services, to denigrate the privileges of their superiors and isolate them (234-5). The second category focused on weakening the body of prisoners throughout inadequate food and rest and sapping their morals and resistance. Beatings were also used but less effective compared to the ones mentioned before (235). The third method is pervier and more manipulative, according to Baumeister, it “involved developing a positive relationship between the prisoner and his specific Chinese interrogator. While the prisoner's old relationships were disrupted and undermined, a new one was cultivated” (235). Adding “If torture was used, it was not performed by this interrogator.” (236) in other words, the interrogator was seen as a graceful liberator and caregiver (235-6). Propaganda, misinformation, annihilation of alternative viewpoints and the publication of other prisoners’ confessions, were the central interest and methods of the fourth category (236). The final category consisted of productive interactions between the prisoners and the soldiers via a system of rewarding, self-punishment and excavation of the prisoner’s past life in order to find a psychological breach (236).

Except war prisoners, Chinese citizens also faced brainwashing but, contrary to the Americans, they were sent in certain institutes or special places called reform schools in order to reach a common goal which is to be reformed and changed (237). Criticizing others and self-criticism were the main methods used in such establishments. The criticized had to accept critics and to confess unlimitedly without privacy and those who did not follow the stream or not shown progress could face warnings and threats (237). This procedure was intended to regroup or exteriorize the person's old identity and to replace it with a new suiting one. In other words, the waves of negativity remain behind with the old identity and reformed to a new docile form of it (238).

One might remark that both contexts share similarities and differences, the common points show that some aspects are necessary in both cases, isolating one from old relationships, building new relationships in relation to the intended identity, degrading and depriving the old identity in order to sound bad, making the person to participate actively and strongly in the process of changing and controlling information so that the person change his values according to the imposed identity (239). On the other hand, differences show many important points about the quality and defaults of each method. First, a prepared identity was available for the Chinese subjects in the reform schools compared to the American military prisoners which had slight chances to accept such assimilation, Secondly, the active participation and motivation to change were significant in the second context compared to the military brainwashing. Lastly, the body deprivation from basic necessities has shown its inefficacy since that the second method was successful without such violence (241-2).

C. Loss and Innocence

Innocence, as a general subject of discussion, can be confronted to limitations and taboos in terms of discussion in many societies since it reflects what is considered by monotheist religions and cultural beliefs as limited in terms of discussion and exchanges. According to the website *Cambridge Dictionary*, innocence can be “the fact that someone is not guilty of a crime” or “the quality of not having much experience of life and not knowing about the bad things that happen in life” the main focus of this part of the chapter would be on the second definition due to its relation to loss and James Garbarino’s *Children and the Dark Side of Human Experience Confronting* as the main source of this research.

a. Innocence and Traumas

According to Garbarino, trauma is “the simultaneous experience of extremely powerful negative feelings (overwhelming arousal) coupled with thoughts that are beyond normal ideas of human reality (overwhelming cognitions)” (17). Adults as kids are subjects of traumas of all kinds, however, some know how to cope with it in using what can be referred to as ‘hardiness’. It is a long process in which the young or old individual tries to cope with problems via positive strength and decreasing the presence of traumas (18). Hardiness is composed of three elements, the first one is about facing the world strongly and it is called commitment, the second element rejecting weakness and feeling in control, the last element is to have a sense of challenge rather than feeling threatened by the world as Garbarino exemplifies it : “One kid says, “We can find ways to make things more peaceful and I can be a part of those efforts,” whereas another says, “All I feel is fear; fear that it will happen again and there is nothing I can do about it” (18-9).

A form of secrecy develops in this case, people looking good and doing well in their daily life doesn't mean that they are not traumatized, they may just keep it hidden inside themselves (19). A study done about the Dutch resistance fighters during the second World War enlightened the eventuality that all of them showed effects of their past traumatic experiences due to the fact that memories of it remain fresh (19). Children, contrary to adults, are more vulnerable to traumas since their mind is not well developed, a study conducted by the psychiatrist Kenneth Fletcher has found that 27% of teenagers demonstrate preoccupying psychological symptoms when encountering traumatic events (20).

Traumas and politics, when linked, become related to terrorism and it is seen in wars when an army uses it as a weapon of terror. Such experiences are composed of overwhelming negative arousal and overwhelming negative cognitions (20). Garbarino gave an example about a massacre that happened in Cambodia, in an elementary school that was utilized by the Khmer Rouge for their sadistic executions and tortures, and finding after excavation 20.000 corpses buried into mass graves. According to him, "Having this information in your head is what "overwhelming cognitions" is all about. To have seen and heard and smelled it happening would have constituted the "overwhelming arousal." To have both together would have been authentically traumatizing..." (21). in other words, knowing about it is one component and living the moment is another component but both need each other in order to be truly traumatizing. It can change ineluctably the kids' meaning of life which include loss of confidence about one's self and a lack of belief toward society (21).

Traumas can also be vicious in what Garbarino calls as the Three Dark Secrets, the first one is the secret that the body is not a resistant as one might seem, it can crack anytime from physical and mental violences. The second secret represents the vulnerability and weakness of both social fabric and physical body, to be more precise, the inability to be

always protected by the social circle. And the last secret reflects the violence of the human and the lack of control towards it (21-2). Some of these secrets, according to Garbarino, are learnt when experiencing them and cause to its experiencers posttraumatic stress disorder (PTSD). Many children around the world faced not only the inhuman side of mankind throughout mistreatment, rape, consequences of wars but also violent accidents and lost their innocence in such brutal ways (23).

Child maltreatment, as better defined by Garbarino (43) as, “acts of omission or commission by a parent or guardian that are judged by a mixture of community values and professional expertise to be inappropriate and damaging.”, reflects a lack of the minimum needs of many kids’ lives and setting their situations at risks (43). Maltreatments cause to children many psychological long-term problems related to failures and mental fragilities, in addition to conduct disorder that are represented for instance by criminal and anti-social behaviors (44). The consequences of this results in the development of an aggressive child in which he filters what he sees as positive, negative and ambiguous in his social environment and accepts them according to his thoughts. Kenneth Dodge and his colleagues discovered that abused children have their conduct disorder increased according to four patterns of social information “being hypersensitive to negative social cues, being oblivious to positive social cues, having a narrow repertoire of aggressive responses to being aroused, and drawing the conclusion that aggression is successful in social relations.” (Garbarino 44-5) In other terms, kids in general receive both positive and negative social information in a balanced way.

In some situations, some deranged kids receive only positivity which make their life’s plan unrealistic, or only negative and push them to be aggressive and pessimistic in their lives (45). in addition to such one-sided direction, kids will not only copy their parents’ daily life behaviors but they will also process their reaction and social nature according to what they

have seen and lived with such violent parents and may believe that aggression is successful (45). Dodge concluded that if abused children develop the patterns for social information by the age of six, the chances to develop conduct disorder is multiplied by eight compared to the ones who do not show such patterns (45-6).

On the other hand, some abused children do not take this one-sided risky path due to biological reasons and social conditions. In a study done by Avshalom Caspi and his colleagues, it resulted that when Neurotransmitters (that are under control of the MAOA⁵ gene's enzyme) might be deficient, kids will react more aggressively since that the MAOA controls the activity of the norepinephrine, serotonin, and dopamine. Probabilities show that,

If abused children have the MAOA gene turned off, about 85% develop conduct disorder. If they are abused and have the gene turned on, the figure is about 40%. If the MAOA gene is turned off and the child is not abused, the rate of conduct disorder is about 20%. If the gene is turned on and there is no abuse, the rate is 20% (Garbarino 46).

This study doesn't answer ultimately the question but it brings us closer to the truth. The situation of each abused or non-abused child depends on contextual situations related to his life which can make him aggressive or non-aggressive. but in any cases, children are the future of humanity and need to be protected and keeping their rightful rights intact in order to avoid any wrong direction (criminality) and a destructive loss of innocence (46).

b. Innocence, War and Political Violence

Children's mental development follows the route of the parents' education and rules. Political movements and ideologies, however, control and guide the rules' used by such

⁵ Monoamine oxidase A (Garbarino 46).

parents for their children. Urie Bronfenbrenner, a developmental psychologist; conducted a study with his colleagues and Garbarino himself about the relationship between the political system in which a child lives and the type of moral judgement done by him. it resulted that Monolithic⁶ and Anomic⁷ families created incompetent and irresponsible children, in contrary to parents who give importance to the well-being of their children even if both father and mother share different identities (55).

Adolescents are subject of influence when political change happens and are most likely to even shape the adults' lives (57).

The loss of innocence happens when authoritarian entities incorporate ultranationalism⁸ and hatred which represents a main threat for education. Adults are the ones that inculcate high values of life to children through long and deep interactions, however, politics overwhelm and limit adults' authorities and wisdom (57). In addition, innocence vacillates critically when children are in the middle of a war and think what should be thought by adults only (58). Another case of innocence's destruction happens in political influence and control when dehumanizing the enemy and corrupting the hearts and souls of children with hatred and unquestionable thoughts. Such case is better exemplified by the Israeli-Palestinian conflict or leaders' sense of vengeance against their past oppressors (62).

⁶ Too large, too regular, or without interesting differences, and unwilling or unable to be changed

⁷ a state of no moral or social principles in a person or in society

⁸ Radical loyalty and devotion to a nation or also extreme nationalism (Ultrnationalism).

It is undoubtedly clear that wars affect the humans' mentality and physical conditions, but in the context of this research, how can a child be affected during and after a war. As Garbarino mentioned it in his book:

I see three important themes: the limits of political ideology in giving meaning to physical suffering and injury, the allure of revenge in a situation of threat and insecurity, and the precariousness of messages of compassion amidst the struggle for homeland security unless there is a strong spiritual foundation (112).

In other terms, the child can be affected during and after the war due to an allowed physical violence by a regime, the hatred towards the oppressor after the war and the unreachability of self-peace and compassion. After the addition of the potential threat of weapons of mass destruction, the fears and traumas of American children changed drastically. Surveys show that the 1960s children were mostly afraid of the Cold War and nuclear war compared to the 1930s to the 1950s children who had common fears of personal safety (animals, monsters, darkness etc.) (113). Also, in 1965, kids were asked by a researcher about their thoughts of how the world would be after 10 years according to them. 70% of the answers mentioned with no hesitation about nuclear war and destruction of the world (113).

D. Loss and Freedom

Freedom, as an important component and nature of mankind, is defined accordingly by the *Cambridge Dictionary* as “the condition or right of being able or allowed to do, say, think, etc. whatever you want to, without being controlled or limited.”, “a right to act in the way you think you should.” or also “the state of not being in prison.” Even though well defined, the concept of freedom is not as simple as one might think, in *Isaiah Berlin and the Politics of Freedom*, it emphasizes the difference between it and liberty as noted by Hanna Pitkin, it “is

more likely to be holistic, to mean a total condition or state of being, while liberty is more likely to be plural and piecemeal” (Qtd. in Baum & Nichols 4).

