



**PAST CHOICES AND FUTURE CONSEQUENCES OF  
ETSUKO IN KAZUO ISHIGURO'S *A PALE VIEW OF  
HILLS* (1982)**

**A THESIS**

**In Partial Fulfillment of the Requirements  
for S-1 Degree Majoring in Literature in the English Department  
Faculty of Humanities Diponegoro University**

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## **PRONOUNCEMENT**

I hereby state that this thesis is written by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I also ascertain that I do not take any materials from other works outside the references mentioned.

Semarang, 21 November 2021

Marshella Amaya Garendi

## MOTTO AND DEDICATION

*Alterius non sit qui suus esse potest;  
Let no man be another's who can be his own.*

### **Paracelsus**

*To move, to breathe, to fly, to float,  
To gain all while you give,  
To roam the roads of lands remote,  
To travel is to live.*

### **Hans Christian Andersen**

*Don't bend; don't water it down;  
Don't try to make it logical;  
Don't edit your own soul according to the fashion.  
Rather, follow your intense obsessions mercilessly.*

*A non-writing writer is a monster courting insanity.*

### **Franz Kafka**

*This thesis is dedicated to  
Myself, first and foremost,  
My best friend for being there at my highs and lows,  
My beloved friends for helping me stay sane,  
and my family for supporting me for the last couple of months.*

**APPROVAL**

**PAST CHOICES AND FUTURE CONSEQUENCES OF ETSUKO IN *A PALE VIEW OF HILLS* (1982) BY KAZUO ISHIGURO**

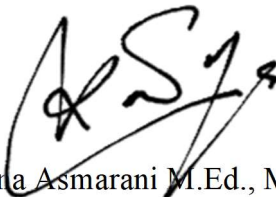
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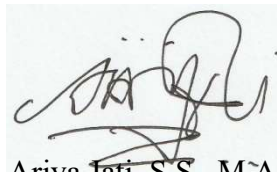
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This thesis is far from perfection. Hence, any constructive criticism, suggestions, and recommendations will be very helpful in perfecting this thesis. Finally, the writer hopes that this thesis will be useful to readers who are interested in how cause-effect affects characters in literature.

Semarang, 21 November 2021

Marshella Amaya Garendi

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## ABSTRACT

*A Pale View of Hills* is Kazuo Ishiguro's first published novel in 1982 and quickly catapulted Ishiguro into the literary spotlight after its release. Garnering much criticism, *The Pale View of Hills* introduces an unreliable narrator Etsuko as its main character, along with her shrouded past. The main goal of this thesis is to discover reasons of how a figment of Etsuko's past had severely affected Etsuko's relationship with her daughter in the present and the cause-and-effect of Etsuko's past. To explain those factors, the writer uses causal reasoning theory based on Aristotle's Causal Pluralism, defense mechanism from Sigmund Freud, and some historical points to back the writer's arguments. This thesis focuses on contextuality of the novel, which means the writer is using contextual literary method as well as close reading to identify internal and external factors in the novel in accordance with the theories. This will yield a bigger picture about Etsuko's thoughts which were shaped by various aspects such as historical setting, social environment, and most importantly, the influence of people closest to Etsuko. The result of this thesis shows how Etsuko does not think about the consequences of her actions carefully, even after observing a similar event, because of her upbringings. Her actions resulted in a rift between her relationships with her daughters and the death of her eldest daughter which then leads to Etsuko experiencing five stages of grief.

*Keywords:* causal reasoning, psychological projection, mother-daughter relationship, five stages of grief

# CHAPTER I

## INTRODUCTION

### 1.1. Background of the Study

Across the globe, there will always be reasons backing up the already-happened event. Cause and effect can be found in our daily lives, around the world, ranging from a long duration or a day-worth of duration, like how a year's worth of days goes on slowly as the result of the Earth's orbital movement against the sun or how the sun sets and rises every day as the after-effect of Earth's rotation cycle (Sloman, 2005: 2).

