

The Impact of Place on Personality in Kazuo Ishiguro's *A Pale View of Hills*: An Eco-critical Study

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Abstract:

This study uses the ecocritical approach to examine the impact of place on personalities in Ishiguro's (1954-) first novel *A Pale View of Hills* (1982). The research is based on the major tenets that have been elicited by some ecocritical figures. First, the paper throws light on the fact that a certain place has the power to define and direct the characters' feelings and thoughts. In other words, it is an attempt to portray the interconnectedness of place with characters. Then, it clarifies that the physical setting is more than just a mere stage to be performed on. The study also analyzes the link between a person's psychology and his/her surroundings. Next, it tries to probe beneath the fact: how the experience of displacement and dislocation has impacted the writer, his fiction, and the main characters. In addition to the emotional disturbance, the study also highlights the consequences of displacement on the characters. Afterward, the research sheds light on the human's reciprocal relationship with the land. The study raises these questions: how do people view cities and countryside? Do these different settings affect the characters' psychology similarly? Most importantly, how are people's life and death linked with their surrounding environment? The research points out that stronger forces, outside ourselves, determine who/what we are. Moreover, it focuses on the place's power to make people nostalgic about their past. Later, it ascertains what is meant by the concept of "ur-place" and "territoriality"; also how a certain place can be a land to attain man's unattainable dreams. It is worth mentioning, this study promotes ecocriticism and aims to shift the people's concern and consciousness toward the places' significance and urges them to change their perspective to the surrounding environment, practically.

Keywords: ecocriticism, place, impact, personality, *A Pale View of Hills*.

I. Introduction:

The major concern of this study is the analysis of Kazuo Ishiguro's *A Pale View of Hills* from an ecocritical perspective. Ecocriticism is one of the latest emerging fields in the literary studies. It is also considered one of the fastest growing schools of criticism. The term is used to denote the literary approach that attempts to connect literature with the physical world. In short, ecocritics are manifesting the interconnectedness between both human and non-human entities. The school came into existence during the mid-1980s in America, then in Great Britain (in the early 1990s). Ishiguro's novel realistically portrays the two phases of the life of a middle aged Japanese woman, Etsuko. She is born and raised in Nagasaki, but currently she lives in England. Throughout the novel, she flashbacks her desperate life in the post-bombing Nagasaki. She also recounts her friend's story, Sachiko, who is as miserable as her in Nagasaki. The former, Etsuko, immigrates to England, and the latter has a plan to settle in America. The novel clearly manifests the influences that the above-mentioned places and others on shaping the personality of the characters.

II. Ecocriticism: A Concise Historical Background

In the age of environmental crisis, literary studies are changing continuously (Glotfelty, 1996, pp. xv). As a matter of fact, ecocriticism is regarded as one of the most recent approaches in literary criticism (Bressler, 2011, p. 234). The seeds of ecocriticism, as a school of criticism, were first planted in the mid-eighties, and it began to grow in the early nineties (Glotfelty, 1996, pp. xv, xvii). It was William Rueckert who was credited first for inventing the term, ecocriticism. In his 1978 essay, "Literature and Ecology: An Experiment in Ecocriticism," Rueckert called for ecological concepts to be applied in the study of literature (Glotfelty, 1996, pp. xix- xx). Having a very close relationship with the science of ecology is what sets ecocriticism apart from other contemporary literary and cultural schools (Garrard, 2004, p. 5). As far as the word ecology is concerned, it was only during 1869 that the word first came into existence, but as an idea, the term has a very long-standing history. It is also true that the word "ecocriticism" is the most prominent applicable name for environmental writing and criticism. Nevertheless, the school is known to have many other alternative names such as environmental literary criticism, literary ecology, ecopoetics, green criticism, green studies, green cultural studies (Bressler, 2011, p. 231).

Glotfelty (1996, p. xviii) asserts that "Ecocriticism is the study of the relationship between literature and the physical environment." The word is also related to the study of the human and non-human relationship as well (Garrard, 2004, p. 5). It is worth mentioning, in 1992, ASLE- Association for the Study of Literature and Environment- came into existence. The Association advocated "The exchange of ideas and information pertaining to literature that considers the relationship between human beings and the natural world." Later, in 1993, a journal called *ISLE (Interdisciplinary Studies in Literature and Environment)* was formed, which addressed issues related to the environment. Then, the field recognized itself as a promising critical school (Glotfelty, 1996, p. xviii). Last but not least, ecocriticism, dissimilar to other literary approaches, does not have a single methodology or unified set of procedures to examine a certain text

(Bressler, 2011, pp. 235; Barry, 2009, p. 239). Eco-criticism as a highly interdisciplinary approach is related to and gets benefit from fields such as philosophy, history, ethics, psychology, politics, sociology, and women's studies (Dobie, 2015, pp. 242). As a humanitarian science, for example, psychology paid little attention to nature with regard to its theories of the human mind. Nevertheless, a handful of psychologists suppose that social and psychological illnesses are the outcome of the modern estrangement from natural places. (Glotfelty, 1996, p. xxi).

The school seeks to convey the message that place defines the characters. They also confirm that all things are interconnected to each other including, both culture and nature (Bressler, 2011, p. 235). Furthermore, according to ecocritics, nature is not just a mere stage to be performed on, but a living part of the stage (Guerin *et al.* 2011, p. 139). In other words, they want to get rid of Western's dualistic thinking that encourages the separation between human beings and the natural world (Dreese, 2002, p. 4). Moreover, ecocritics normally ask the following questions: does the physical setting have any roles in a certain literary work? How human being's relationship with nature is affected by the natural world, and so forth? In short, they emphasize the fact that there is an interconnection between culture and nature; they- human culture and physical world- are affecting each other. They tend to side with the idea of Barry Commoner's (1917- 2012) first law of ecology: "Everything is connected to everything else" (Glotfelty, 1996, p. xix).