Isaiah Berlin remarks also many senses of the word freedom but choose only two senses and calls them the positive and negative senses. The first point reflects the entity or thing that controls the freedom of an individual to be someone or to do something. On the other hand, the second point reflects the case of not being controlled or interfered by a person or an entity (4-5). He also added the idea that positive liberty uses the pretext of freedom by an individual to become the master of his life and others' life. A rational and not fully rational selves which, in other words, represent the leaders and their subjects under a nationalist, communist, authoritarian or totalitarian political ideology (6-7). Positive freedom has two major forms, Self-abnegation in which the individual tries to escape the unreachable desires and self-realization that represents the liberation via knowledge. In other words, both emphasizes the idea that forced experiences push the individual to reach a rational freedom and to reach what is the best form of it for each person (7).

a. Totalitarianism

According to the *Cambridge Dictionary*, Totalitarianism is “a political system in which those in power have complete control and do not allow anyone to oppose them.” or, also “the belief that a government should have total power over its citizens” (n.pag) its origin, more or less uncertain, is retraced by many scholars who presented their own arguments and perspectives. One of them is Hannah Arendt, Author of *The Origins of Totalitarianism*, that developed the idea that totalitarianism originated from the nineteenth century's societal context of antisemitism, racism and imperialism which legalized terror in forms of

concentration camps in both U.S.S.R ⁹and Nazi Germany (Gleason 108-9). In addition to that, the loss of people's personal identities and the following of the fanatical way of marginalization contributed to the development of the mass society (109-110). She focused also on the bourgeoisie's corruption on the society and the call of power which produced totalitarian leaders (111).

i. The Italian Fascist

Fascism is one form of totalitarianism, it was first used and proclaimed by the Italian dictator Benito Mussolini in 1923 and was the premises of its development and control over Italy in addition to the elimination of all forms of opposition (13). Its fanatics proclaimed the transformation of the society and calling for violence, humiliation and destruction of the liberal culture of Italy (16). A strong sense of nationalism was linked with fascism due to the actions taken by Giovanni Gentile, a liberal member who joined the fascist party in 1923. He was for a strong state and followed fascism because it aimed the life and development of the individual, according to Gleason:

When Gentile first began to use the term totalitarian in March 1925, he used it both to suggest the religious character of Fascism and to assert that the "totalitarian," Fascist spirit would renew Italian society by *penetrating every area of human life*" (17).

In other words, Fascism must be followed as a religion and such ideology shaped totalitarian in term of meaning after 1925 in Italy (17).

⁹ Union of Soviet Socialist Republics.

Under the influence of Hegel's philosophy of universalism, he rejected any form of liberty and believed in a general identity for the Italian throughout education in order to serve well their nation (17-8). Except these objectives, nothing had real importance for him. The only thing that matter was the creation of a collective will and the annihilation of any form of free will and individual thoughts for the sake of the nation (18). In 1932, Gentile shared his ultra-conservative thoughts in "The Doctrine of Fascism" that was published in the *Enciclopedia italiana* in which he stated that there was nothing important and valuable outside Italy and that Fascism is totalitarian and controls the entirety of the people's life (19). The term Totalitarianism was also used by the Italian opposition (liberals and socialists) in order to "to suggest something violently and frighteningly new" (Gleason 19).

ii. *The Nazi Germany*

Fascism also developed in Germany and led to the creation of the Nazi Germany. Carl Schmitt, a German intellectual originated from Italy and fervent collaborator for the Nazi, was one of the thinkers that favorized an authoritarian politic when using the terms total and totalitarian but with a different exactitude compared to the Italian meaning. The German term aimed the fall of liberalism in Europe whether in Italy, it tackled the "social reality that was changing, to be sure, but in which the "totalitarians" were already in power" (Gleason 20-1). Schmitt believed on the establishment and stability at home (Germany) then aimed the Weimar constitution since it was considered as weak compared to other nations. He also contrasted the present Germany with its past (nineteenth century) in which he proclaimed that it was a better nation with its minimalization of liberalism compared to present times and the urge to create a qualitatively over a quantitively total state because the latter represents weakness, loss of authority over people and constitution of welfares for the needy citizens that was weakening the state's situation (21-2). Gleason added, "Schmitt's clearly disliked this sort

of welfare state because he feared that it would greatly diminish the importance of ideological nationalism in organizing society” (22).

Ernst Jünger, bizarre figure and writer of *The Storm of Steel*; a personal diary of the first World War, influenced and inspired Schmitt’s extreme ideology. In his diary, he proclaimed the birth of a new world by the one who had the courage and determination to annihilate the past. He imagined a militarized German society that would suppress the bourgeoisie of Europe and the replacement of the obsolete liberal system. In addition to that, he personified industrialism and war in a single individual known as the Worker in which he represented the new civilization and the philosophy of freedom that “consisted in understanding the necessity' of the new order and being willing to discover it.” (Gleason 23-4) Showing similarities and differences with Trotsky’s militarization of labor, they both believed on violence and war as the keys to replace the old obsolete era by a new authoritarian one. However, contrary to Trotsky’s Marxist permanent revolution, Junger believed that the new world order would be reached via wars and civil wars (24). He was also considering himself as Nietzsche’s disciple and bearer of his philosophy but reformulated in a more violent way (24).

iii. *The Communist U.S.S.R*

In Eastern Europe, the U.S.S.R, a totalitarian communist shaped by Marxism-Leninism and under the command of Joseph Stalin, was imposing its regime and influence to its people and the surroundings (122). Merle Fainsod in his *How Russia Is Ruled*, developed the idea that this system originated from the late times of imperial Russia in which the royalty couldn’t fix the poor’s situation and the separation between the passive and the activists in terms of politic. After the end of imperialism, the old system (tsarist) created a new resembling government led by the Marxist Lenin and his elite and proletarian associates. For

this reason, “The organizational and tactical premises of Bolshevism (indistinguishable from Leninism) led to totalitarianism” (Gleason 123). Other scholars and writers assessed another origin of totalitarianism that contradicted Fainsod’s work. For instance, Jakob Leib Talmon believed on the growth of political messianism¹⁰ from the Enlightenment and the French revolution or Hannah Arendt who focused on the racist and imperial Europe after the French Revolution (123).

George Kennan and Carl J. Friedrich also contributed on the better understanding of totalitarianism. The first brought five causes of the creation of totalitarianism in Germany and Russia which are: both nations’ large size, the First World War’s impact, the imperfection of the bourgeoisie’s development and the feudal institutions’ late survival, the romantic nationalism’s development during the nineteenth century, the powerful military and the higher characterization in centralism and bureaucracy (124). Friedrich’s work, *On the other hand*, stated the common points of Germany, Italy and the Soviet Union despite their differences. First, a strong and official ideology that tackles all the vital aspects of life and to believe and follow this ultimately perfect doctrine of mankind. Second, a single party consisting of fervent followers, organized in a hierarchical, oligarchical manner and under a single leader who controls the government’s aspects. Third, controlling the means of armed combat by the party and its subservient. Fourth, controlling the mass communication (radio, press etc.) and the fifth and last point which consists of,

A system of terroristic police control, depending for its effectiveness on points 3 and 4 and characteristically directed not only against demonstrable "enemies" of the

¹⁰ Belief in a messiah as the savior of humankind or religious devotion to an ideal or cause (Messianism).

regime, but against arbitrarily selected classes of the population . . . and systematically exploiting scientific psychology (Gleason 125).

Zbigniew Brzezinski, a soviet specialist from the Harvard's Government Department, collaborated with Friedrich and both have written a book entitled *Totalitarian Dictatorship and Autocracy* in 1956 in which they modernized the definition of totalitarianism and added a sixth pattern of interrelated trait which is the need to direct economy in central way (125).

5. Loss as a Nemesis of Mankind

As seen in the previous pages, loss can affect badly the individual and the society through each aspect of mankind which could be catastrophic for one's life and being considered as an ultimate ending. However, a question persists, can one consider loss as a Nemesis that should be fought and suppressed? As said before, loss happens through the continuity of space and time that shapes the very authentic humans' lives. An excess of loss can interfere and destabilize dangerously one's stability but the same situation goes if loss is too minimal or inexistant.

For example, let's take the simple relation between man and death, scientists nowadays try to find the fountain of youth which is, in other terms, the eternal youth and immortality that represents the ultimate loss's end. Indeed, it sounds utopic, revolutionary and fantastic as if a beautiful dream came true. But it turns into a nightmarish, chaotic and dystopic reality after the break of life's cycle and food chain. More humans mean more mouth to feed, more problems, no place to live, over exploitation of earth's resources and, possibly, a mass extinction of mankind and a big part of fauna and flora. The loss in this context creates a balance not only on the survival of the human being but also stabilizes his mental and body.

Stephen Caves, in his book *Immortality: The Quest to Live Forever and How It Drives Civilization*, explains well such situation in which, according to him,

The deep problem is this: the value of a thing is related to its scarcity—people conscious of their mortality value their time and aim to spend it wisely because they know their days are numbered. But if our days were not numbered, this incentive would disappear: given infinity, time would lose its worth. And once time is worthless, it becomes impossible to make rational decisions about how to spend it.

The consequences of this for an individual would be bad enough; for a civilization of such ditherers it would be disastrous (266).

Such loss can be related to memory who, throughout time, is uncertain, replaced by another one or lost forever. Immortality in this case may harm severely memory because a person's brain has limits in carrying data about life's experiences.

Another example relates the excess of freedom which can lead to anarchy, chaos and confusion. America is famously known for its gun rights which gives freedom to anyone to carry a weapon, but America is also known for its disturbing and violent criminalities such as the Columbine high school massacre, the Las Vegas shooting and many other similar cases. Identity is also shaped due to the excess of liberty. One can believe on anything and has the right to do so, but such uncontrolled and misled decision may result into an extraordinarily disturbing result, especially when taking into account the real nature of humans in term biology, psychology and ideology. One can find for instance in the US, people changing literally their identity for another more "suitable" one and this change can take inspiration from an object, a famous person or even an animal. Same thing goes for innocence, being innocent is good but keeping innocence for a long time might be fatal for anyone who is facing a perverted and manipulative adult world in which a mistake can cost expensive and its

consequence is ineluctable. Losing innocence at some point of life is necessary to face the reality of the world but losing too much of it can cause irreversible damage as discussed above.

Fighting loss can cause more harms than anything else, it consumes anyone who is not patient, mature and brave enough to accept its flow and destruction. Death, as life, are both necessary processes of mankind's survival through the continuity of the physical world's rules. As Heraclitus said:

The way upward and downward are one and the same. The beginning and end are common. Immortals are mortal, mortals immortal, living in their death and dying in their life. The limits of the soul you would not find out, though you should traverse every way (4).

In other terms, man has to take the same path of life and to keep the balance in its infinite river of creation and destruction in order to not drown.

6. Conclusion

In conclusion, Loss is a major entity that keeps a crucial role in keeping the balance of creation and destruction intact and has a special place in mankind's life, it can be retarded but never bypassed, it consumes the one who rejects its role in life, the one who has a weak identity or none of.

Chapter 2: *The*
***Memory Police* and**
the Downfall
Through the
Continuity of Loss

III. Chapter 2: The Memory Police and the Downfall Through the Continuity of Loss

1. Introduction

The Memory Police, masterpiece of Yoko Ogawa, narrates a formidable yet deranged story that turns around the protagonist's struggle to remember what is lost forever and to keep her humanity and identity in this mad process under the authority of the memory police. In this Chapter, the objectives sought are to develop and analyze deeply the Novel's aspects of loss through its settings, characters and plot in the light of its the Multiple aspects developed in the previous chapter.

2. The Memory Police as a Supreme Entity

The memory police, important figure of authority and strength in the novel, plays a central role in controlling the island where the protagonist lives. As its name suggests, this figure of dominating power decides what should be forgotten and left behind and, by doing this, they remove any object or being that do not match their decisions in order to make it disappears completely and then, forcing directly and indirectly people to forget their existence forever.

As strong and merciless as they seem, the memory police might represent two different allegories, the first is the representation of a Second World War authoritarian regime such as the Nazi Germany and the second allegory is the representation of loss throughout ominous and mysterious actions and its personification through their presence.

A. The Memory Police as an Authoritarian Entity

Throughout the Novel, the memory police represented a strong and cruel organization that tormented the citizens in the island. Such violent organization, makes the common reader to remember the cruelty of the Nazi Germany that was controlling and dominating peoples' lives. For instance, in this passage of the novel,

Take us to your father's office," said one of the officers from the Memory Police whom I found standing in the doorway. There were five of them, dressed in dark green uniforms, with heavy belts and black boots. They wore leather gloves and their guns were half hidden in holsters on their hips. The men were nearly identical, with only three badges on their collars to tell them apart—though I had no time to study them closely (15).