Causes and effects are crucial in Kazuo Ishiguro's first novel, *A Pale View of Hills*, as causes and effects dictate the outcome in the present time of the novel. With the usage of memory as narrating method, *A Pale View of Hills* creates an undeniably convincing yet unreliable story of the narrator's regret of her past choices after her eldest daughter's suicide. The novel itself is praised by The New York Review of Books who calls *A Pale View of Hills* as 'eerie and tenebrous' due to its accurate depiction of Japan's bleak atmosphere after its defeat in World War II (Annan, 1989: par. 5).

The writer is interested in analyzing the cause and effect found in the novel. Alongside the cause and effect, the writer is intrigued in the repercussion of past choices, as it seemingly affects not only the choice maker but also the people related to the choice maker as well.

### 1.2. Research Problems

The following questions are problems which need to be answered in relation to the topic which the writer has chosen:

- a. How does Etsuko's past impact her relationship with her daughters?
- b. What are the causes of Etsuko's failed relationship with her daughters?
- c. What are the effects of Etsuko's failed relationship with her daughters?

### **1.3. Objectives of the Study**

There are multiple purposes to fulfill in this study, as seen in the list below:

1. To analyze the impacts of Etsuko's past towards her daughters.
2. To find out the causes why Etsuko fails in her relationship with her daughters.
3. To identify the effects which come after Etsuko's failures to understand her daughters.

### **1.4. Previous Studies**

The writer found several previous studies regarding this novel, as well as a few others which are related to the theories instead. The first previous study is *Postcolonial Reading of Kazuo Ishiguro's A Pale View of Hills* written by Laili Dian Rahmawati Wahyu Nurkhasanah from State University of Malang in 2013. The thesis talks about the postcolonialism aspect of the novel's setting. The second previous study is *Memory in Kazuo Ishiguro's When We Were Orphans and A Pale View of Hills* written by Dorien Heiremans of Ghent University in 2007. Heiremans discusses the prominent role of memory in the narration of two different novels of Kazuo Ishiguro, *A Pale View of Hills* and *When We Were Orphans*. P. D. McGrath of Nagoya Gakuin University wrote the third previous

study titled *Monstrous Motherhood: Unraveling the Past in Ishiguro's A Pale View of Hills*, focusing on an aspect of Etsuko and Sachiko's failed parenting. The fourth previous study is a thesis titled *The Vocational Imperative: Kazuo Ishiguro's Fictions and the Discourse of Denial*, written by Alyn Webley of University of South Wales in 2008. Webley focuses more towards the way history influences Kazuo Ishiguro, the author of *A Pale View of Hills*, and his writings. The work itself does not only mention one novel, but multiple works belonging to Kazuo Ishiguro. The fifth previous study was made by Michael R. Molino, titled *Traumatic Memory and Narrative Isolation in Ishiguro's A Pale View of Hills* written in 2012. Molino talks about how the novel correlates with theories regarding traumatic experience. The sixth previous study was written by Hui Yang of Hunan Normal University in 2010, titled *The Generation and Expansion of the Cause-Effect Concept and the Cause-Effect Sentence in English*. This previous study focuses more towards the linguistic aspect of cause and effect as it talks about cause-and-effect grammatical structure in English. The seventh previous study is titled *Cause, Effect, And Fake Causation* written by Johannes Persson in 2002. Persson talks about the metaphysical of cause-effect and how it fits our view of cause and effect, taking up negative causal cases as its main topic. The eighth previous study is titled *Effects of Causes and Causes of Effects: Some Remarks From the Sociological Side*, written by Herbert L. Smith in 2014. The journal itself focuses more towards how sociology looks upon the theory of causality and effects. The ninth previous study is written by Ljubica Matek of University of Osijek in 2018 titled *Narrating Migration and Trauma in Kazuo*

*Ishiguro's A Pale View of Hills*. Matek's work focuses on the correlation between trauma and migration of Etsuko which are prevalent in the narration of *A Pale View of Hills*. The tenth and final previous study is written by Akiyoshi Suzuki from University of Nagasaki in 2020. Suzuki talks about the narrative of *A Pale View of Hills* as a way for Kazuo Ishiguro to describe Nagasaki (in World War II) not from the historical point of view but instead from failing memories and distorted testimonies of a war survivor.