III. Ishiguro's Conscious Impulse as a Location Hunter

Kazuo Ishiguro maintains that he is a location hunter (The Agenda with Steve Paikin, 2015). He reiterates this elsewhere when he says "I don't say men and women are identical, and obviously I would not have the same emotions as many men. We all come from very different places" (Groes, 2011, p. 251). It is quite clear that the Association for the Study of Literature and Environment- ASLE- takes the responsibility of promoting a kind of literature that brings the issue of the relationship between human beings and the natural world to the fore (Glotfelty, 1996, p. xviii). Writers, without exception, are not free from this obligation- the connection with their surroundings; their sense of place clearly manifests their true essence (Dreese, 2002, p. 3).

Ishiguro's strong impulse and desire to recreate Japan in his works is behind him to be a writer (Ishiguro and Oe, 2008, p. 53). He decided to be a novelist, in other words, "[T]o reconstruct this world that... [he] had the most powerful emotional incentives to imagine" (Kelman, 2008, p. 43). On 8th November 1954, Kazuo Ishiguro was born in Japan. In 1960, when he was only about five years old, his family left the city to England (Wong, 2005, p. ix; Teo, 2014, p. 49). They also brought Kazuo with them, and he always took it for granted that they would be back to Nagasaki sooner or later. So, he admitted that he wrote about Japan by relying on his childhood memories (Teo, 2014, p. 49).

"The experience of displacement and dislocation has a great impact on Ishiguro's fiction" (Boehmer 1995 cited in Sim, 2010, p. 10). Even he regards his move from Japan to England as the ultimate change that has happened to his life (Wong, 2008, p. 188). Additionally, his creative process has more to do with his

“[S]trong emotional relationship... [he] had in Japan” (Jaggi, 2008, p. 116). Through his works, he wants to compensate the other life that he has lost and becoming marginal in exile (Sim, 2010, p. 14). Ishiguro reveals to Vorda and Herzinger (2008, p. 85) that the process of writing for him is a tool for self-consolation, which serves as a kind of therapy.

Rocío G. Davis suggests that the novel also, sometimes, deals with the displacement’s tragic effects (Lewis, 2000, p. 27). To explore his characters’ emotions, the first four novels cover protagonists’ disappointed domestic life. Etsuko, for instance, has got a spoiled life in Japan which ends up living in an empty house alone in exile- Britain (Wong, 2005, pp. 15, 22).

As a writer, Ishiguro has been exiled from his origin country, Japan (Iyer, 1993, cited in Cheng, 2010, p. 11). Not surprisingly, both, the narrator, Etsuko, and Ishiguro are born in Nagasaki but eventually settled in England (Milton 1982). In parallel to the author a bunch of his characters in *The Pale View of Hills*, like Etsuko, Keiko, Sachiko, Mariko, and Frank, too, have got the same destiny, in a different way. In the novel, Ishiguro creates Etsuko, a character with similar experience, a Japanese immigrant who lives in England. In other words, “Ishiguro weaves strands of personal displacement and nostalgia seamlessly into stories of others’ lives instead of his own” Cheng (2010, p. 18) concludes.

For Kazuo Ishiguro, his movement from Nagasaki to England was regarded as a decisive moment of his career and life. While he was in England, Ishiguro was less enthusiastic about getting acquainted more with the Japanese culture and language. Not being able to attend the funeral of his dearly loved grandfather, Ishiguro, emotionally, was deeply affected by this incident (Wong, 2005, p. 1). Nevertheless, he admitted having a powerful emotional relationship with both Japan and his grandfather. In his early childhood, he was overcome by the feeling that he might never come back to them- Japan and grandfather (Jaggi, 2008, p. 116). Last but not least, if Ishiguro had not come to England with his parents, he would have had a totally different life and career in Nagasaki (Frumkes, 2008, p. 189; Jaggi, 2008, p. 116).

IV. The Positive/Negative Role of Place on the Characters’ Destiny

“All texts necessarily develop a concept of ‘place’ or setting that leads to an ecocritical reading of the text,” Bressler claims (2011, p. 235). For young Japanese women, in the novel, America as a place is a sign of hopes, that is why they tried their best to find a way to escape from war-torn Japan (Cheng, 2010, p. 164). Similar to her friend Sachiko who takes advantage of her friend and lover, Frank, to go to America, Etsuko uses her second husband Sheringham, as a passport to go to England to guarantee a better future for Keiko and herself (Cheng, 2010, p. 179). Both, Etsuko and Sachiko are fantasizing to start a new life with their Western lovers. Etsuko’s dream leads to her first daughter’s eventual suicide (Fricke, 2016, p. 23). Even though she knows that she will sacrifice her daughter’s happiness if she leaves Japan to England, she insists on doing so (Teo, 2016, p. 40). Meanwhile, Sachiko is portrayed as a gullible lady who blindly believes that her supposed lover Frank would take her to America with him (Drag, 2014, 97).

While in Japan, Etsuko acts like a “speechless inferior.” Whereas in a Western country, “She enjoys the status of an independent woman” (Camille, 2004, cited in Drag, 2014, 95). There, she had a chance to live alone, for example. But, while she is in Japan, once her husband disapprovingly implies to her that it is dark to go out- the time is in improper for her (Ishiguro, 1990, pp. 183, 36). In this light, when she does go out later, Etsuko says “That was the first time I had crossed to the far side of the river” (Ishiguro, 1990, p. 40). Despite that inferiority in Japan, she is able to abandon her tyrannical husband. Niki argues that women in Japan, including her mother, are submissive women and selfless mothers. She believes that her mother made the right decision for abandoning her intolerable husband, Jiro, and chasing her own happiness (Cheng, 2010, p. 76; Ishiguro, 1990, pp. 90, 176). Even Etsuko admits that fact when she says, “My motives for leaving Japan were justifiable” (Ishiguro, 1990, p. 91). It can be concluded that the endeavor to attain a dreamlike future gives Etsuko enough courage to do what she could hardly think of or dream about in Japan. On the contrary, it was an affordable chance in England.