The protagonist, which we know nothing about her except that she is a woman that lost her parents due to mysterious circumstances, gives a detailed description of its members which reflects the basic outfits of the German army and, to be more precise, the Schutzstaffel (SS)¹¹ and the Gestapo¹² (Nazi police). The fact that the Memory Police reflects an authoritarian organization, in addition to the description of their outfits and actions taken against the people is undoubtedly clear that they mirror the Nazi and their violent temper when taking actions. Another example can be seen in the fourth chapter of the novel where some family members composed of two men, a woman and young girl, were forcefully taken

¹¹ Paramilitary organization under Adolf Hitler and the Nazi Party in Nazi Germany, and later throughout German-occupied Europe during World War II (Schutzstaffel).

¹² The official secret police of Nazi Germany and in German-occupied Europe (Gestapo).

and loaded in their trucks which reflects the fate endured by the European Jews during the holocaust.

As stated by Abott Gleason in the previous chapter, the memory police and the Nazi regime (or any other form of totalitarian regime) share one particular characteristic which is having a special police system that controls the population via brute force and mass communication (125). Ordered to suppress anyone and anything that must be forgotten as emphasized by the protagonist in the second chapter, “The first duty of the Memory Police was to enforce the disappearances” (17). they play well their roles in annihilating what must be annihilated as did the Nazi’s ideology in banishing some cultures and way of beings, in addition to controlling Christianity and shaping it according to their beliefs. In other words, suppressing the individual Identity and transforming it into a more general and accepted form of it which makes easier the control of any given brainwashed population in both contexts (fiction and reality). Another proof of this view is the fact that the memory police did suppress anything related to knowledge which mirrors the burning of books and library and the control of information. Which, as stated by Gleason before, can kill people’s mind and efforts of thinking and creating personal and logical ideas.

B. The Memory Police as a Loss Entity

If the memory police represent a powerful totalitarian entity in one hand, they can also represent something more ominous and omniscient, the representation of loss itself. Such perspective seems logical if one takes as an example one of the best parts of the novel which happens in the last part of it when people begin to disappear in a strange timeless and spaceless process where no physical rules are applied at all. As illustrated in this monologue taken from the twenty-sixth chapter and addressed by the protagonist herself, “No matter how

much time went by, there was no sign that our left legs were going to rot and drop off. They remained firmly in place, fixed to our hips. But no one seemed to care.” (247) During this moment, each single person in the island, except R and the memory police, were disappearing slowly as if their very true existence was getting suppressed by something powerful, invincible and uncontrollable.

Even if the memory polices are humans, they are not affected by such process and still, they have done their job appropriately and mercilessly as depicted in the twenty-sixth chapter:

The number of people who were taken away by the Memory Police suddenly increased. Those who had used all sorts of tricks in the past to blend in could no longer fool the police after the disappearance of their left legs. It was surprising to see how many people had managed to hide in plain sight without being captured or resorting to safe houses, but now they found it impossible to imitate our new sense of balance (247).

Since the commencement of the story, the memory polices did their job amazingly in a more humanly way which, in this sense, means anything that can be performed by humans. However, acting such coldly in such abstract and disturbing situation can plausibly mean that they are the representation of loss, not only loss of memory as depicted in their name, but also loss of Identity and Freedom since Memory assembles Identity via life experiences which represents the past life (the foundation of one's nature and personality) and shapes the philosophy of Freedom throughout time which limits peoples' potentiality of seeking greater forms of it.

In the seventh chapter, a conversation between the protagonist and the old man foreshadows the ending of the novel with a sense of illogicality and mysticism when she presents evidence to him with disturbing explanations as depicted in the following lines:

If it goes on like this and we can't compensate for the things that get lost, the island will soon be nothing but absences and holes, and when it's completely hollowed out, we'll all disappear without a trace. Don't you ever feel that way?" (55).

The way she says such thoughts looks as if it was a normal anomaly that respects the law of physics and logic. The quote given does not only acts as an example for the foreshadowing but also as a proof of a possible existence of loss as an ominous power represented by the memory police's authority and power.

3. The Human's Identity and the Nemesis's Power of Disintegration

Identity, in accordance with Memory; is a very important aspect in Ogawa's novel when set in the uncontrollable circle of loss. In the story, the unnamed female protagonist and the whole people of the village (except R), traverse through a tunnel of uncertainty and rejection of what becomes considered as unfamiliar to their life of the disappeared things and persons. This can be seen through the whole content of the novel, especially when coming near to the end of it when Books were burnt emotionlessly and cultural daily life objects rejected coldly, forgotten forcefully and becoming unknown if luckily retrieved or remembered after certain amount of time.

A. Books as a Forge of Identity

A sense of ignorance and acceptance of books overwhelms the people throughout the story and shows how lost such persons are. A foreshadowing of what would happens to books is delivered by Ogawa through the life of the protagonist in the third chapter when she set the

situations and fate of the books in the island when saying that “They will all, in the end, be tossed out without being cared for or rebound—which is why the collection never grows. But no one ever complains” (18). which really happened but in a more brutal way in the nineteenth chapter when books did disappear and the memory police did judge anyone who had any sort of book to get rid of it immediately. The situation has gotten fast and in a single night, the library with the books were burnt with not a single hesitation except for a woman who was revolted but taken by force by the memory police. The protagonist, amazed by the blaze with the company of the old man, kept the most important pieces of writings in the hidden room with R since he was opposed to such spectacle and forced her indirectly to change her mind for some of them.

Books have a strong sense in mankind’s life, it symbolizes knowledge which is a power that only humans master, it reflects also the virtue of people’s individual mind in creating their own world or recording their history and lives’ experiences. According to the website *99bokscartk*, books can also be the symbol of wisdom, liberation and resistance when inspiring people to get rid of their oppressors, hope and inspiration in providing courage to people for physical and mental matters. The rejection of books, in addition to the forgetting of the word ‘novel’ as spotted by the protagonist when saying, “The word ‘novel’ itself is getting harder to pronounce. That’s how you know the disappearance is taking hold. It won’t be long now until I’ll have forgotten everything” (171). shows that peoples were rejecting not only the physical matter of books but also its roots and power in shaping the mind in a positive way. In other words, they were rejecting what was keeping their identity safe and their will strong.

The protagonist’s relationship with the existence of books can be troubling when one notices that she is supposed to be a novelist with a descent background. As a person who is supposed to defend her passion, she becomes obedient and falls in total ignorance when

considering the memory police's decision to suppress the existence of books. However, only her editor, R, refused to accept such decision and forced her to keep some of them hidden and intact as shown in the following passage, "Needless to say, R was violently opposed to losing our collection of novels. "You've got to bring them all here," he said, "including your manuscript"" (169-170). This can be seen as a weakness of personality and one's root when considering that R is a mature, educated and experimented adult who keeps his convictions and beliefs intact compared to the remaining people who lose their soul and humanity through the passage of time as emphasized by the protagonist when conversing with the old man, asking her the question "Do you think you'll be able to?" Then she replied uncertainly "I don't know, but R told me that I had to, that my soul would die if I didn't." (180) This passage can be interpreted as a rejection of one's identity due to a lack of critical thinking, efforts to do so and giving the importance of books that were not respected in the novel.

B. Culture as a Saver of Identity

In the first chapter the novel, the author introduces both the protagonist in her childhood and her mother who was a sculptor of great talent. She died afterwards due to mysterious reasons linked to the memory police's actions; However, she left behind her many cultural objects of her life and even some souvenirs of her mother to her daughter. She gifted also some sculptures to the Inui family; the husband was a good friend of the family. In the fifth chapter, the protagonist received the sculptures that each represented something in particular so that she keeps them safe from the memory police as explained by the husband "Your mother made this tapir for us as a wedding present. This one she gave us when our daughter was born, and the other three we received the day before she went away with the Memory Police" (39). Other sculptures were also kept hidden in an old cabin where the protagonist's mother used to work before using the basement of the house as the main

workspace and, in the twenty third chapter, she retrieved them for the specific purpose of opening them.

Two specific sculptures represent a specific meaning according to their shapes and the context that they were given. The first one is the look alike tapir sculpture given as a gift for the marriage of the Inui, according to the Japanese folklore, the tapir is the representation of a Baku, a supernatural being that is supposed to devour dreams and more specifically, nightmares. The term Baku, as described by *Wikipedia*; is “referring to both the traditional dream-devouring creature and to the Malayan tapir” One might suppose that this sculpture was gifted in order to bring peace and auspicious future for the couple. The second sculpture is a doll with large eyes made of a specific wood which is an Oak, the Protagonist doesn’t know about the real name of the type of doll, However, it is supposedly plausible that this doll was either inspired by the Kodama¹³, a yokai¹⁴ that lives in the trees and means that a forest is healthy, or a Kokeshi which is a traditional Japanese Sculpture that is gifted mainly to children and is considered as a lucky charm that keep them happy. In addition to that, the fact that it was made of Oak enforces this aspect of nature plus its specific symbolic to the Japanese that “see the oak leaves to be symbolic of the prosperity of one’s descendants, as oak trees don’t shed old leaves until new leaves grow”. The remaining sculptures are abstract and can’t be analyzed.

Except the sculptures, the protagonist was also gifted of an emerald from her mother that used to belong to her grandmother. According to the website *gemsociety*, “People

¹³ Kodama are spirits in Japanese Folklore that inhabit trees (Kodama (Spirit)).

¹⁴ Literally meaning “strange apparition”, it is a class of supernatural entities and spirits in Japanese Folklore (Yōkai).

believed emeralds could confer riches, power, and eloquence if worn as talismans. Purportedly, these gems also strengthened memory and sharpened wits. Its most valuable power was perhaps bestowing the ability to predict future events” From this sense, it is plausible that the emerald was given as a mystical object to keep the protagonist’s memory strong and, at the same time, to bequeath it to the new generation as a meaningful familial property. In addition to that, this gemstone can be considered as a foreshadowing when the common reader notices that it was actually forgotten and not well preserved after receiving it which reflects the situation of the protagonist. R also gifted her in the sixteenth chapter with a musical box or, locally called; *orugōru*. The symbolic of it, which is nostalgia; reflects well the purpose of the Gift since R was aiming to help the protagonist to remember the past and to keep her identity as depicted in this passage:

The best gift I can give you is one of the things I’ve been hiding. Of course I know something so insignificant can never make up for all the risks you’ve taken on my behalf. But I’ll be happy if I can help delay or stop this decay in your hearts even in some small way (143).

Still emphasizing on the term ‘decaying of heart’ which might represent the process of destruction of a person’s mind constitution and humanity.

In the twenty second chapter, after the earthquake and tsunami’s incidents, the protagonist and the old man discovered that within the three abstract formed sculptures, remained objects related to the past and that do no longer exist, these objects are a ferry ticket, a harmonica and ramune¹⁵. Thanks to R, they were recognized and presented to the forgetful protagonist and old man which, more or less, helped them in fighting the memory’s

¹⁵ kind of Japanese tablet candy. It is generally made from sugar, mixed with a small amount of a binder and other ingredients, and compressed in a tableting machine (Ramune Candy).

disappearances and decaying of heart. Her mother, having in mind that things and living beings are disappearing, supposedly tried to keep some objects in order to revive old memories and transgressed the forbidden for her daughter, which pushed the protagonist, On the other hand, to search for other sculptures in the old dilapidated cabin. Even if the objects were kept hidden from the audience, one can supposedly believe that such discoveries helped them in gaining at least a slightest fragment of memory as it is represented in characters' reactions:

In the end, we found that each statue concealed a single object, different from the others. One was so tiny we almost failed to notice it, another was wrapped in oiled paper, a third had a complicated shape. There was a black one, a sharp one, a fuzzy one, a thin one, a sparkly one, a soft one... (223).