### **1.5. Scope of the Study**

The scope of study is limited to the psychological branch of causality theory called causal reasoning, which is based on Aristotle's four forms of cause. Another important theory worth noting is the psychological projection introduced by Sigmund Freud. The data that will be used for the study is the entire novel of *A Pale View of Hills* as well as some historical and cultural information from external sources, in relation with the research problems.

### **1.6. Writing Organization**

This thesis consists of five chapters with each chapter containing some sub-chapters. The five chapters are listed below:

#### **1. CHAPTER I: INTRODUCTION**

This chapter explains about the thesis' background, research questions, objectives, research method, and the overall structure of the thesis.

#### **2. CHAPTER II: THEORY AND METHOD**

This chapter talks about both intrinsic theories and extrinsic theories as well as methods used by the writer throughout this thesis to help analyze the narrative.

3. CHAPTER III: RESULT AND DISCUSSION

This chapter contains discussions of the intrinsic and extrinsic aspects of *A Pale View of Hills*, by relating it to the theories mentioned in Chapter III in order to answer the research problems stated in Chapter I.

4. CHAPTER IV: CONCLUSION

This chapter consists of conclusions drawn from the analysis of the novel.

5. REFERENCES AND APPENDIX

This section contains all of the materials and all supporting documents used by the writer in writing this thesis.



## **CHAPTER II**

### **THEORY AND METHOD**

This chapter will explain about the theories and methods used in the analysis of the thesis. The writer will explain about the thesis' theoretical framework and the explanation for the research methods used.

#### **2.1. Theoretical Framework**

The theoretical framework is used to analyze the research problems of the thesis. In this section, all the theories used (concepts, definitions, and terms which are related to the topic) in the thesis will be explained further here, along with sourced citations.

##### **2.1.1. Intrinsic Elements**

Intrinsic elements consist of a lot of things found generally in the text, but the writer will only explain three aspects that are connected to the research problems. Those aspects are characters, conflicts, and settings.

###### **2.1.1.1. Characters**

According to Warren and Wellek, a flat character is a character that has one or two descriptors, meaning there is a limited way to describe the character's character, while round character is a type of character that has a lot of contexts and cannot be limited to as one word or a simple phrase, in other word, complex (1942: 23). Klarer states that flat characters or typified characters have only one

specific trait and round or individual characters tend to have more variations in their features (2004: 17).

#### **2.1.1.2. Characterization**

According to Klarer, there are two general ways to identify characterization in characters. Explanatory characterization, otherwise known as ‘telling’, explains the characters’ personalities through the descriptions of the narrator or the narration while dramatic characterization, otherwise known as ‘showing’, shows the characters’ personalities through dialogues and interactions of the characters with another characters (2004: 18-20).

#### **2.1.1.3. Conflict**

Klarer states that conflict, otherwise known as complication, is a stage in the linear progression of a plot that enacts suspense and is the stage that leads to climax, crisis or turning point (2004: 15). Holman also states in *A Handbook to Literature* that conflict is where two sides, whether it is inanimate or living, clash against each other. There are four main types of conflict (Holman, 1980: 98). The four main conflicts that are commonly found in novels are conflict between individual and nature, conflict between individuals with other individuals, conflict between individuals and society, and lastly, conflict between individuals and themselves (Holman, 1980: 98).

#### **2.1.1.4. Settings**

Klarer explains that setting is an aspect of narrative that mentions location of the narrative, its period of time, and its environmental situation. Settings is not

necessarily and explicitly mentioned in the narrative; it could be implied throughout the novel and concluded by the reader themselves (2004: 26).

The location of the narrative means the physical and geographical setting where the narrative is located. It could be in an actual city or a fictional country. The narrative's period of time points to which part of history the narrative takes place. Periods of time can be specific year, month, or date in mankind's history but can also be vaguely mentioned. Environmental situations talk about the general situation of the characters and can be seen in various standpoint, such as social, moral or emotional conditions in the narrative text (Holman, 1980: 413).

### **2.1.2. Extrinsic Elements**

Extrinsic elements are the elements that are found outside the text to explain specific context of the text, according to the theory used. The extrinsic elements used here are mainly connected to psychology theories, historical and cultural views of Japan.