A certain place can easily determine ones destiny. In that regard, Niki wants to empathize with her mother and thinks that her dad should have done his role better, as a step-father, toward Keiko (Bennett, 2011, 85). It seems that her mother, Etsuko as an eco-conscious person, partly agrees with her daughter by telling her:

Your father was rather idealistic at times... In those days, you see, he really believed we could give her a happy life over here... But you see, Niki, I knew all along. I knew all along she would not be happy over here. But I decided to bring her just the same (Ishiguro, 1990, pp. 175- 6)

If the above-mentioned paragraph proves anything, it proves that the land, place, or setting as a literary term, are having a decisive role in determining people’s destiny. Teo (2014, p. 146) claims that Etsuko is regretful because of not taking any action to satisfy her daughter. A careful reader may find a kind of discrepancy- between the last two quotations by Etsuko- but, most importantly, both passages throw light on the significance of a certain place on individuals. Similarly, there is an interesting dialogue between Etsuko and Mariko about the latter’s, supposedly, move to America. Mariko shows her resentment about the move. She says: “I don’t want to go away. I don’t want to go away tomorrow” (Ishiguro, 1990, p. 172). Etsuko answers:

But you will like it. Everyone’s a little frightened of new things. You’ll like it over there... In any case... if you don’t like it over there we can always come back... Yes, I promise... If you don’t like it over there we’ll come straight back. But we have to try it and see if we like it there. I’m sure we will (Ishiguro, 1990, pp. 172- 3).

In the paragraph above, Etsuko addresses her real daughter Keiko, instead of Mariko, and she is talking about herself rather than Sachiko, Mariko’s mother (Beedham, 2010, p. 16; Mason, 2008, p. 4- 5). Etsuko feels pain and regretful for not fulfilling her promises by returning her daughter to Japan in case she felt uncomfortable in England (Sim, 2010, p. 31). Regardless of whether it is about Mariko or Keiko, the scene perfectly portrays the place’s power on people.

Keiko's unhappiness is seen as a result of her mother's movement from Japan to England (Drag, 2014, 96). As a result of her sense of guilt, she sticks to her past choices so that she can identify the mistakes that perhaps led to Keiko's downfall: the eventual suicide (Drag, 2014, p. 89). Etsuko neglects her true feeling or premonition that Keiko won't be able to accommodate to the Western way of life, she firmly believes that she is the one to be blamed for her daughter's gloomy destiny (Drag, 2014, p. 93). Mariko is another character affected seriously by her dislocation from time to time (Ishiguro, 1990, p. 45). Her mother tells Etsuko:

She's [Mariko] a very bright child. You haven't seen her as she really is, Etsuko. In surroundings like this, you can only expect a child to prove a little awkward at times. But if you'd seen her while we were at my uncle's house, you'd have seen her true qualities then. If an adult addressed her, she'd answer back very dearly and intelligently, there'd be none of this giggling and shying away like most other children. And there were certainly none of these little games of hers. She went to school, and made friends with the best kinds of children. And we had a private tutor for her, and he praised her very highly (Ishiguro, 1990, p. 45).

In spite of Nagasaki's palpable economical and industrial advancement "There is an emptiness and sense of repressed emotion within the city and among its people" (Teo, 2014, p. 52). There are trams, cable-cars, as well as new structures (Ishiguro, 1990, pp. 11, 103). Etsuko, for example, lives in an apartment (Ishiguro, 1990, pp. 11- 2). But, the characters are still affected by the consequences of what recently has happened to their city; whenever they start to have a conversation, the issues of the bombing is hovering over them, overtly or covertly (Ishiguro, 1990, pp. 110- 11). In fact, Kazuo Ishiguro tends to manifest the traumatic nature of his characters in *A Pale View of Hills* and the rest of his novels (Baillie and Matthews, 2009, p. 45). It seems that everyone, like the young couple who used to visit the dead on Sundays, find difficulty to look forward (Ishiguro, 1990, p. 25). The fact proves the irony of Mrs. Fujiwara's claim that "Cemeteries are no places for young people" (*ibid*). In fact, ironically, it is the young people's regular place to go both, physically like the young couples, and mentally like Etsuko and the rest of other characters.

In Nagasaki, Etsuko suffered a lot, especially during the wartime in Japan, to the point that she was like a mad girl (Lewis 2000, p. 39). Etsuko lost her parents and her former life as well, because of the bombing in Nagasaki (Teo, 2014, p. 92). She was so confused and shocked due to the ecological destruction caused by the war in her country and its consequences. In the past, Etsuko is used to wake up Ogata-San and other members of his family because of playing the violin at mid-night. Later, Ogata-San tells her: "I remember when you used to play in the dead of night and wake up the house" (Lewis, 2000, p. 38; Ishiguro, 1990, p. 57). Then, he continues, "You were very shocked, which was only to be expected. We were all shocked, those of us who were left [in Nagasaki]" (Ishiguro, 1990, p. 58). On the other hand, her thinking about Nagasaki, while she is living in England, reminds Etsuko about her marred relation with Keiko (Teo, 2014, p. 146). The whole story goes around Etsuko's sense of guilt. She realizes that "She sacrificed her first daughter's happiness [by removing her from Nagasaki]" (Mason, 2008, p. 6).

Sachiko dates Frank so that he can help her leave Japan to America (Cheng, 2010, p. 164). She dreams about opportunities ahead of her and Mariko in America (Cheng, 2010, p. 107). She justifies her plan to Etsuko, who thinks quite the opposite. Sachiko says:

Mariko will be fine in America, why won' t you believe that? It' s a better place for a child to grow up. And she' ll have far more opportunities there, life' s much better for a woman in America... She could become a business girl, a film actress even. America's like that, Etsuko, so many things are possible. Frank says I could become a business woman too. Such things are possible out there (Ishiguro, 1990, p. 46).

On the contrary, Etsuko says "I'm very happy with my life where I am [in Japan]" (*ibid*). It seems she warns her friend Sachiko and Etsuko's younger version about the terrible consequences of the decision (Cheng, 2010, p. 169). Due to that reason, Ishiguro claims that he is intrigued in people's reevaluation of their past; when they feel disappointment because of not having done what they have wished for (Biggsby, 2008, p. 20).