Such discoveries and reactions tell a lot about the severity of the memory loss suffered by the general people which directly leads to a loss of identity.

C. The Existentialist Survivor

R is an important character in the novel as he is pillar for the protagonist who tries to keep her memory and soul alive. As mysterious as he seems, he still represents a source of positivity for the young woman who, from the ninth chapter until the end, tried effortfully to hide him from the memory police in her own house in order to keep him safe with a sense of processivity and unconscious love. However, the story does not end well for either her or the villagers who all begin to disappear and fade away, all except R who mysteriously remains intact in term of memory and physical consistency. This happens for possibly two reasons that kept him existing.

The first reason reflects the power of knowledge in general. R differentiate himself from all the other characters for his developed sense of knowledge and self-improvement. This can be supported by the idea that he categorically refused the burning of books and, most importantly, emphasized on the importance of books as depicted in this passage taken from the nineteenth chapter “You write novels. You of all people must know that you cannot choose between them, divide them into categories. They are all useful in their own way” (170). Contrary to the rest who gave no importance to such sources of important pieces of information.

The second reason, more ominous, reflects the fact that R’s hiding from the external world acted as a bunker that isolates from a nuclear fallout. He, from all the rest, was the only remaining person to be hidden and protected from the external world, all the rest who were in the same situation as him were either found in an old way by the memory police or uncovered due to the earthquake and tsunami that wiped their habitats or their fading limbs that betrayed their hidings. In this situation, loss can be interpreted as an ominous power controlled by the memory police since the organization is always under speculations of possible conspiracy with a hidden purpose and method.

To conclude both reasons, the name chosen by Ogawa has a significant phonologic meaning. In the English version, the name R has no significance, However, if one goes to its origin which is the Japanese and original version of novel, he or she can discover that R (pronounced Āru (アール¹⁶ in Katakana and ある¹⁷ in Hiragana)) does have a very intriguing

¹⁶ R

¹⁷ Be (There It Is!: The Japanese Verb Aru(ある))

meaning in both systems which is 'to be' or 'to exist'. Even if the word should represent a nonliving being, one can't represent such closed relationship as simple coincidence.

4. The Instinctive Loss of Innocence

Innocence, as an important aspect in humans' lives; can act as a filter or a protective layer from the unknown, forbidden and vicious adult world that is fuelled by the Seven Deadly Sins. It represents the beginning of life, the naivety of goodness and the ignorance of humans' nature which can be perfidious at some extent. Beginning of life rhyme with children who are in the discovery and learning process of principalities and awareness about their surroundings. However, innocence is made to be broken and lost at some point in life after the setting of a strong knowledge and experience about its antithesis or, in other words, the bridge between innocence and adulthood. Unfortunately, at treated in the first chapter of this work, some minors lose these layers sooner than expected due to external violences and internal disturbances which can mislead their choices and tastes about life. In this case, *The Memory Police*'s storyline treat one of this form of Innocence's loss that represents the sexuality of the protagonist and the destructive violence of the memory police in the island.

A. The Protagonist Beyond the Pleasure Principle

The story of the protagonist narrated from her perspective which is the first-person point of view, tells a lot about not only her world but also herself, her mind, identity and even sexuality. Even if not explicitly shown, the sexuality of the protagonist can be perceived as disturbed, poorly developed probably due to the memory loss and the fact that she lost her parent at young age (during the sexual development as emphasized by the Freudian Psychoanalytic theory). This disturbance can be seen in two different parts of the novel, one in the reality and the other one in her novel.

The protagonist's novel, as simple as it might seem, gets disturbing through the passage of time and might reflect her mind's degradation and continual loss of innocence. In her piece of work, she narrates the story of a girl or a woman who has lost her voice and tries to learn the use of a typewriter in order to communicate; in addition to that, she falls in love with her teacher which leads them to be together. However, at the end of the story, the reader is shocked by an extreme revelation which makes in evidence the perversion and evilness of the teacher who, in fact, was not only the one who stole her voice via the typewriter as he did before to others like her but also chained and abused her for a long time in which he uses to stock typewriters which is also an old clock. What is the most disturbing part of the story is the fact that she gets attached to his abuser and shows signs of affection and familiarity for him. The story tells a lot about the psyche of the protagonist who has some facets of disturbance. According to Freud's psychoanalysis theory in his book *Beyond the Pleasure Principle*, the abused girl reflects a destruction of her external layers due to a high amount of unpleasure lived which, with the moving of time, formats the brain to adapt and assimilate the unpleasure into pleasure (24).

If one mirrors the story written and the protagonist's life, a set of common points can take place and makes the process of her mind logic. First, her ambiguous relationship with R who represents the only intelligent high figure in helping her to keep the humanity within her and to preserve and recall her memories. The Symbolic of the lost voice reflects well this situation since it might represent freedom and identity since each person in this life has his own way of speaking. In simple terms, she unconsciously refers to her situation through the handicap of her character. Second, as said before, her relationship with him is ambiguous since R is a married man with a kid contrary to the young and unexperienced protagonist. Her novel might reflect a fantasized relationship with him since she has difficulties and issues

to recognize it, even if they kissed during the old man's birthday. Another element taken into consideration is the fact that after this event, she wrote about the beginning of the abuse which possibly reflects her submission towards him as if he was her world and only reason in her reality. Finally, in end of the novel, the character shows a sign of jealousy and needs of him after a long time of captivity as depicted in the novel "He is the only one who comes to see me, here in this room that has absorbed me. But what would I do if he turned his back on me? I trembled just to think about it" (258). As shown in the passage, she was under the process of absorption by the room who uses also to be a clock tower which represent time and its unstoppable passage, in addition to this process, an unidentified woman comes with him in the room, However, before entering, the character began to question her fate as if she was to be replaced.

The ending of the story just shows the deep and uncontrollable thought of the protagonist who knew that she can't keep R with her forever since he is married. The typewriter remaining the only transition between her reality and her fantasized fiction, her disappearance and her absorption leading to one and unique cruel end, an end where she loses him forever.

B. The Protagonist and the Electra Complex

Another possibility that can be taken into account is the special relationship between the heroine and R that is not explicitly made in evidence but can be guessed with some logical proofs. The Electra Complex, opposing the Oedipus Complex, reflects the sexuality of girls ,their attraction towards their fathers and the rejection of their mothers instinctively and indirectly. Such theory was developed by the psychoanalyst Carl Gustave Jung in his work *Psychological Aspects of the Mother Archetype*, without mentioning all the details of his

theory, some aspects reflecting the protagonist will be taken into accounts to upraise the possibility's percentages of such complex and the website *Psychcentral.com* will be considered as a source of this development.

First thing taken into consideration is the child's disturbance during his development. The heroine in Ogawa's novel did live under the regime of the memory police and lost both her parents when being young. However, a detail is intriguing, she did lose her mother before her father which means that she has passed more time with him than her mother. Such parameter of making the daughter extremely closer to her father can be taken into account since he is the only trustful guide in her life.

Second thing that could play a role is the disturbed phallic phase. The Electra Complex is composed of five major phases that are sorted as follow (Oral, Anal, Phallic, Latency and Genital). However, the Phallic phase that happens between three to five years old is the main discussion in this part since it is possible that the protagonist lived and passed more times with her father when she was at that period since kids can mainly remember things around that period of time as explained in *Wikipedia* "Adults and children can often remember memories from around three or four years of age which is during a time of rapid language development." If one takes into account these parameters and the death of her father, it is possible that she had a disturbed Phallic phase which caused her to feel instinctively unsatisfied after the loss of her father.

The third thing is the representation of the parental figure on a person who has the characteristic of the father. The choice of R is logic and ticks all the necessary parameters of such love, He was the only remaining high figure that guided at first her work's progress, then her choices about memory and identity. Except the old man who loved her stoically and

accompanied her in her journey, R gave her the romantic type of love and carefulness that she could not have from anyone and he was the only person who was very close (intimate) to her without forgetting the reciprocal love that he received.

C. The Loss of Beauty

Beauty is an important component in mankind's life, it helps any person to keep his sanity intact and to experience an amazement of what life has to offer to him or her as a source of pleasure and mind rest. This facet is highly disturbed and destroyed in the novel from the beginning until the end. One might remark that anything related to nature and entertainment in the story was either ignored or destroyed inhumanly.

Nature seems for the memory police and the people around just as source of primary necessities or problems to their life, for instance, the ocean represents not only an unlimited source of food but also serves as a barrier that prevents people from escaping the island as depicted in the fourteenth chapter "At the end of last month, some men took a boat and escaped from the cape by the lighthouse. They were fleeing the Memory Police" (114). In the Japanese folklore, the ocean is a very important aspect of their mythologies and history as depicted in the website *Sotheby's* "The ocean provides a rich bounty of food and trade, but also looms as a powerful force that may bring forth terrible destruction" (Bernstein). Another form of this type of loss reflects the loss of roses that happened in the sixth chapter of the novel which caused a great feeling of emptiness and sorrow in the heart of some people. The roses show great importance for beauty since colors are necessary in order to keep people happy and sweet scents of its please their senses of smell. Animals are not neglected in this case since many of them such as birds and rabbits disappeared.

If nature is unloved and damaged, men's creations are also not an exception of this rule of the memory police's world. Anything related to entertainment were removed or banalized and the best example is undoubtedly the book. As stated in the previous titles, books were at first not important, then burnt mercilessly with the library. Candies (ramune) and harmonica also disappeared and only one of each remained hidden in the sculptures, the boat that used to be a ferry was rusting day by day until completely sank in the ocean, the primary school that was thriving before was transformed into a place of nothingness and chaos. The world of the protagonist was in a process of degradation and representation of the authoritarian memory police's credo which had no place to make for joy and distraction.

5. The Old Man and the Humanization of Memory and Identity

The old man in Ogawa's novel has an important role in supporting the protagonist's life. However, speculations about his real role and symbolic in the novel could be made via the interpretation of his actions and existence. He is presented first in the second chapter as the husband of the protagonist's nurse, the one who took care of her after the death of her mother and died also after a certain time. Living in an old ferryboat, he used to be a mechanic of this kind of boat and a security guard at a warehouse. He passed great adventures with the protagonist and R but sadly died in the twenty-fifth chapter due to an intercranial hemorrhage which happened after the emergence of the earthquake that injured him severely.

A sad ending for him indeed, he was considered as the best friend of the protagonist who had only him as a family member and some cousins but never met them. Despite his age, the effect of memory loss also affected him severely but not as important as the protagonist's memory. This can be interpreted as a strong sense of wisdom and identity since he lived

more and experienced more things than her which means that he has more memories compared to her. In addition to that, the fact that he was the only family member alive played an important role in keeping the protagonist's sanity and mind in its just place via positivism and life philosophy as depicted in the seventh chapter when she questions the fate of the island with such cadence of disappearance that causes an unbalance between creation and destruction, a torment answered as followed:

It's true, I know, that there are more gaps in the island than there used to be. When I was a child, the whole place seemed...how can I put this?...a lot fuller, a lot more real. But as things got thinner, more full of holes, our hearts got thinner, too, diluted somehow. I suppose that kept things in balance. And even when that balance begins to collapse, something remains. Which is why you shouldn't worry (56).

This philosophy of life reflects the necessity to live with the nemesis of mankind which is loss in order to follow the stream of life without getting rejected or hurt by the countercurrent as Heraclitus emphasized on in the first chapter of this research work.

Another point about his importance is made in evidence in the last parts of the novel, the disintegration of the people and protagonist happened after his death, a sign that no hope remained for neither the present nor the future since the bridge between them and the past has just disappeared. Even if he had no special place in the people's hearts, he remained one of the last old timers living in the island.