#### **2.1.2.1. Causality Reasoning**

Causality Reasoning is the psychological theory of cause and effect, where a process or event, identified as a cause, becomes the source of another process or event, called an effect. The theory of causality was first seen in Plato's dialogue, *Phaedo* but Aristotle, in his *Physics*, *Metaphysics*, and his *Posterior Analytics*, managed to classify the causes into four forms; material, formal, efficient, final cause (Stein, 2011: 121). These four causes, mostly the efficient cause and the final cause, are the base for each branch of causality theory, including causal reasoning (Stein, 2011: 132-133).

In causal reasoning, cause precedes effect, which means that every effect which happens has events related behind it. Causal relationships are capable of changing status over time and is heavily affected by time. The process itself is called causal relation where the effect can turn into a cause (Sloman, 2005: 20). The first event that happens can be inferred as the cause, while the event that happens afterwards is the effect. Not only that, the effect of a causal relation can occur over different periods of time. To simplify it, causal relation is divided into three categories of time length: short, intermediate, and long.

#### **2.1.2.2. Projection (Defense Mechanism)**

According to Schultz, defense mechanisms exist mainly because of the existence of anxiety which is a threat for Freudian understanding of *ego*. The threat must be handled or fought, thus creating a defense mechanism, an unrealistic and subconscious distortion of reality that is necessary for people to continue function (Schultz, 2009: 60-61).

Projection, as explained by Schultz, is a defense mechanism which attributes the disturbing thoughts to others. Those impulses are made unconsciously by the subject. The subject believes that the impulses are made because of someone else's influences, instead of his/her own feelings (Schultz, 2009: 62).

#### **2.1.2.3. Japan's Ideology in World War II**

According to Iriye, Japanese ideology in World War II is mostly influenced by the feudal era of Japan in 1185-1600. At that time, it was believed that Japan was unique and superior to any country imaginable. Aside from this kind of thought,

emperor worship was dominant before the defeat of Japan in World War II and that dying for the emperor, considered as dying for the country, was the biggest glory men can have (n.d.: par. 1). Iriye also states that the Japanese have difficulty in producing weapons, unlike Americans at that time, but they believe that their spirit is stronger than others. To bring glory to the country—emperor—is their *raison d'être* or the reason of their being (n.d.: par. 2).

#### **2.1.2.4. Japan's Ideology after World War II**

According to Gayle, the change in ideology came in 1955, approximately 10 years as the Allied Forces settled in Japan after the end of World War II. The change can be seen in a book called *Nihon Bunka no Zasshusei* or *Hybrid Nature of Japanese Culture* where the writer, Katō Shūichi, comments about the similarity of Japanese ideology with modern Europe developments. Modern Europe was influenced by ancient Greek and Rome civilization while Japanese was influenced by China and other parts of Asia. This shows how in 1960, dubbed the Meiji era, the Americans and Europeans were responsible for the modernization of Japan (2002: 153).

#### **2.1.2.5. Five Stages of Grief**

Five Stages of Grief is a framework to help people identify their stage of grieving. The stages are called denial, anger, bargaining, depression, and acceptance. These stages are not necessarily linear. Some people might not follow them according to the order, meaning that they might skip a step or two or even go all the stages mentioned without any order (Kübler-Ross & Kessler, 2014: 22). The stages are further explained below.

#### **2.1.2.5.1. Denial**

Denial is the first stage people usually go through when they hear their beloved died. The stage itself serves as a temporary remedy for people to cope through the loss. In this definition, denial is not in a literal sense, as in denying that your loved ones are dead, but more towards how they are having hard time to accept that they are no longer be able to spend time together with them (Kübler-Ross & Kessler, 2014: 22-24).

#### **2.1.2.5.2. Anger**

When people start to accept the reality of living without their loved ones, anger comes forth. This stage serves as a reaffirmation that you are experiencing loss, as anger is the most immediate reaction. The anger people feel in this stage does not have to be valid or logical and this stage cannot be rushed because it will alienate others instead. Anger can be in proportion to other feelings that are hidden underneath it and limitless, because people can be angry towards anything and anyone, including their friends, family members, even their own faith (Kübler-Ross & Kessler, 2014: 25-27).