It's also noteworthy, that, Sachiko hasn't lost touch with reality. She also believes in the opposite of what she has just said. She says "I realize we may never see America... And if we did, I know how difficult things will be" (Ishiguro, 1990, p. 170). She also asserts: "Etsuko... imagine how unsettling it would have been for my daughter, finding herself in a land of full of foreigners [America]... How can I place my daughter in the hands of a man like that [Frank-San]" (Ishiguro, 1990, p. 86). She truly believes that a certain place, especially America, will leave a lifelong influence on them.

In Ishiguro's novels, the individuals' traits are much influenced by the place to the point that one may say that both place and personality are two sides of the same coin. Sachiko is dreaming of attaining an enjoyable life in America. Even she is ready to deceive herself. Previously she has been trapped by Frank, the American soldier, but she commits the same mistakes again and again (Ishiguro, 1990, pp. 68, 86-7, 163, 170).

It seems that Sachiko perfectly understands the importance and the effect of certain places on them. As far as her plan is concerned about leaving Japan, Sachiko changes her mind constantly about the notion of staying in or leaving Japan- to America (Shaffer, 1998, p. 20- 1). In both cases, it can be proved how well she is acquainted with the impacts of a place on her and on her daughter (Ishiguro, 1990, pp. 43- 4, 46, 86- 7, 102, 170). In short, Sachiko is quite aware of the impact of a certain place on someone's characteristics and personality. She believes Nagasaki, especially the city's east part, has a bad influence on her daughter (Ishiguro, 1990, pp. 11, 44). She blames the surroundings for her child's awkwardness, embarrassing and uncooperative behavior; "In surroundings like this, you can only expect a child to prove a little awkward at times," Sachiko contends (Ishiguro, 1990, pp. 44- 5). She also tells Etsuko:

“I didn’t need to leave Tokyo, Etsuko,” she said. “But I did, for Mariko’s sake. I came all this way to stay at my uncle’s house, because I thought it would be best for my daughter. I didn’t have to do that, I didn’t need to leave Tokyo at all” (Ishiguro, 1990, p. 45).

When she packs herself to travel to Kobe and then awaits there so as to be helped by Frank-San to go to America, Sachiko tells her friend, Etsuko, that “You have no idea, Etsuko, how relieved I will be to leave this place [Nagasaki]” (Ishiguro, 1990, p. 164). She also reiterates the same idea, elsewhere (Ishiguro, 1990, p. 169). She concludes that she has no future in Japan (Ishiguro, 1990, pp. 91, 170- 1). Whether she is idealistic or realistic, Sachiko gives a little concern about the difficulties that she and her daughter may face in their travel to America. In fact, she declares that “It [America] is a better place for a child to grow up” (Ishiguro, 1990, p. 46). Even there are further opportunities there for her, and she says “Life’s much better for a woman in America” (*ibid*). It seems that Sachiko never fails to bring herself justifications, even if they are contradictory, in order to leave Japan. She says “Mariko would be happier there. America is a far better place for a young girl to grow up... Japan is no place for a girl” (Ishiguro, 1990, p. 170). Any conscious reader can conclude that Sachiko’s father spent most of his time abroad- America and Europe. That is why Sachiko is much interested to depart and dreams to travel to America with the intention of becoming a film actress (Ishiguro, 1990, p. 109).

Mrs. Waters, who taught the lesson on the piano to both, Keiko and Niki, believes Manchester to be a nice city, at least that is what she heard (Ishiguro, 1990, p. 50). But, it occurs that Etsuko doesn’t agree with her, she describes it as “[A] strange city where no one knew her [daughter, Keiko] (Ishiguro, 1990, p. 54). It’s noteworthy that Keiko, her elder daughter, committed suicide in Manchester (Ishiguro, 1990, p. 54). In other words, cities are portrayed as a place of unfamiliarity and source of agitation, at least for some characters.

Finally, in the book, the rivers are depicted in different ways. For Etsuko, it is a place that one can find peace and tranquility (Ishiguro, 1990, pp. 83, 172). On the other hand, Shaffer (1998, p. 28) claims that “This river [in Kazuo Ishiguro’s novel] is repeatedly figured as a doorway into another realm.” As a matter of fact, Etsuko informs her friend that “The river’s quite dangerous places,” especially for a lonely child to go (Ishiguro, 1990, p. 15). That is the reason that drives her to go after Mariko when she knows that she is getting nearer to the river (Ishiguro, 1990, pp. Ishiguro, 1990, p. 15- 6). In their first encounter with Mariko near the river, she warns her to be careful, otherwise, she will fall into the river (Ishiguro, 1990, p. 16). In other occasions, specifically in the Mariko’s missing scene, Etsuko and Sachiko start to search after her on the other side of the river, which is full of woods (Ishiguro, 1990, p. 39). Etsuko contends that she has never crossed or been in the other side of the river, she confesses that “I felt a cold touch of unease there on that bank, a feeling not unlike premonition” (Ishiguro, 1990, p. 40).

V. The Setting's Psychological Impact

As far as psychology is concerned, there is a close relationship between man's mental state or feeling and the stimulus- name, sound, image, etc,- that arouses a certain emotional state (Lieberman, 2012, p. 156). The characters in the novel are interacting with their surroundings, especially those places that have personal significances. Past memories and relationships are activated through their mind, whenever they come across or mention geographical spaces- cities, buildings, and rural landscapes (Teo, 2014, p. 17). Etsuko, for example, says "The horror of that image [Keiko hanging in her room in Manchester] has never diminished" (Ishiguro, 1990, p. 54).

"If every age has its symptoms, ours appears to be the age of trauma" (Miller and Tougaw, 2002, p. 1). In Ishiguro's novels, the idea that the earth possesses solace to the characters is reiterated (Tomkinson, 2016, p. 66). Kazuo Ishiguro's protagonists are usually striving for a way to prevail or get over their losses (Drag, 2014, 1). Lonely Etsuko, in *A Pale View of Hills*, for instance, after the death of Sheringham, her second husband, seeks solace in one of England's quiet villages (Tomkinson, 2016, p. 66). She also attempts to recapture her past experiences during and after Nagasaki's war-torn state (Drag, 2014, p. 25). Many theorists concluded in their studies that human psyche exhibits a powerful inclination with regard to forget traumatic experiences (Drag, 2014, p. 86). A certain place is one of the many ways that helps the characters to do so. But, how?