6. The Ominous Power of Isolation

Isolation is a major aspect in not only Ogawa's novel but also in mankind's life. It is one of the worst forms of living that one might encounter in his or her life since humans are made to live together under a society in order to survive and remains in a state of stability.

The feeling of isolation can be lived throughout the novel through not only the eyes of the protagonist but also the place that the story happens.

From the eyes of the protagonist, it is made in evidence that despite the huge amount of population living in the island, it is constantly losing more and more people. To cite only the most important figures of her life, one can suggest the loss of her parents at first (disappeared mother and dead father), the nurse who took care of her after such traumatic events, the Inui family who used to be her parent's friends and finally the old man who died from his injury. Many other people disappeared also but did not play much importance in her life. Such lived moments can cause only a sense of loss in space and time as if living in past and present simultaneously which, doubtlessly, can transform any sane person into a living shell of flesh constituted of insanity. One can suggest that if it is the case, the protagonist possibly became mentally disturbed due to these losses that isolated her more and more. This can be seen throughout her novel when she depicted not only the feeling of isolation of her character but also a sense of total loss of freedom that was accepted as depicted in this passage: "Covering my ears with both hands, I hid my face in my lap, held my breath, and prayed the girl would give up and go back down the stairs. I knew now that I lacked the courage to rejoin the outside world" (256).

What is also troubling in this ending part of her story is that it does not only depict this surrender and abandonment of freedom but also an envy to feel the presence of what she considers as her only source of humanly and familial presence, the presence of the one who took forcefully her freedom as made in evidence in this example "Why doesn't he come to see me? Why doesn't he realize that my voice, my body, my sensations, my emotions—everything exists only for him" (259).

The surrounding of the protagonist is not the only aspect of isolation depicted in the novel but also the island itself represents well this energy. First, the island is in the middle of nowhere (possibly the Pacific Ocean) and it has just few neighbor islands or none. Second, the power and dominance of the memory police over the whole island which creates a stronger feeling of isolation and despair. Third, the fact that the island has an energy of sorrow when the harsh winter comes as depicted in the eleventh chapter by the old man when describing the place near the abandoned elementary school:

The streets were nearly deserted, more cats around than people, and the houses were old and mostly empty. I expect folks moved away when they closed down the smelters, which look pretty spooky just sitting there, like crumbling rides at an amusement park. No matter where you go, there's another one, sad as can be, as though they died, trapped in place by layers and layers of rust (86).

To summarize the global energy of the island, it reflects strangely to what is called liminal spaces in the modern horror concepts. In other words, places giving familiar energy when remembering them, then through a process of constant degradation, it pushes these deteriorating buildings to be labelled as Haikyo¹⁸ and creates a strange sense of familiarity and the already seen before.

7. Materialism and Consumerism as a Loss of Identity

The ideas of materialism, as consumerism, are not evidently shown in the novel as one might think and its initiation seems irrelevant to the story. However, through deep analysis, both ideas of materialism and consumerism are implicitly set in some part of the novel but

¹⁸ ruins (of a building, town, etc.); remains (廢墟 (Haikyo)).

first, a definition of the terms are required for further development. According to the website *Oxford Learner's Dictionaries*, consumerism is “the buying and using of goods and services; the belief that it is good for a society or an individual person to buy and use a large quantity of goods and services.” whereas materialism is “the belief that money, possessions and physical comforts are more important than spiritual values.” or also “the belief that only material things exist.” Both play a close role and affect the human mainly in a negative way and such negativity is reflected in the weakening of identity that affects also freedom.

In the novel, Ogawa did not mention any specific control of the memory police about the economy of the island except the decision of what should stay and what should be removed forever. The fact that the island is isolated and strict makes the situation worse for its people who are in total necessity of such needs especially when one can guess that the story happens during the twentieth century. Controlling the economy means controlling the identity of people which leads them to have general type of identity and kills the remaining exceptions. With the absence of religious places in the novel, the process of memory and identity's loss does not facilitate the people's reconsideration about keeping such aspects intact. In fact, as said before, many people did not only burn books of all sorts but also the library, source of knowledge and stability, transformed into ashes and lost forever.

After their defeat during the Second World War, the domination by the U.S and the emergence of capitalism, The Japanese Empire, which became Japan; submit its sovereignty and kneeled before the strong, capitalistic and materialistic U.S and harbored its systems to adequate the western world's functioning with the disarmament of its army. Such fate led to a long process from totally chauvinistic and proud imperialist into a subaltern capitalist which weakened people's inner strength and rose the percentage of materialism and consumerism.

Indirect obedience is set towards the world economic system directed mainly by the American empire and a loss of identity is.

8. The Significance of the Process of Loss

The loss is a major aspect in the novel from the beginning until the end as depicted previously in the titles above. However, it might possess some possible significances if one gathers all the clues and possibilities in order to figure out what did the author wanted to send as a message to her audience. These messages, that will be discussed below, reflect the relationship between memory, identity, freedom and innocence

The first idea that comes in mind is the memory police itself, the organization that represents an authoritarian regime that persecute and force people to follow their credo which reflects the loss of freedom. However, the loss of freedom itself can't remain alone with no linking since it can lead also to the loss of identity which reflects not only a community's power to understand each other and to share same ways of living or thoughts but also the individual's power of thinking and making his own choices in life, to build himself by himself. This violent loss of freedom also can cause a loss of innocence in children's mind since they will assimilate it as a normal act to behave with. Their cold actions also reflect the island's appearance with the constant loss of beauty of it which causes directly or indirectly a stronger sense of isolation and despair.

The second idea reflects the power of knowledge for mankind. From the beginning until the end, the reader may remark that books in general are not important at all except for R who shows the opposite feeling. Even the protagonist who is a writer and, logically, must possess a strong tie with books in general does not give much importance of its and just accept the situation of books' disappearance. In addition to books, cultural objects and

important places of source of knowledge such as the elementary school are just abandoned and forgotten. This idea reflects the loss of identity in general which can alternate severely the internal power of people (souls) in addition to their memory in a vicious cycle. In other words, identity affects memory and memory affects identity if affected which can cause an endless cycle of destruction and disturbance. Both losses push at a perfect brainwashing since people can't remember their past and then, they can't have a stable identity in addition to the loss of freedom and the acceptance of totalitarianism.

The third idea is more hidden but can represent the Darkside of the modern society and the involvement of political powers, the individual's isolation and the power of such high authorities in order to reach a division of the community for a better control of them. The story might happen during the end of the twentieth century (either during cold war or after) with the rise of capitalism in not only Europe and the US but also in Japan. Indeed, after the second world war and the capitulation of Hirohito, Japan began to change its constitution and gets influenced by the US's economical system that affected greatly its economy and making it flourishing in the late 20th C but without consequences. High capitalism means high materialism and less spiritualism which means that profit and individual's welfare is what counts the most and this can inevitably cause a sorrowful communitarian world where everyone just cares about his or her situation in order to reach personal dreams, the survival of the fittest from a Marxist theory of literature which, undoubtedly, causes a loss of freedom and identity which also affects memory.

The last idea which can be somehow hard to guess or interpret is the acceptance of the nemesis (loss) and its balance in mankind's life choices. In the novel, one might remark that the acceptance of loss in the novel seems unjust and completely out of mind when people accept the disappearances of what can help them in their life such as studying, enjoying life,

keeping their memory and so many other illogical acceptances while others like the protagonist can't accept the loss of her loved ones even if she is a part of this mad process. This can be linked to the acceptance and refusal of loss in keeping the perfect balance in life as emphasized by Heraclitus in the previous chapter. The excess of loss's approval leads to a total destruction with no reconstruction behind which leads to a total annihilation of mankind and its reality as it did happen in the end of the story by Ogawa in a form of a complex allegory.

If loss in the novel can be interpreted in one way by the above ideas, the reader can be sure of something irrefutable which is its main and only purpose that is to annihilate any form of existence. However, it is a normal process that oscillates between creation and destruction and, as said by the old man "Time is a great healer, it just flows on all of its own accord" (53). The process of its acceptance by the common mortal happens through the unstoppable and uncontrollable passage of time. Unfortunately for the characters of the novel, the continual update of time has disappeared with no traces since calendars vanished away, only the four seasons remaining to give the minimal information about it. The loss in space and time can lead to unpredictable reactions and damages in the brain and such disagreeable way of living is depicted in the fifteenth chapter by the protagonist who can't figure out not only what time it is but also the basic functioning of time itself "But it's not that simple. Think about it. With the calendars gone, no matter how long we wait, we'll never get to a new month...so spring will never come" (133). Seen from this perspective, it is crystal clear that the loss of the island in space and time, added to the authoritarianism of the memory police would have led directly to the emergence of loss itself that would take anyone and anything mercilessly, ominously and mysteriously.

In conclusion, loss is implicitly and explicitly well developed through the characters and the plot of the novel which proves how meticulous and smart Ogawa is.

9. Conclusion

To conclude this chapter, Ogawa did perfectly merge every developed sense of loss in her world through her characters who faced this unfinishable Dedalus of madness between the destruction of the concepts of space and time themselves, disturbing their reality ultimately and making them believe the unbelievable absurd.

**Chapter 3: The
Aesthetic and
Intertextuality of *The
Memory Police***

IV. Chapter 3: The Aesthetic and Intertextuality of *The Memory Police*

1. Introduction

The Memory Police, masterpiece of Yoko Ogawa; has a dark and splendid aesthetic that didn't come from nowhere. As unique as it seems, the themes and energy of the novel gets many influences from many other pieces of work that will be discussed in this chapter in addition to some specific aesthetics and key points related to loss or unique beauty of Ogawa's style of writing.

2. The Aesthetic Part of the Novel

Yoko Ogawa, talented Japanese author; conveys messages and beauties of all sorts through her writings and *The Memory Police* is not an exception of this rule. As complex and mysterious as the novel seems, a deep discussion and analysis of the aesthetic part of it is the main objective sought for a potential expansion and decortication.

A. The Beauty of a Miscegenated Japanese Art

With a rich history a mythology, Japan is one of the eldest empires that ever existed and its folklore never dared to sleep on their laurels over the ages. From the Jomon (14.500-300 BC) to the Reiwa period (2019 until present time), its history developed complexly through inhumane wars, conquests and legends that emerged and remained eternal in their culture, in addition to magnificent artistic creations portrayed via Haikus¹⁹, Nihongas²⁰ and

¹⁹ Haiku, unrhymed poetic form consisting of 17 syllables arranged in three lines of 5, 7, and 5 syllables respectively (Haiku).

Kabukis²¹ that each marked the spirits of not only the Japanese people but also the world itself.

Yoko Ogawa merged extraordinarily past and present for the creation of a rich piece of literature as *The Memory Police* which contains many Japanese folkloric details and Western influence. Such miscegenation creates a beautiful traditional piece of literature with modern tastes and novelties happening around the world, a confluence between the Japanese identity personified by its people with their own belongings and way of living, and the Western situations with their problems, mentality and systems. Between the unwavering authentic ancient and the wavering authentic modern and the voracity of one consuming the other. From the lost birds, emeralds and flowers to the lost books, calendars and body parts, the authentic old was losing against the new that was imposed by the memory police's supremacy for the mentioned purposes of controlling and enforcing peoples' memory loss as stated in the second chapter.

The isolated island pushes the reader to identifies it as Japan itself and plays the role of an open-air prison where no one can enter the zone freely and no one can exit it. When learning about the recent history of Japan, one can figures out that the empire knew many issues from the external colonizer and barbaric world especially between the seventeenth and late nineteenth century that created the monstrous Japanese expansionist under the reign of

²⁰ Japanese style of painting that uses mineral pigments, and occasionally ink, together with other organic pigments on silk or paper (Nihonga).