#### **2.1.2.5.3. Bargaining**

According to Kübler-Ross and Kessler, bargaining is the stage that usually comes after anger. It is a stage where they develop regret and false hope. More often than not, people who are in this stage wish they are merely dreaming of their loved ones' death or that they wish they had known the cause sooner and make a better decision (2014: 30-31).

#### **2.1.2.5.4. Depression**

Depression is the fourth stage of the list. It comes when people are confronted with the harsh reality. People in this stage find it hard to do daily activities, thinking that everything is pointless and not worth it. Depression out of loss and grief is to be expected and usually temporary, different from clinical depression, although in some cases, the depression can become a clinical one (Kübler-Ross & Kessler, 2014: 32-34).

#### **2.1.2.5.5. Acceptance**

Kübler-Ross and Kesler state that acceptance is the final stage where people are learning to acknowledge the reality and live with their loss. Acceptance is about acknowledging the reality; to make peace with the fact that their loved ones are not returning. It is more of a process rather than a final stage. People who are accepting of the reality do not mean they simply forget and live like in the past but they readjust themselves into living without their loved ones (2014: 35-38).

## **2.2. Research Method**

Research method contains the methodological approach which is used to collect data or samples for the thesis. In this section, there will be explanation for the source of data, steps taken to collect the data, and reasons as to why the methodology approach is used in this thesis.

### **2.2.1. Library Research Method**

According to UAF's Elmer E. Rasmuson Library, a library research method uses information gathered from various sources and media to further strengthen the topic of a writing (2020: par. 1). The process involves gathering data that can be

used as information that is relevant for the topic involved. There are two different sources where information can be collected. Primary sources involve original works, usually come in the form of statistical data, manuscripts, and surveys. In other words, primary-sourced data are usually field researches done by the writer. Secondary sources, however, are sources that are not done by the writer. This includes books, journals, magazines, and reviews that are written by other people.

### **2.2.2. Contextual Literary Research Method**

Contextual method is a way of seeing things that ‘goes along with the text’ (extrinsic factors) instead of seeing what is ‘inside of the text’ (intrinsic factors such as characteristics, conflict, settings), though ‘what goes along with the text’ does not mean a single cause, but a multitude of aspect in life (Beard, 2001: 6).

These extrinsic factors, together with the intrinsic factors, will show the author’s thought process when he/she wrote the text. Contextual analysis is an analysis of text in various medium to pinpoint the historical and cultural context of the text, it may feature various study of social, political, economic, philosophical, religious, and other aspects that relate to the creation of the text, considering the role of the author, reader, and commentators (Behrendt, 2008: par. 1). The textual method is the exact opposite, focusing on what is written in the text to gain a better sense of information from the text or closely analyzing the text alone without referring to outside sources (Allen, 2017: par. 1).



## CHAPTER III

### RESULT AND DISCUSSION

#### 3.1. Intrinsic Elements

The analysis of intrinsic elements will be about Etsuko's characteristics, along with some other characters that are crucial to Etsuko's progress throughout the novel, the conflict that Etsuko has in *A Pale View of Hills*, and lastly, the setting of the novel.

##### 3.1.1. Characters and Characterizations

Many of the characters in *A Pale View of Hills* have names but are not necessarily important to the narration. The ones that are going to be discussed are Etsuko, Niki, and Keiko. The list of characters can be seen in Appendix A.

###### 3.1.1.1. Etsuko

Etsuko, otherwise known as Mrs. Sheringham, is the main character and narrator in the novel. The novel revolves on Etsuko's past and present experiences, alternating in random intervals. Etsuko is a round character, as her personality can vary between her past self and her present self.

In the novel, Etsuko is a Nagasaki-born Japanese. Her parents' whereabouts are never mentioned, but it is implied by Ogata-San<sup>1</sup>, Etsuko's father-in-law, that they passed away suddenly leaving Etsuko a shock and a memory block (Ishiguro, 1982: 58). This fact is strengthened by the fact that

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<sup>1</sup> The suffix -San is a Japanese honorific meant to refer older people, like Mr. or Mrs.

Etsuko used to live together with Ogata-San, way before she married Ogata-San's son (Ishiguro, 1982: 28).