Environmental historians, such as Donald Worster (1941-), and others, deal with the mutual relationship between humans and the land. They consider nature as an active dramatic actor, rather than being a mere stage upon which the human story is acted out (Glotfelty, 1996, p. xxi). This fact has been reiterated in Donelle Dreesse's (2002, p. 1) *Ecocriticism: Creating Self and Place*. In the book, she believes that "Knowing who we are and knowing where we are intimately linked." In order to find out your true essence, you must first know where you are, Wendell Berry (1934-) believes. Human beings are normally longing for a certain place that has had a huge interior impact on their psyche (Dresse, 2002, p. 1).

Likewise, both, recent ecocriticism and Edward Abbey, in his non-fiction works, argue that wild nature helps man to rediscover his true or authentic self- regardless of whether it is socially constructed or not, in which both disagree. Abbey also talks about the cultural significance of some activities like having a walk in the Big Woods and a trip to an uninhabited interior, to name a few, that unites man with nature, or simply a place (Clark, 2011, p. 29). In short, he treats "All the things as means of self-cultivation" (Clark, 2011, p. 30). Even other famous writers such as Thoreau in *Walden* (1854) and Dillard in *Pilgrim at Tinker Creek* (1974) emphasize that the mutual relationship between humans and the land. They consider nature as an active dramatic actor that can be sued as therapy (Clark, 2011, p. 28).

Harold Searles (1918- 2015) calls attention to the dangers of taking no notice of non-human world and man's relation to it. Furthermore, he sheds light on the emotional impact of the material objects in one's life. In fact, a number of schizophrenic patients, as Searles declares, are those who were growing from homes, in which they lost the touch with the material things (Evernden, 1996, p. 96). Prominent psychologists such as Sigmund Freud (1856- 1939), Erich Fromm (1900- 80), and Paul Shepard in their seminal works conclude

that a society can definitely be sick. Freud, for example, says to cure a communal neurosis, one cannot turn to those who are afflicted by it. In fact, the remedy should come from elsewhere (Alcorn, p.108 as cited in Love, 1996, p. 233). “Elsewhere” is found in Lawrence and Hardy’s nature novels, Alcorn believes (*ibid*). Sueellen Campbell (1996, p. 134) backs post-structuralisms for asserting that stronger forces, outside ourselves, determine who/what we are. Undeniably, the natural world or simply a certain place is one of the most vital influences among them, one can assert.

Edmund Burke (1757) as mentioned in Garrard (2004, p. 64) states that “The merely beautiful arouses feelings of pleasure.” It is worth noting that similar to Edmund, Mary Wollstonecraft (1759- 97) has felt a kind of bewilderment at a magical scene:

[When] the impetuous dashing of the rebounding torrent from the dark cavities which mocked the exploring eye, produced an equal activity in my mind: my thoughts darted from earth to heaven, and I asked myself why I was chained to life and its misery? Still the tumultuous emotions this sublime object excited, were pleasurable (Garrard, 2004, p. 65).

In Ishiguro’s novel, while Etsuko was searching for Mariko, who was left with her, she maintains that “[O]nce having come outside, I was finding it strangely peaceful to walk beside the river” (Ishiguro, 1990, p. 83). It worth mentioning, a similar attitude is noted by her elsewhere in the novel. For example, after the tragic scene, at least to Mariko, of putting the kittens in the river, she does not come back home (Ishiguro, 1990, p. 168). Her careless mother doesn’t go after her, but Etsuko plans to find her outside (Ishiguro, 1990, p. 171). A conscious reader can easily feel that Etsuko is a little bit upset about her friend- it seems that she only wants to end their fruitless conversation (Ishiguro, 1990, pp. 169- 71). On her way, after her frustrations at her friend Sachiko, she attains such a unique remedy in nature, as she says:

In time, the small wooden bridge appeared on the bank ahead of me. While crossing it, stopped for a moment to gaze at the evening sky. As I recall, a strange sense of tranquility came over me there on that bridge. I stood there for some minutes, leaning over the rail, listening to the sounds of the river below me. When finally I turned, I saw my own shadow, cast by the lantern, thrown across the wooden slats of the bridge (Ishiguro, 1990, p. 172).

Due to the atomic bomb in Nagasaki Etsuko has lost her family, close relatives, and her finance, too (Drag, 2014, p. 92). Her decision to move from Japan to England is due to her resolve to free herself from living in post-atomic Nagasaki- which was gloomy and lifeless (Drag, 2014, p. 96). Even though Etsuko depicts herself as a shy and frightened person, she is capable of making the unusual decisions, pretty courageous ones, such as leaving Nagasaki and Jiro- her husband (Mason, 2008, p. 6). Sachiko, who has a similar mindset, tells her “Why are you blushing like this? Just because I mentioned Frank (Ishiguro, 1990, p. 71). It can be said, that is the real effect of nature- as a place which affects people’s mentality.

“Etsuko’s feeling of emptiness and sorrow symbolize the city’s inner turmoil at the generations of inhabitants that have been obliterated by the bomb” (Teo, 2014, p. 53). Fujiwara, for instance, thinks that Etsuko seems to be tired and miserable, too (Ishiguro, 1990, pp. 24- 5). Etsuko feels anxious about her past

and her “[S]ense of emptiness emanating from within the city” (Teo, 2014, p. 53). The violin scene with her father-in-law clearly proves our point (Ishiguro, 1990, pp. 56- 8). Etsuko’s incapability to play the violin is a symbol of the kind of futility and emptiness that she feels inside due to what happened in the past (Teo, 2014, p. 54). But, eco-critically, one can point out that it is Nagasaki that makes her nostalgic, melancholic, and depressed. As it is the case when she goes to England, it always reminds her of Keiko who recently committed suicide.