²¹ popular drama of Japan, developed chiefly in the 17th century, characterized by elaborate costuming, rhythmic dialogue, stylized acting, music, and dancing, and the performance of both male and female roles by male actors (Kabuki).

Hirohito. The loss of freedom under the totalitarian regime of the memory police enhances this negative energy of total control and mind shaping.

The non-linear plot coupled with the first-person point of view, narrates the story into a haunting way that makes the reader to feel not only the protagonist but also to see himself in such character. The wavering between the past and the present and the uses of modern literary techniques such as the flashback in the fifth chapter while talking about the final hours of her mother “I recalled when my mother was taken away, and how the Inuis had comforted me at the time. I was just a little girl, and their daughter was a baby in her mother’s arms” (35). In addition to the foreshadowing as mentioned in the second chapter about the disappearance of the island and its people, perfectionated the unpredictable plot and course taken.

Under the themes of memory, loss and identity, the author developed her thoughts and philosophy through her characters’ thoughts and feelings about their reality. The uncertain protagonist, the sage old man, the intelligent R and the totalitarian memory polices, symbolized and each played his and her roles perfectly in educating the readers with deep meaning about life and the importance on keeping basic things about life such as knowledge, roots and principles, each destroyed and forgotten in the novel with severe consequences.

Rich of symbols, the novel makes in evidence many aspects of the Japanese culture and mythology as focused on the second chapter, The possible Kokeshi made of oak that was gifted to the girl by the protagonist’s mother which confers happiness, luck and prosperity, the emerald that has a symbolic of a strong memory, the Orugōru that symbolizes nostalgia and the books that symbolizes knowledge. Without forgetting the clock tower present in the protagonist’s novel which represents the passage of time, and the symbolic of the loss of freedom through the muteness of her character.

B. Secret Crystallization

As abstract as this title seems, it is, in fact, very precise and related to the novel, more than the one used in the English version. One must not forget that *The Memory Police* is, after all; a Japanese novel written by a Japanese novelist and first published by Kodansha in 1994. Stephen Snyder, the official English translator of the novel; was interviewed by the *International Booker Prize* and had a specific question relating the choice of such title contrary to the French who kept the meaning intact, In addition to the focus on the memory police rather than the psychological horror. He answered as follow:

The original text refers repeatedly to ‘secret police’ whose job it is to do ‘memory hunting’. For convenience and speed, I collapsed the two ideas, coining the term ‘Memory Police’. It was an editorial decision to use this term as the title, but one I support.

As depicted, it was a way to make the title easier to understand and, in the next lines, he made a recognition about Ogawa’s approval of such choice and the fact that the reception of the book was a great success in the United Kingdom with over 490.000 sold copies proves that Snyder did a good job in keeping the identity and attractiveness of the book intact. In other words, despite the original title which emphasized on the psychological horror of memory crystallization and the inability to fight or control it, he depicted a more political image about the novel with a focus on the memory police, even if this changing did not affect the thematic of the story.

C. The Author’s Wrath

One aspect that can be discussed about the novel is the fact that people are constantly living under absurd acceptations in matter of making choices in their lives, rejecting even

what must not be rejected for their greater good. However, such immature and undisciplined people put themselves in bad situations that must not be taken as an example to follow. The rejection of culture and the burning of books can be considered as the worse indirect and direct decisions taken by the folks of the island which led into suffering and eradication by the author herself.

The emergence of loss at the beginning of the story was present but seemed not of a capital importance compared to the somber and ominous fate that the end of it reached. At first, random people, living beings and objects began to disappear, then important persons such as the Inui family and the protagonist's parents were lost, in addition to birds and roses that had a strong presence in the island and the disappeared, rejected and forgotten objects like photographs that had a strong sense of memory as depicted by R in the twelfth chapter when discussing with the protagonist "They may be nothing more than scraps of paper, but they capture something profound. Light and wind and air, the tenderness or joy of the photographer, the bashfulness or pleasure of the subject" (94). Such accepted loses are absurd and might bring a sense of anger and annoyance, this strong and negative feeling might push the author to create a suffering through her work as a deity judging and punishing his servants. Bigger sense of isolation, scarce food and extreme coolness were the major consequences of the harsh winter that took place in an island where not even a landmark of time's processing exists since calendars disappeared.

The climate change was not the only way of punishment that the author did, another form of catastrophe happened just after a major unforgiving turning point that was led due to the people's continual downfall of ignorance and the memory police's supremacy and superiority in comparison to them. The assimilation of books into ashes and its disappearance through the vagueness of the sea can lead to a greater sense of anger and deception that will

incur severe consequences as shown in the twenty-first chapter through a violent earthquake that preceded the tsunami which did a lot of not only material damages but also killed many people and caused indirectly the death of the Oldman. Taking into consideration that the Japanese are, for a majority, Shintoists, it is logical to interpret a sense of shame when seeing fictional Japanese characters rejecting their identity which is highly linked to their religion and, in this context; rejecting from the perspective of a Japanese conservator the existence of Shinto deities such as Ryūjin, the god of sea which, according to the website *Japanese-Temple* “represents both the dangers and benefits of the sea.” (n.pag)

The last form of judgment can be seen at the end of the novel when all the people disappear except for R and the memory who managed to remain intact. This can be explained by the fact that R had to exist not only due to the Japanese pronunciation that turns the meaning in “to exist” but also the extreme intelligence and memory capabilities that he kept during the whole story. On the other hand, the memory police survived because they were just playing their role from the beginning until the end, the author would have no reason to annihilate persons who just do their job and keep things running as they wanted. The protagonist as the remaining people just acted inhumanly toward many treasures which are culture and identity. The dog’s fate also can be explained due to his loyalty and fanaticism towards his master which is the protagonist.

One can conclude that the author was playing the ultimate role of God. A deity who controlled his world and punished his servants due to cultural heresies and its acceptance through the plot of the story.

3. The Intertextual Part of the Novel

As the title illustrates, this part will focus on some external books that has a pre and post relationship with Ogawa's *The Memory Police* and tries to link some aspects on not only similarities and influences between them but also the energy and the presence of loss in both *The Memory Police* and the chosen pieces of writing. These choices are *The Diary of a Young Girl* by Anne Frank (1947), George Orwell's *1984* (1949), *Norwegian Wood* (1987) and *Kafka on the Shore* (2002) both written by Haruki Murakami.

A. Ogawa's Fantasized Friend of Another Life

One of the saddest stories ever written, *The Diary of a Young Girl* is an intimate journal written by the young Anne Frank, a Hollander living during the Second World War period (1939-1945) and narrating about her situation and the surrounding. The story finishing terribly, it affected nevertheless Yoko Ogawa in her life, "I wanted to digest Anne's experience in my own way and then recompose it into my work." (Rich) Such influence can be noted under subtle forms in *The Memory Police*.

The most important form of it is depicted in the memory police themselves and their mistreatment toward the people of the island. Symbolic of the totalitarian Nazi, the memory police are the worst form of nightmare for the protagonist as the Gestapo for Anne and such symbolic is subtly put in the fourth chapter of the novel, "Then a line of people emerged: two middle-aged gentlemen, a woman in her thirties with dyed brown hair, and a thin girl barely in her teens" (24). Such reference takes the readers to make speculations about either the general situations of European Jews in Nazi territory or the ending of Anne after being taken with her family by the Nazi.

Isolation is also very important matter of influence towards the novel. Anne and her family, as the protagonist and R, played figuratively speaking hide and seek with their oppressors, one losing the game and the other winning. R was everything for the heroine and so, she did everything to keep him safe in a tight hideout as if it was the author herself doing everything in order to save him and avoid the scenario repeating in her novel, the scene of a young girl taken by her oppressors for an ethnic cleansing. The status of R after passing a long time there makes also a reference to Anne's family when having trouble for fulfilling the first needs such as showering and eating properly, "His skin was growing whiter and whiter, and his muscles seemed more visible than ever. His hair had grown out and hung down over his eyes." (185) and, in comparison, "Our food is miserable. Dry bread and coffee substitute for breakfast. Dinner: spinach or lettuce for a fortnight on end. Potatoes twenty centimeters long and tasting sweet and rotten" (Frank 92).

Sexuality and love, as simple as they sound; did certainly influence the creation of Ogawa's characters. The relationship between the protagonist and R is the best example of such influence since he might represent a paternal figure for her as Otto is a biological father for Anne. As discussed in the second chapter, with the possible Electra complex in the protagonist's life, she possibly considered R indirectly as a father and loved her in a romantic way as Anne did love her father unconditionally but hated her mother contrarily to the heroine who did love her mother but did pass more time with her father. Another thing to mention is the naivete of the protagonist at some point of the story reflecting the childish energy and ignorance of Anne.

Except the intertextual relationship between *The Memory Police* and *The Diary of a Young Girl*, Ogawa did not only make indirect references about Anne Frank in her story but also referred directly to her in two other pieces of writing, a book of essays called a

Recollection of Anne Frank (1995) and a second book entitled *Visiting Anne Frank* (2011) in which, according to the website Michigan Quarterly Review, “Ogawa visited the hidden annex in Amsterdam as part of her research, touching the things that once belonged to Frank herself, getting a sense of how bodies fit within such tight quarters.” (Shiota) Despite the amateurism of Anne’s work, it is amazing to see how influential she was towards Ogawa’s life and imagination and the developed ideas emphasizes well such strong and incredible influence

To conclude, Ogawa paid tribute directly and indirectly to Anne and her story, as amateur as it is, her diary is full of humanistic energy that calls for peace and calm for all people around the world and throughout history, even if nowadays, her descendants dishonor her thoughts and wish.

B. Wink to Orwell’s 1984

One of the best novels ever written and masterpiece of George Orwell, 1984 shocked the world with its controversial plot turning around totalitarianism in a period where two distinctive blocks of the world were clashing during the Cold War (1947-1989). In one hand, the Western Capitalistic U.S, On the other hand, the Eastern Communistic U.S.S.R. Two distinctive philosophies and orders that were in constant confrontation in order to dominate the other and takes control of the world’s cogs. Such interactions are depicted in 1984 that was published in 1949 and tells a deep detailed story that will be discussed in the following titles.

a. 1984 and the Loss of Freedom

It is highly probable that the story happens during the same year as depicted by the title and narrates the story of Winston, a man living in Airstrip one under the rule of Oceania

and narrating about his dark world of totalitarianism and military supremacy. Big Brother is the center of the story and the supreme ruler and strong figure of such corrupted world. This description is just the tip of the huge iceberg of symbolisms and hidden meanings depicted by the novel. For the next development, some aspects of the novel must be discussed which is the politic and geography of the story.

The world is divided into three major blocs, Oceania which is ruled by Big Brother and where Winston lives, Eurasia and Eastasia. These super powers were in constant wars and tension which pushed the government of each to indoctrinate their own people for the benefits of their totalitarian rulers. The focus will be mainly on Oceania which, its population; is composed of the elites and the masses (most of the people) ruled and manipulated by four different ministries as explained in *The Literature Book: Big Ideas Simply Explained*:

the Ministry of Peace, which oversees war; the Ministry of Love, which deals with policing; the Ministry of Plenty, which controls the economy, including rationing for the population; and the Ministry of Truth, or Minitrue, which deals with news and the education of the masses, issuing propaganda to control the thoughts of the people (253).

The Ministry of Truth, where Winston works; is a major establishment that indoctrinate peoples and control the amount of info that has to be either manipulated and shared or erased and burnt for a better docility of the people.

Under constant surveillance and domination, Big Brother's slogan 'War is Peace, Freedom is Slavery, Ignorance is Strength' is posted everywhere and summarizes how dark and deep the very simple idea of freedom existence is unnecessary and that the mind must never take control over any individual's thoughts which, if it happens; can be taken forcefully by the thought police. Without forgetting the existence and denigration of Emmanuel

Goldstein, the opponent of Big Brother's leadership and politics that tries by many ways to reverse him from his position. The story ends violently by Winston's mental submission and identity's destruction through a long process of torments and brainwashing that happened in the room 101. Leading him to recognize the victory of Big Brother.