Etsuko has good moral values and very much caring, especially towards children, as seen in this excerpt:

“I don't want to alarm you,” I said, “but it did look quite a nasty fight. In fact, I think I saw a cut on your daughter's cheek.”  
... But I thought I ought to tell you. And you see, I don't think she's on her way to school ... (Ishiguro, 1982:14-15).

This excerpt is from when Etsuko first meets Sachiko. Etsuko is the one who says those words. Her interlocutor is Sachiko who is Etsuko's older friend from when she was still in Nagasaki. Sachiko has a daughter, presumably of preadolescence<sup>2</sup> age or younger, named Mariko whom Etsuko takes care of occasionally. Etsuko is worried that Mariko is injured because of a children fight and afterwards, unlike the other children, she does not go to school. Instead, she goes to a dangerous riverbank which concerns Etsuko enough to tell the problem to Sachiko. However, when Etsuko tells Sachiko about the ordeal, Sachiko berates Etsuko for overreacting and dismisses Etsuko by telling her that she has an important matter to attend to. Even when she is dismissed, Etsuko is persistent. She warns Sachiko that the riverbank is a dangerous place and Mariko is most likely injured from the fight. This repeated statement incurs the annoyance of Sachiko who sends Etsuko to check on Mariko instead. Etsuko obliges, seeing that it is the better alternative than leaving Mariko alone. This shows how Etsuko cares about children, not only hers, despite it is not her obligation.

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<sup>2</sup> A stage in human development that happens before adolescence, approximately 9-12 years old (Merriam-Webster, n. d.).

Etsuko is diligent, though partially pressured by the patriarchal society, as she does housework herself every day and must prepare everything for her husband (Jiro), her father-in-law (Ogata-San), and occasionally, their guests as well (Ishiguro, 1982: 61). Most of the time when Etsuko is busy doing household duty, her presence in the narration is almost imperceptible, but Etsuko also tends to show her true emotion through her silence whenever she is upset.

... The child's response had, it is true, upset me somewhat; for those days, such small things were capable of arousing in me every kind of misgiving about motherhood (Ishiguro, 1982: 17).

The excerpt tells us about Etsuko's emotion when she is upset towards Sachiko's problematic child, Mariko. This happens in a flashback when Etsuko first meets Mariko. Etsuko was tasked by Sachiko, Mariko's mother, to check on her daughter. When Etsuko finds Mariko crouched over the riverside, Etsuko expects Mariko to be open with her. The opposite happens because Mariko grows caution of Etsuko's kindness. Etsuko then offers Mariko to go home with her but instead, Mariko is trying to get away from Etsuko. Etsuko takes this as a rejection and becomes offended. Etsuko decides to stay silent and return home by herself, leaving Mariko alone on the riverbank. Etsuko also shows this sort of act of tantrum once more when her husband, Jiro, disrespects her father-in-law, Ogata-San (Ishiguro, 1982: 132). Believing that her husband's anger is misplaced towards her father-in-law, Etsuko gives Jiro a silent treatment throughout the night, indicating her annoyance.

As the plot goes steadily forward, Etsuko begins to grow an indifferent air to the cruel things Sachiko did to her daughter. For example, Etsuko did not

remark anything about Sachiko letting Mariko to be neglected and out in the riverside until it was nearly midnight. Oddly enough, Etsuko does not show the caring side she once has when she meets Sachiko and Mariko (Ishiguro, 1982: 36). To Etsuko, this attitude is normal because Sachiko is older than her. In Japan at that time, younger people were taught not to question anything from the older ones, especially males. This leads to Etsuko to believe that the older figures and males in her life are right. Because of this, Etsuko develops a passive behavior and an air of indifference.

In the present, Etsuko lives in her countryside house in England and changes a lot from when she was in Japan. She comes off as devoid of emotion and generally has a façade around her. She still upholds her conservative view, such as following and believing her English husband, but most of her attitudes slowly resemble that of Sachiko who is somewhat selfish.