Etsuko, while she is pregnant with Keiko, seeks to have a brief rest from Nagasaki’s tediousness by having an excursion to the Inasa Hills (Mason, 1989, p. 44 cited in Beedham, 2010, p. 16). In other words, the travel is a kind of turning point for all of them, at least they intend so. For example, Etsuko says “It is so good to come out here. Today I’ve decided I am going to be optimistic. I am determined to have a happy future” (Ishiguro, 1990, p. 111). Likewise, her friend Sachiko says “How right you are Etsuko, we should not keep looking back to the past (*ibid*). That is the effect of the place, the Inasa Hills. In fact, she is even more patient with her daughter more than any time before (Ishiguro, 1990, p. 112). Not strangely, in the novel, for the first time that Mariko, Sachiko’s daughter, says thank you to Etsuko, who bought her binoculars, is during their visit to the hilly area (Ishiguro, 1990, p. 105). Moreover, despite being cold to the tubby boy, Akira, but finally she is ready to hand him her binoculars, which are gifted by Etsuko, to the boy (Ishiguro, 1990, p. 108). Etsuko says “Mariko was quiet and- rather to my surprise- showed no signs of wishing to misbehave” (Ishiguro, 1990, p. 108). It is worth mentioning and noting, before making that excursion to the hilly area, Sachiko tells Etsuko that Mariko “[H]as been in a somewhat difficult mood these past few days (Ishiguro, 1990, p. 73). Certainly, it is not a coincidence that a child feels better when she is set in a different place.

During the journey to Inasa, for the first time, the reader feels the real relationship between the mother and her daughter. Sachiko for the first time is speaking to her Mariko instead of threatening or reproaching her (Ishiguro, 1990, pp. 27, 85, 124, 164-6). She is patient with her, she even promises to take care of the kittens and to take them with her to her uncle’s house (Ishiguro, 1990, p. 124). It is worth noting that previously she rejects that notion and even abuses the kittens (1 Ishiguro, 1990, p. 47). Even at the end of the book, specifically in chapter ten, she fiercely mistreats the kittens (Ishiguro, 1990, p. 164- 6). In accordance with the above-mentioned facts, one may observe a different Sachiko while she is having a journey to that place with Etsuko. Even Sachiko, herself, admits that “It is been an enjoyable day” (Ishiguro, 1990, p. 125). In addition, they feel “reluctant to end that day” because it was such an inspiring day for them, and she felt a kind of joy like no time before. Etsuko simply enjoyed the journey a lot. It seems that it makes her braver, which leads her to take a little account of her husband. She states “Jiro will just have to sit and get angry. I have enjoyed today very much” (Ishiguro, 1990, p. 125). On the other occasion, she was really abused by her husband and appears to be a submissive wife (Ishiguro, 1990, pp. 62, 124, 133).

In chapter seven, for the first time, the reader gets acquainted with Mariko, completely different from the previous one. They know her true essence. She is helpful, patient, a drawer, etc. It is the only chapter that talks about the journey to nature- Inasa, the hilly area. It is in this place that for the first time a real conversation happens between Mariko with her mother. For the first time, Sachiko and her daughter share the real moment together. But the modern man, Jiro for example, is too busy to go out to these kinds of places.

The chapter also mirrors the characters' happiest moments. They normally laugh, enjoy, etc, and they are "[R]eluctant to end the day" (Ishiguro, 1990, p. 120). Moreover, the attractiveness of the place pushes Mariko to draw (Ishiguro, 1990, p. 113). Previously the reader only learns that Mariko can draw- who draws the picture of her kittens (Ishiguro, 1990, p. 80).

"Etsuko is displacing her anxieties on the house" (Lewis, 2000, p. 31). Just a paragraph before the end of the book, Etsuko tells Niki that she intends to sell the house: "Perhaps I should sell the house now" (Ishiguro, 1990, p. 183; Lewis, 2000, p. 31). "The house is no longer a home [for Etsuko] and is haunted by the memories of Keiko and the past" (Lewis, 2000, p. 31). Interestingly and surprisingly, Niki, similar to her mother, assumes that as a result of the places' quietness, she feels sleepless and gets bad dreams- nightmares. She insists "I can sleep right through traffic, but I have forgotten what it is like, sleeping in the quiet" (Ishiguro, 1990, p. 55).

Niki, Etsuko's daughter is discontent with the surroundings- her mother's countryside. Etsuko's rural home, which is praised indirectly for its quietness, becomes a source of agony to her daughter, in a way. "But my country house and the quiet that surrounds it made her restless... she was anxious to return life in London," Etsuko posits (Ishiguro, 1990, p. 9). Furthermore, when they go for a walk together into the village, her mother says that "Neither does she seem sensitive to the feel of the countryside despite having grown up here" (Ishiguro, 1990, p. 47). In contrast to Niki, her mother is impressed by the countryside. In fact, she dwells there, and even she prefers to go slowly through the village and the lanes in it, in order to enjoy it more. She asserts:

I had not been out of the house for several days and enjoyed the feel of the air as we stepped into the winding lane outside... Niki tended to walk rather fast... Although I found no trouble keeping up with her, I would have preferred a more leisurely pace. Niki ... has yet to learn the walking for its sake. Neither does she seem sensitive to the feel of the countryside despite having grown up here... Nevertheless, there is a calm and quietness about these lanes (Ishiguro, 1990, p. 47).

Even Ishiguro as a writer has similar attitudes like his protagonist, Etsuko. "The place you choose to live... reflects your priorities," he says. Ishiguro, like Etsuko, prefers to live in a stand-alone house that has a big garden in it rather than living in the center of London or a town, for example (Groes, 2011, p. 252- 3).