The story is very intriguing and might vehicle incalculable messages toward the readers. However, the aim of discussing briefly about it is to set premises for the following title that will relate it with *The Memory Police*.

b. The Memory Police as an Alternative World of 1984

Both novels, as rich and as deep as they might seem; share common points or interchange some logical relationship related to their worlds and context. Such points aim at some similarities between the protagonists, the world's order and, certainly; the exactitude of the felt energy in both stories. However, the only major point that is shared with these three different aspects is the presence of loss in the process of each point.

The protagonist in her peacefully disturbed reality, lost her parents at a very young age in mysterious circumstances as discussed in the previous chapter and lived her life without depicting any sign of disturbance, even if under meticulous and logical analysis, one might deduce that she suffered mentally and psychologically of such losses which is seen in the process of the story. Winston, on the other hand; lost also his parents mysteriously and grew up brainwashed indirectly by the regime that froze his heart and soul. In both novels, the circumstances of the parents' fate were not explicitly depicted and only speculations come in mind when questioning about their dark destiny. In addition, both characters knew a tragic ending in their respective stories. The protagonist, in one hand; vanished ominously without keeping any trace. Winston, in the other reality; had his sanity, humanity and identity

mercilessly and inhumanly destroyed through a very long process of torture that happened in the room 101. One lost metaphorically her identity which can be interpreted of this sort by the reader and the other lost it explicitly and concretely.

The second intertextual or similarity found in both novel is the order of both universes that share violences and control. In *The Memory Police*, the world of the novel is controlled and manipulated by the same mentioned organization that chooses what has to exist and what must disappear for an anonymous purpose. In *1984*, the regime of Big Brother dominates its population via the thought polices for a specific purpose which is to imprison anyone who dares to oppose the leader and to annihilate any form of rebellion and freedom, mostly influenced by Emmanuel Goldstein which represented the opposition and the worst enemy of Big Brother. In addition to the façade of both totalitarian organizations, the method used is the same which is violence and secrecy. The memory police as the thought police show verbal and physical interactions and both acts secretly and mysteriously when taking part into a mission or a search without showing any sign of humanism and mercy. The only difference is that the Orwellian lore is richer, more detailed and complex compared to Ogawa's novel in which nothing is known about the memory police's hierarchy and system.

The last and most important aspect is the general negative energy felt in both stories, waves of negativities and chaos driven by the loss. The multiple aspects (mentioned in the previous chapters) are depicted implicitly and explicitly in both stories. Memory, as the other three remaining aspects of loss; are all mirrored by both stories in their own narrations.

Memory is lost ominously in *The Memory Police* through a long process of disappearances and a forced acceptance of its process which represents highly the Sin of Transience as developed in the first chapter through the saying of Schacter. However, in *1984*; Memory loss is implicitly portrayed in the novel through the politic of Big Brother and

his slogan “Who controls the past, controls the future: who controls the present, control the past.” (Orwell 204) as depicted in the first chapter, this kind of memory loss is known as the Sin of Bias and, as explained and exemplified by Shacter in his book:

The past is whatever the records and the memories agree upon . . . control of the past depends above all on the training of memory. To make sure that all written records agree with the orthodoxy of the moment is merely a mechanical act. But it is also necessary to remember that events happened in the desired manner. And if it is necessary to rearrange one's memories or to tamper with written records, then it is necessary to forget that one has done so. (138).

The Sin of Persistence is also present at the end of the story which is imaged in the trauma of Winston after the torture and brainwashing endured.

Identity is taken and destroyed forcefully by the memory police in one side through a long process of disappearances and definitive loss. Each time, things and living beings are taken away and forgotten which weaken people's not only memory but identity since both are interlinked. Pillars of one's identity are created by a set of lived memories and the nature of memory is to remember, to lose and to modify memory according to one's identity and beliefs (Sin of Persistence, Transience and Bias). However, in the other side, Big Brother does not only destroy the population's mind and identity but also replaces these lost identities through a constant process of brainwashing, propaganda and fear which, ultimately; leads to the aimed collective identity.

Innocence in both novels share more differences than similarities. In *The Memory Police*, the loss of innocence is not depicted explicitly in the story, despite the fact that the protagonist lost her innocence through her love with R, she also shows such loss in her disturbing novel and the fate of her character. In *1984*, the loss of innocence in term of

sexuality is so preserved in adults' lives that it pushes some of them to be in a defensive situation which causes them to be mentally disturbed and to feel physically impotent. Both novel share one single similarity in the implicit and explicit side of the loss of innocence which is the political effect of it. As developed in the first chapter, children can lose their innocence due to traumas and political violence led by merciless leaders whom, through personal and selfish decisions; kill the innocent hearts of poor children directly via wars and segregation and indirectly via policies and inhuman situations which lead their decisions into an instinctive abandonment of such weakness. This logic is applied mostly in *1984* with the continual political violence and the indoctrinated kids that show a blind and unbreakable faith toward Big Brother and his system as depicted in the second chapter of the first part of the novel:

Nearly all children nowadays were horrible. What was worst of all was that by means of such organizations as the Spies they were systematically turned into ungovernable little savages, and yet this produced in them no tendency whatever to rebel against the discipline of the Party. On the contrary, they adored the Party and everything connected with it. The songs, the processions, the banners, the hiking, the drilling with dummy rifles, the yelling of slogans, the worship of Big Brother—it was all a sort of glorious game to them (24).

In *The Memory Police*, the political figure representing the population of the novel is no other than the unknown leader of this organization, despite the fact that the story shows no explicit moments of children believing blindly at such system, one can assume that the way adults behave towards the system mirrors also the choices of their children since parents are the only high figure in life and sources of example to follow.

The last aspect of capital importance is Freedom and its significant loss in both universes. The memory police as the thought police represent the very authentic essence of totalitarianism and authoritarianism in their respective worlds via the use of constant violence and cold-hearted acts toward simple citizens and an irreproachable obedience towards their masters. Despite the differences in their politics, both share such personification of the loss of freedom and as different as R could be compared to Goldstein, both represent the anti-these of this loss due to the strength of a free, intellectual and enlightened mind that both share differently but keeping them away from the societal generality.

To conclude these ideas, as dark as both stories are, *The Memory Police* and *1984* share a huge amount of similarities and differences that make them familiar but also unknown to each other as if one was an alternative universe of the other.

C. Murakami Between Inspirational and Inspired

Haruki Murakami, famous Japanese modern author; might certainly be considered as one of the most popular writers nowadays thanks to his intelligence and imagination reflected in many of his works. As a major author, he did not only influence Yoko Ogawa but also getting himself influenced by her works. In this part of the research, two major novels of Murakami will be considered in juxtaposition with *The Memory Police*, these specific works are known as *Norwegian Wood* and *Kafka on the Shore*. One representing the past and the other representing the future in comparison to the date of publication of Ogawa's novel and both need to be introduced in the following titles for a better understanding of their content and the shared loss between them and Ogawa's novel.

a. Norwegian Wood in Japan

Considered as the most popular and developed novel of Murakami's writings, *Norwegian Wood* is a dark intriguing piece of literature that introduces the life of Toru Watanabe in a bildungsroman style of writing that makes the amateur reader to remember Charles Dickens's *David Copperfield*, the protagonist's story is set through eleven chapters of torments and personal development that transit from a simple adolescent life to a tormented young adult who lost many of his relatives and friends in a violent way.

The novel, set during the second half of the twentieth century; explores themes that share similarities with *The Memory Police* which are Memory, Identity and loss which had probable influences towards her novel in addition to the theme of sexuality which is the only exception. The story itself doesn't share any form of obvious inspiration towards the Ogawa's novel, however, the themes' messages might give glimpses of potential inspiration to her story with present loss's multiplicities.

Memory is an important aspect in the story, Toru Watanabe lived in the present, the future and the past at the same time and this specificity can be explained as follow. The adult Toru narrates about his past which becomes the present during the narration since most of story turns around this specific period of time when he was studying and both future and present Toru narrates about the past when Kizuki was still alive and living his youth and friendship with him. Both young and old Toru narrated about the beloved friend who committed a suicide due to a severe depression as follow in both examples "NAOKO MIGHT HAVE BEEN ANGRY with me because I, and not she, had been the last one to see Kizuki alive" (31). and "Do you remember when Kizuki and I came to visit you at the hospital? The one on the seashore. I think it was the second year of high school" (155). The Sin of

persistence summarizes well his memory's functions as the memory of Naoko who was as fragile as Kizuki and did also kill herself at the end of the story which broke Toru into pieces.

Another form of memory is represented by the life of Naoko who couldn't grieve her lover Kizuki but not only this, she begged Toru to be never forgotten as enumerated in the first chapter of the story "'Do you really promise never to forget me?'" she asked in a near whisper" (13). and she was never forgotten by the old Toru who could not believe what happened which enforced the Sin of Persistence. Contrary to him, *The Memory Police's* protagonist does lose her past and have no future, she even struggles in keeping her present intact and lose memory more and more which reflects the Sin of Transience.

The death of Kizuki and Naoko by suicide brought an advanced form of the loss of Identity to Toru who lost any hope of having a stable and happy life. The theme of loss added to the theme of identity created a morbid plot that brought death to his parents, Kizuki, Naoko and Hatsumi, the disappearance of his friend called stormtrooper and the separation with his new best friend Nagasawa, created a deep sense of isolation and alienation that destroyed him and his identity which made him question about his existence, An identity crisis struck him immediately after the death of Naoko and remained for a long period of time until receiving help from his aged friend Reiko. *The Memory Police's* heroine did not have the chance to keep the old man alive until the end and couldn't succeed in keeping her identity as R did. Both suffered, but only Toru succeeded in moving along in accepting death as a normal thing as depicted in the last chapter "I had learned one thing from Kizuki's death, and I believed that I had made it a part of myself in the form of a philosophy: "Death is not the opposite of life but an innate part of life" (333).

Reiko Ishida, an old woman met in the sanatorium by Toru in the sixth chapter; plays the role of not only a guiding figure but also of a good friend, The bridge of sanity between Toru and Naoko. However, her story represents the theme of sexuality and loss of innocence for various reasons. She was abused by a thirteen-year-old girl physically and mentally which ended her life's career and respect, especially in the merciless Japanese society, she questioned herself about her sexuality after such traumatic event and developed the sexuality of not only Naoko but also Toru. Midori Kobayashi played also a very important role in his life, contributed to the development of his sexuality, to continue his life with a sane person who lost her father and needed to be taken care of but most importantly, she represented his future, the perfect housewife according to the Japanese's taste and mentality The author did not skimp when developing such theme from the side characters who all did interact with Toru in a different way in addition to the sense of sexual objectification felt at some point of the story. Opposingly to *The Memory Police*, the whole story the protagonist doesn't show any form or cadence of such explicit and detailed sex (except in her novel at some point). Another point to mention is parallelism between Reiko and the old man who both played their proper roles in their stories but treating the main character differently, both being very close to the protagonists but Reiko having erotic moments with him contrary to the old man who did nothing to her.

Isolation is one of the main themes felt and perceived in the *Norwegian Wood*. Linked to identity, it reflects mainly Toru who, due to his shattering identity; isolated himself directly and indirectly from his surrounding and keeping a few friends for him. However, the constant brutal losses that occurred to his situation to an extreme sensation of isolation as depicted in the tenth chapter:

April was too lonely a month to spend all alone. In April, everyone around me looked happy. People would throw their coats off and enjoy each other's company in the sunshine—talking, playing catch, holding hands. But I was always by myself. Naoko, Midori, Nagasawa: all of them had gone away from where I stood. Now I had no one to say “Good morning” to or “Have a nice day.” I even missed Storm Trooper. I spent the whole month with this hopeless sense of isolation (311).