It is quite often that Etsuko forgets some parts of the past. The first example shows how, in one of her flashbacks, Etsuko forgets that she used to play violin in the dead of the night (Ishiguro, 1982: 58), only remembering that she sounded like a mad child, to which Ogata-San, who has been with her even before Etsuko marries Jiro, Ogata-San's child, assures that she was in shock because of the Nagasaki bombing accident. The second example comes when Etsuko's was trying to find Mariko, Sachiko's daughter, in a flashback. When Etsuko finally found Mariko, Etsuko refers to her as 'little girl' or 'the child' instead of using Mariko's name which Etsuko usually uses to refer her. Etsuko also scolds 'the little girl' as if she is Etsuko's own child:

“I don’t want to go away. And I don’t like him. He’s like a pig.”  
 “You’re not to speak like that,” I said, angrily. ... “You mustn’t speak like that,” I said, ... “He’s very fond of you, and he’ll be just like a new father. Everything will turn out well, I promise” (Ishiguro, 1982: 172).

This attitude of forgetting something important or unreliably telling a story happens when Etsuko suffers a traumatic beforehand. In the first example, Etsuko witnessed the bombing of Nagasaki and the shock managed to make Etsuko forget a part of her past. In the second example, Etsuko became an unreliable narrator because she is traumatized by her eldest daughter’s suicide. It can be concluded that Etsuko’s failing memory is due to the trauma she has.

#### **3.1.1.2. Niki**

Niki Sheringham is Etsuko’s daughter from her second marriage and half-sister of Etsuko’s first child, Keiko. Niki and Keiko do not share the same father. Niki is half-Japanese (from her mother’s side), half-English (from her father’s side). Her character only exists in Etsuko’s present narration because in Etsuko’s flashback, Etsuko was still pregnant with Keiko. Her role in staying with Etsuko is to make sure Etsuko is okay in her countryside English house as Keiko had committed suicide not long before that (Ishiguro, 1982: 9). However, unlike Etsuko who is emotionally disturbed with Keiko’s death, Niki does not show prolonged grief or lingering sadness. This is because Niki only acknowledges Keiko as her eldest sister by law and never considers Keiko’s existence as an important factor to her. Niki even goes as far as saying that Keiko is “never a part of her life” (Ishiguro, 1982: 52). Although Niki was initially saddened by the news of Keiko’s death, the momentary sadness is not enough for Niki to come to Keiko’s funeral ceremony (Ishiguro, 1982: 9), but despite Niki’s indifference towards Keiko, her sadness can

also mean that she pities Keiko's miserable life, though afterwards, she fails to understand the reason behind her older, half-sister's hostility and reclusiveness by believing that her mother's—Etsuko's—decision to immigrate to England is right. Additionally, Niki does not remember how Keiko looks and she only remembers how Keiko makes her life miserable (Ishiguro, 1982: 10). Both Niki and her father—Keiko's stepfather—are not in good connection with Keiko (Ishiguro, 1982: 54).

Niki is hard-headed and very much liberal, as she dislikes Etsuko's old view. For example, she berates Etsuko for her view about how only married couples are allowed to have kids (Ishiguro, 1982: 48-49), but when Etsuko inquires further, asking for Niki's view, Niki tends to dismiss her mother rudely. She dismisses Etsuko by saying “you would never understand the reason why” (Ishiguro, 1982: 93). Other than the rude dismissal, Niki gives a silent treatment to Etsuko by pretending that she does not hear her mother. This way of giving silent treatment is somewhat similar to past Etsuko's way of showing annoyance, as show in this excerpt:

“Oh, it doesn't matter. You don't understand what I'm talking about anyway.” She glanced towards me, then heaved another sigh. ... My daughter gave no reply. When I glanced at her, she was reading one of the newspapers she had found in the drawer (Ishiguro, 1982: 93).

Despite Niki's rudeness towards her mother, Etsuko, Niki sometimes shows genuine care such as how she routinely writes to her mother about her life in London (Ishiguro, 1982: 94). Another example would be when Niki takes care of her mother, several days after the news of Keiko's suicide. With her father and her half-sister gone, Niki comes to Etsuko's country house, several days after hearing

Keiko's death, staying and taking care of her mother for five days (Ishiguro, 1982: 9) and when Niki is going to return to London at the end of the novel, she promises to come visit again (Ishiguro, 1982: 177), showing that Niki cares for her mother.