Evidently, Sachiko also understands the significant role of a certain place has on an individual's mentality. Her American friend, Frank-San, for example, leaves Sachiko and her daughter without even leaving a message (Ishiguro, 1990, p. 68). But surprisingly, at the end she claims to be happy, because she holds the view that "[H]ow unsettling it would have been for my daughter, finding herself in a land full of foreigners" (Ishiguro, 1990, p. 86). Sachiko is also feeling sorry for leaving the real beauty of her uncle's house behind. It seems that she really misses her previous house, when she nods her head slowly in a regretful way and says "A most beautiful house. With a pond in the garden. Very different from these present surroundings" (Ishiguro, 1990, p. 21). She is even careful with her choice of words such as a pond, the garden, and her present surroundings (*ibid*)

As far as the notion of “ur-place” or “primal place” is concerned, which focuses on the human’s strong sense of belonging to their place of origin, its departure creates a strong nostalgic feeling; its loss, on the other hand, “[I]nduces a sense of “homelessness,” disorientation and desolation” (Casey, 1993, p. xv cited in Drag, 2014, p. 169). In a similar fashion, Evernden (1996, p. 97) talks about a famous phenomenon, called “territoriality”- a powerful sense of connection to a particular place. In this light, Paul Shepard (1925- 1996) contends that “knowing who you are is impossible without knowing where you are from.” It can be concluded that the importance of the place is definitely related to the individual’s private life (Evernden, 1996, p. 101). As a fish is a part of its territory, a resident of a certain place is simply considered a part of it (Evernden, 1996, p. 99).

In that regard, people normally remember their first or old house. When Ogata-San, Etsuko’s father-in-law, talks about his old residence in Nagasaki to be large for an old man like him, Etsuko seems still to be impressed by their old house. She says “It was a nice house... I still stop and look at it if I am walking that way” (Ishiguro, 1990, p. 135). They even remember the azaleas, Etsuko’s favorite flower, which once was planted in front of the gateway upon Etsuko’s request- the fact also confirms the latter’s eco-consciousness (Ishiguro, 1990, pp. 135- 6). Later, one learns that Ogata-San intentionally and knowingly tries to avoid his old house, and the one that Etsuko lived there with her parents. (Ishiguro, 1990, p. 141). The idea of avoidance by Ogata, as appears to Etsuko, is to keep himself away or to escape from unpleasant reminders of the past in Nagasaki (Shaffer, 1998, p. 16). In short, he perfectly understands the impact that an old place leaves on someone’s mind. In chapter nine, Ogata-San proudly says to both Shigeo Matsuda and Mrs. Fujiwara that Fukuoka (his current resident) is hometown (Ishiguro, 1990, pp. 145, 149). It seems that he wants to convince himself that his hometown will replace his loss of loved ones. He also wants to forget about Nagasaki and to bury the memories that haunt him. He says it is people’s nature that urges them to go back to “The place where he grew up” (Ishiguro, 1990, p. 150).

Etsuko also feels the same and she contends: “[R]eturning to Nakagawa district still provoked in me mixed emotions of sadness and pleasure... [Its streets] never failed to fill me with a deep sense of loss... I was unable to stay away for long [from it]” (Ishiguro, 1990, p. 23). Through the course of the novel, the reader learns that she loses all her family members and Nakamura, her supposed lover, there. And Ogata-San shelters her, back then (Ishiguro, 1990, pp. 57- 8, 76- 7).

In the final chapter of the book, Etsuko hands an old calendar to her daughter so as to give it to her friend who is intending to write a poem about Etsuko’s life and experiences. It is a photo of the harbor in Nagasaki. The same picture holds no meaning for Niki, it was taken even before she was born. Nevertheless, it has a deep meaning for Etsuko, as she seems to be nostalgic, melancholic for her loss. She thinks of the day that she had a trip to the harbor, and portrays the hills over there as being picturesque and gorgeous (Ishiguro, 1990, pp. 89, 182). It is worth noting, the hills are ones that she used to look at them from her apartment window (Ishiguro, 1990, p. 182). Hermione Lee’s (1982, p. 36) article “Quiet Desolation” as cited in (Wong, 2005, p. 35) maintains that Etsuko desperately longs for the days that are no more when she used to enjoy the outside world in her boring apartment. In spite of that, Etsuko wants to hide her true feeling to Niki, when she wonders about the day’s significance to her (Teo, 2014, p. 22- 23). She asserts:

Oh, there was nothing special about it. I was just remembering it, that's all. Keiko was happy that day. We rode on the cable-cars.' I gave a laugh and turned to Niki. 'No, there was nothing special about it. It's just a happy memory, that's all (Ishiguro, 1990, p. 182)

Certainly, when someone is accustomed to a certain place and is displaced to an unfamiliar one, s/he will face some emotional disturbance or disorder (Teo, 2014, p. 24). Keiko, Etsuko's daughter who eventually committed suicide, was born in Japan and grew up in England. "As a result of her geographical displacement," she felt depressed and melancholic (Lewis, 2000, p. 21). Keiko's unhappiness is seen as a result of her mother's movement from Japan to England (Drag, 2014, p. 96). Because of her sense of guilt, she sticks to her past choices so that she can identify the mistakes that perhaps led to Keiko's downfall- eventual suicide (Drag, 2014, p. 89). She firmly believes that she is the one to take the blame for her daughter's gloomy destiny, because, back then, she neglected her true feeling that Keiko won't be able to accommodate to the Western way of life (Drag, 2014, 93). She states "I knew all along. I knew all along she wouldn't be happy over here. But I decided to bring her" (Ishiguro, 1990, p. 176).

Mariko is used to move instantly into the wood area and bushes whenever she feels upset or angry with her mother (Sim, 2010, p. 30). In the case of the above-mentioned paragraph, Mariko also runs to the other side of the river- among woods (Ishiguro, 1990, pp. 168, 171). In other words, the place works as a source of consolation and spiritual rest, which is lost totally in the modern era. "Do you think we should search by the river," Etsuko tells Sachiko when they were looking for Mariko (Ishiguro, 1990, p. 38)? Previously, Etsuko warns Sachiko by saying, "[T]he rivers quite dangerous in places. I thought it best to come and tell you" (Ishiguro, 1990, p. 15). Etsuko objects to Sachiko's notion of letting her child go to the river on her own. Then, they will be able to find her in the woods (Ishiguro, 1990, pp. 39- 40).