The loss of freedom occurred to him is more dangerous than the simple forced physical one, he lost it internally and blocked him from interacting not only with people but with himself since his mind was stuck in the past like a Jammed CD playing the same repertory again and again until helped by Reiko at the end. Midori played also an important role in this context since she strengthened the sense of isolation when he was already isolated but did also push him to love her and let Naoko stuck in the past with Kizuki. In other words, Toru had a completely opposite form of the loss of freedom compared to the protagonist who did feel isolated in the island but she did not care about the internal part of it since she always kept R near her and being oppressed by the Memory Police. In other words, an external versus an internal form of the loss of freedom.

To conclude these ideas, despite the fact that *Norwegian Wood* shares no significant or visible form of inspiration towards *The Memory Police*, it is undoubtedly clear that Murakami did influence the thoughts of Ogawa in a direct or indirect way even if it is in the slightest way possible and such shared energy of isolation, identity, sexuality and memory fuelled by the loss and its sensations is the results of such masterpieces.

b. Kafka on the Shore of Madness and Uncertainty

The novel *Kafka on the Shore* is a unique, disturbing and unreal universe created from Murakami's complex mind fuelled by general knowledge and creative imaginations. This

long story of more than four hundred pages and composed of forty-nine chapters, narrates the life and journey of the mysterious characters Kafka Tamura and Satoru Nakata who both have their own peripeties and lot of adventures that happens in Japan. Kafka is a young fifteen years old who is influenced by an entity called the boy named crow who tries to push Kafka to be a better person and to be the toughest fifteen years old. Nakata, on the other hand, is an old man who lives a respectable life as a cat finder but he is full of mysteries, he can talk to cats but in the incapability of reading due to a disturbing accident that happened to him when he was young. The Story narrates both their journeys individually when altering the chapters until reaching the end. However, at some point, both Nakata and Kafka will influence the life of the other through choices and paths taken. Many aspects and themes of the novel correspond exactly to *The Memory Police*'s signature and energy.

i. A World of Sanity and Insanity

The characters in *Kafka on the Shore* are mysterious and, for some; deranged mentally. Kafka Tamura is the central character of the novel, he runs away from his father, Koichi Tamura, who is a Sculptor and known at first place as Johnnie Walker. Kafka hated his father who was not only cold towards him but also told him a very disturbing prophecy reflecting the myth of Oedipus "Someday you will murder your father and be with your mother, he said." (192) that will turn into a kind of foreshadowing after meeting miss Saeki for the first time in the library where he went to after leaving his home "Wouldn't it be great if this were my mother?" (40) She plays directly and indirectly an important role in Kafka's life and will proves it well during the whole story.

In addition to what was said before, he is a very disturbed adolescent who is not only in the middle of an Identity crisis that reflects his choices, his desires and personality but also a strange sexual development. In other words, he reflects exactly the protagonist of *The*

Memory Police who has a form of Electra complex that is not explicitly made in evidence and shows it when considering R as a paternal figure when taking choices in her life, in addition to the unconditional love towards him even if he is a married man with an infant. Both Kafka and the Protagonist are in the middle of a sexual development that is more or less disturbed by external entities (his father and the memory police). Moreover, they share a sense of continual mental torments when making reflections about their existential purpose and the validity of their identity. Kafka tormented about his uncertain identity due to his parents' abandonment, the rejection of his past and living in a dreamlike unreality of perfection that rejects all forms of memory and identity's existence and his disturbed love of the middle-aged miss Saeki who lost her first lover at twenty years old who was also called Kafka and identifying himself as this person. The protagonist, on the other hand; is also tormented by her fading memory and identity and its acceptance throughout the story, in addition to the continual thought of R and her love and carefulness.

Nakata, the second main character; lives fantastic adventures at first when trying to find a lost cat named Goma who was lost. He talked to neighborhood cats that helped him to reach Koichi Tamura or better known as Johnnie Walker, he creates flutes from cats' souls and begged Nakata for a murdering salvation of him which was done. After such crime, he was set on another journey of self-discovery in the Takamatsu area where he finds in his path Hoshino, a truck driver who becomes Nakata's best friend and acolyte who takes him there. They meet with the colonel Sanders, the same one representing the KFC; who sent them to search for a mysterious stone in a shrine a deep forest for an unknown specific purpose. After some peripeties, encounters and self-reflection, he died mysteriously while sleeping. In this part of the story, some specific details will be taken into account such as the fact that he was ordered mysteriously by miss Saeki herself to destroy the files containing all her past life and

then dying of cardiac arrest, the fact that he was the only one capable of talking to the entrance stone and making rain leeches and the total ignorance of the majority of his past.

Nakata reflects *The Memory Police's* old man who play an important role in the protagonist's life but in a contrasting way. The old man is normal and sane compared to Nakata who might sound mad, the old man is less ignorant compared to Nakata who can't even read or learn except from cats, the old man plays well his role of a sage man compared to Nakata who is often vivid, have mysterious powers and in capability to kill even if he is not born as a professional murderer. Nakata never met Kafka contrary to the old man who knew well the protagonist. The only similarities shared between both old men is that they died near the end of the story, one due to natural causes and the other due to a fatal untreated brain injury.

Miss Saeki is the key character in the novel, both Kafka and Nakata's plots turn around her life and her fate since one act as a lover coming from an unknown past and one acts as a unique mystic savior. She is a tormented middle-aged woman who shows no sign of possible weakness except to those main characters who changed her implicitly and explicitly through their stories. The theme of sexuality, memory and identity are often turning around her actions and decisions such as her relationship with Kafka, the sin of persistence (torment) reflecting the destructive loss of her first lover and the flexible identity of hers that waves between certainty and uncertainty, between the past and the present. Her death after the burning of her personal files by Nakata reflects her final grief and passage to normality, as if she was a tormented soul wandering around and waiting to be at peace in order to leave the physical world.

Now that the bases of her life are set, one can make flagrant similarities and contrast with the mysterious middle-aged R, both characters show signs of great intelligence and cold blood towards their world, both Saeki and R are extremely important and central to the main character of each novel, they are also a symbol of leadership toward Kafka and the protagonist in leading their fate according to the situation wanted and the two had romantic feelings toward the protagonists. However, their contrast is more than just being of a different sex, Saeki is a tormented person who remains mainly in the past and lives the present like an empty shell of flesh compared to R who lives his life, accepts his past and present situations and seeks for a better future, one who can't forget her dead lover and living her dream and unrealistic wish through the existence and crisis of Kafka while the other having his own wife and child and being alive in the present. In addition to that, both had a different ending, Miss Saeki died of a heart attack while R was the only survivor with the memory police who did not disappear.

ii. The Loss as a Guiding Mastermind

Both novels share their lores of losses through its discussed aspects. Memory loss is reflected through Nakata, Miss Saeki and Kafka that each represent a sin or sins of this loss. Nakata has an advanced form of the sin of transience that he shares with *The Memory Police's* old man since they are both old but, he has in plus the sin of absent-mindedness that reflects the accident occurred to him and the inability to perform complex interactions like reading or writing. Miss Saeki might have not only the sin of persistence but also the sin of misattribution since she is, at first, being tormented by the memory of her dead lover for years then, misattributing the present Kafka as the dead Kafka on the shore and opposing completely R who has only a less important form of the sin of transience. Kafka has mainly the Sin of Bias and shares it with the protagonist, he indirectly proceeded to a memory

modification so that he considers miss Saeki as his mother and she was directly influenced by the memory police to forget. In addition to that, he possesses also the Sin of Persistence since he shows deep disturbances about his past when he was abandoned by his real mother and the cold relationship with his father which opposes the protagonist who loved both her mother and father and shown only an advanced form of the Sin of Transience.

The loss of Identity is also present in the story and mirrors Kafka and his identity crisis that worsen through the story, his past added to an uncertain present creates a sense of ambiguity and confusion which can be seen in the forty seventh chapter when he was with the younger version of miss Saeki and asking her “I don't know what it means to live” (417). Which reflects Ogawa's protagonist who was losing gradually her identity but, contrary to her, he chose self-development in order to be a better version of himself and builds his identity with certainty. However, both were trying to build their own personal identity from the influence and guidance of their superiors which are R and Miss Saeki. Another aspect of Kafka to mention is the possible idea that he had a form of schizophrenia or a second internal identity called the boy named crow who was also manipulating and managing Kafka's thoughts and actions contrary to *The Memory Police's* heroine who had no metaphysical interactions of any sort.

Innocence and its loss are more ambiguous in *The Memory Police's* characters compared to Murakami's novel. The protagonist doesn't show any explicit loss except in her writing with the Freudian psychoanalytical theory of Beyond the Pleasure Principles as mentioned in the second chapter and a possible Electra complex. However, Kafka exposes explicitly his sexuality with not only miss Saeki but also Sakura, a friend that considers him as a young brother and had special intercourses with him in real life and his dream. The Oedipus complex is the process between the beginning and the end.

Loss of freedom exist in both novels but they are not made in evidence in the same way, one is internal and the other is external. *The Memory Police* focuses on the brutal way of losing freedom by the memory police's hands contrary to *Kafka on the Shore* which triggers the internal part of the human's mind and his chained life. Both Kafka and Koichi Tamura, miss Saeki and Nakata are chained by their tormented soul. Kafka by his identity crisis and love for miss Saeki, Koichi for the incontrollable killing of cats and the regrets behind it and miss Saeki with her lost lover and the confusion between the present and the past.

Thus, a complete conclusion would bring the fact that as different as they might seem, *The Memory Police* and *Kafka on the Shore* share many similar traits that bring to each piece of literature its own beauty, style and lore of magnificent complexities while each reality narrates its story.

4. Conclusion

To conclude the chapter, *The Memory Police* is a beautiful, yet haunting, piece of literature with its strong sense of loss. The wavering between simplicity and complexity with the presence of direct and indirect references to popular novels and historical facts, proves undoubtedly the quality of not only the novel but also the author herself.

V. General Conclusion

Loss is a fascinating, yet terrifying, concept in mankind's life. From the beginning to the end, from the infinitely small to the infinitely large, it fueled space and time in the creation and destruction's process in order to keep the balance in this reality. Each reality of the individuals' realities depicts a form of loss that share the same Nemesis but differs in its process and consequences which set loss as a supreme entity and component between life and death.

In this well-developed work that tackled loss in its major aspects and interrelation with mankind, plus a complex novel of magnificence that depicts the energy of loss in many facets of life, its beauty and relation with many other incredible pieces of writings, a conclusion comes brightly into evidence, loss is always the main character in the plot of life. it can set a person into an unwanted situation which pushes him to improve or regress, to accept or reject and to construct or destroy his life. the protagonist's tragic ending, Kafka and Toru's acceptances of loss and reconstruction of their lives and Winston's submission towards the loss exemplify well the role of such powerful, yet necessary entity in life's balance.

Even if many ideas were developed in this work, some complications have been encountered due to a limited knowledge in psychology, neurology and philosophy, in addition to the huge amount of data avoided for the sake of respecting the research's rules and limitations. It is impossible to develop profoundly such subjects while respecting the limitations and for this, the decision taken was to focus mainly on the energy of loss. Therefore, it resulted that whether one takes loss into consideration or not, it always hit the person's soul and existence, however, he or she must overcome it by living the present and enjoying with what remain close to him or her, accepting loss as an old friend but rejecting its

instrumentalization which consists of wars, manipulations and violences perpetrated by men, loss remains a nemesis but not an enemy. In other words, loss is not the antagonist in the developed stories, however, the Memory Police, Big Brother, the Nazi and the Japanese society are the villains since they instrumentalized loss at their advantages in a direct and indirect way, in addition to the parameter of acceptance or rejection of it from the main and side characters.

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