Conclusion:

A Pale View of Hills denotes the fact that man's feelings, thoughts, traits, and characteristics are linked to the surroundings, whether consciously or unconsciously. Ishiguro's characters show a strong sense of belonging to their place of origin and its departure creates a strong nostalgic feeling, which is labeled as "ur-place". Likewise, the characters' powerful sense of connection to a particular place, proves the existence of another famous phenomenon called "territoriality" Similar to the characters, the writer himself is affected immensely by the experience of displacement and dislocation from his own homeland. The writer admits that his creativity as a writer is the outcome of his strong emotional relationship with the imaginary Japan. Furthermore, the whole process of writing for Ishiguro is a tool for self-consolation and therapy so that he can compensate the other life that he lost and becoming marginal in exile. Certainly, when someone is accustomed to a certain place and is displaced to an unfamiliar one, he will face emotional disturbances or disorders. As a result of her geographical displacement, Keiko felt depressed and melancholic which leads to her eventual suicide. That is to say that even people's life and death are linked with their surrounding environment.

In the novel, the idea that earth possesses a solace to the characters is reiterated. Thus, there is a conspicuous reciprocal relationship between humans and the land. Ecocritics consider nature as an active

dramatic actor. In that sense, ecocriticism backs post-structuralisms for asserting that stronger forces, outside ourselves, determine who/what we are. To conclude, with very little doubt, the natural world, or the local spot in a given place, has one of the most vital impacts on the people's feelings, thoughts, and behavior. Restricting someone permanently at home is a leading cause for inflicting with schizophrenic diseases, for example. On the contrary, a peaceful walk to outside can work as a unique remedy for man's unbearable sufferings.

The characters' transformation happens in a number of specific places. Even though Etsuko depicts herself as a shy and fearful person, she is capable of making unusual decisions, courageous ones, such as leaving Nagasaki and quitting her husband, Jiro. It can be concluded that the endeavor to attain a dreamlike future gives Etsuko enough courage to do what she could hardly think of or dream about in Japan. On the contrary, it was an affordable chance in England. Last but not least, certain places, America or England for example, work as a sign of hope, independence, opportunity, peace, relief, happiness; and the opposite is true, Nagasaki, for example, is used synonymously with trauma, madness, haunting memories, location for cemetery, unhappiness, bewilderment, suffering, hopeless future, and so forth.

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پوختە:

ئەم لیکۆلینە وەیه لە ڕینگەیی بەکارهێنانی ڕیپازی ڕەخنەیی ژینگەیی گرنگی و پینگەیی شوین لە سەر کەسایەتی لە ڕۆمانی (دیمەنی بی ڕەنگی گردەکان 1982) ی کازوۆ ئیشگورۆ ڕووندەکاتەو. ئەم توێژینە وەیه پشت دەبەستێ بەو یاسا و ڕیسیانەیی لە لایەن سەرانی ڕیپازی ڕەخنەیی ژینگەیی وە پێشکەشکاران. لە سەرەتادا، ئەم نووسینە تیشک دەخاتە سەر ئەو ڕاستیەیی چۆن شوینییکی دیاریکراو ڕۆل و سەنگی خۆی ھەیه لە ئاراستەکردن و پێناسکردنی ھەست و ھزری کارەکتەرەکان. بە مانایەکی تر، ئەم باسە ھەولیکە بۆ ویناکردنی پەيوەستبوونی شوین و کارەکتەرەکان بەیەکەو. پاشان دیتە سەر دەرخیستی ئەو ڕاستیە کەوا ژینگەیی دەورووبەر تەنھا بریتی نیە لە سەکۆیەکی نامشیکردن. توێژینە وەیکە پەيوەندی نیوان ماھییەتی مرقفەکان و دەورووبەرەکانیشیان تاقووی دەکات. دواتر سەرئەنجام دەداتە ئەو ڕاستیەیی چۆن ئەزموونی شوینگۆرۆکی و دەر بەدەری کاریگەریان کردۆتەسەر نووسەر و ڕۆمانەکەیی و کارەکتەرە سەرەکیەکانیشی. سەرباری بوون بە ھۆکاری ناپەھەتی دەروونی، ئەم لیکۆلینە وەیه دەرئەنجامەکانی تری دەر بەدریش دەخاتە بەر باس و لیکۆلینە وە. دواي ئەمانە، ئەم توێژینە وەیکە تیشک دەخاتە سەر پەيوەندی دوولایەنەیی نیوان مرقف و خاک. لیکۆلینە وەیکە ئەم پرسیارانە دەرۆژینیی: ئایا چۆن مرقفەکان دەرپوانە شارو لادێ؟ ئایا ھەردووکیان وەکۆیکە کاریگەرییان لەسەر کارەکتەرەکان ھەیه؟ لە ھەمووشیان گرنگتر، ئایا چۆن ژین و مەرگی مەردووم وابەستەیی ژینگەیی دەورووبەرەکەیی؟ توێژنە وەیکە ئاماژە بە ھیزیکی دەرەکی بیسنوور دەکات لە دەرەوہی دەسلاتی ئیمەیی مرقف کەوا دیاریکەر و دیارخەری ئەو ڕاستیەن ئیمە کتین و چین. زیاتر لەمانەش، ئەم باسە ڕۆشنایی دەخاتە سەر کاریگەری شوین کەوا لە توانایییە ئادەمیزاد تووشی نۆستالژیا بکات بۆ ڕابردووی خۆی. دواتر چەمکەکانی شوینی (ur-place) و تیریتۆریالی (territoriality) مان بۆ ڕوون دەکاتەو. وە ھەر وەھا چۆن شوینییکی دیاریکراو ئەکرێ ببیتە شوینی بەدەستھێنانی خەونە بەدینەھێنراوەکان. شایەنی باسکردنە ئەم لیکۆلینە وەیکە ھەولیکە بۆ ڕەودانی زیاتر بە ڕیپازی ڕەخنەیی ژینگەیی وە توێژینە وەیکە ئەخوای کە ھزرو ھۆشی خەلک بگۆرێ لەمەر گرنگی شوینەکان و وە ھانیشیان دەدات ھەنگاوی کردەیی بنین سەبارەت بە گۆرپینی دیدیگا و دونیابینیان لە ھەمبەر ژینگەیی دەورووبەر.