### **3.1.1.3. Keiko**

Keiko is Etsuko's first child and older, half-sister of Niki. Keiko is Japanese, born in Nagasaki and was briefly raised there before moving to England, when she was a child, together with her mother and her new stepfather, an unnamed Englishman. Before the start of the novel, Keiko moved away to Manchester to live by herself. Several years after she moved, she committed suicide by hanging herself in her room and was found by the authority a few days after she has died. Although Keiko only appeared through the memories of others, usually by Etsuko or Niki, she plays a very important role in the plot of the novel as her sudden death becomes the reason why Etsuko has been having flashbacks.

From Etsuko's monologue, Keiko's personality can be described as unstable and reclusive. Throughout her adult life, Keiko is self-destructive. She spends most of her day reading magazines and listening to radio in her room where nobody is allowed to enter. She is uncaring of her social life, even her hygiene. This can be seen from the condition of her room, mentioned by Etsuko. Etsuko mentions that the odor of Keiko's room is filled with staleness and the smell of dirty linens due to Keiko leaving her dirty clothes on the ground. Despite this, her own mother, Etsuko, does little to no effort in helping her. The only effort Etsuko did for Keiko is just coaxing Keiko into getting her dirty clothes

washed. Etsuko never tries to change people's view of Keiko nor does Etsuko try to stop Keiko's self-destruction because she follows her English husband's decision. Etsuko's English husband decides that Keiko is a difficult person and proceeds to ignore Keiko's existence (Ishiguro, 1982: 10). As a result, Keiko alienates and is alienated by her own family. Keiko does not consider her stepfather and her half-sister, Niki, as family. Additionally, Etsuko, who is supposed to be Keiko's source of comfort, does nothing to mend the distance because of her conservative nature to follow her husband's choice. Having enough of being alienated by her entire family, Keiko moved to Manchester where she lived alone. She also severed all her ties with her family before she moved (Ishiguro, 1982: 88).

Ironically, before Etsuko forcefully moved with Keiko to England, Keiko is mentioned to have similar personality as the present Niki. In this passage, Etsuko expresses to herself about how similar Niki and Keiko are: "Of course, my husband never knew Keiko in her early years; if he had, he may well have recognized how similar the two girls were during their respective early stages" (Ishiguro, 1982: 94). Keiko used to be as hot-headed as Niki when she was younger and both are very secretive in terms of their personal life. Keiko always locks herself in her room, making it impossible for others to know about her life (Ishiguro, 1982: 53) while Niki has "aggressive regard of privacy" (Ishiguro, 1982: 94).

### **3.1.2. Conflict**



The conflict of this novel is mainly between individuals against other individuals. Etsuko partakes in some of the conflict herself. For example, Etsuko and her second daughter, Niki, have differing beliefs, such as when they talk about Etsuko wanting grandchildren (Ishiguro, 1982: 48) or when Etsuko thinks that a woman has no option but to marry and bear children (Ishiguro, 1982: 180). There are also some situations where Etsuko is not participating in any conflict. Instead, Etsuko serves as the bystander of the conflict. Although she does not necessarily involve herself in the conflict, she is always affected by the outcome of the conflict because of her biased belief. For example, back when Etsuko is still in Japan, a conflict between Ogata-San and Jiro leads to Etsuko giving a silent treatment to her husband until the next morning, believing that Jiro is at fault, despite the one at fault is Ogata-San who forces his tired son to play chess with him.

... “You have the whole day to dream up your strategies and ploys. Personally, I have better things to do with my time.” ... Ogata-San laughed again. “All right, you win. We won’t play any more. But let me show you how ... (Ishiguro, 1982: 130).

The excerpt above is about a game of chess between Ogata-San, Etsuko’s father-in-law, and Etsuko’s husband, Jiro. Ogata-San asks Jiro to finish their game from three days ago but Jiro refuses as he is not in the mood for his father’s lecture. Without considering Jiro’s mood at that time, Ogata-San insists, reprimanding Jiro because of his carelessness and inability to follow Ogata-San’s past instruction to plan three steps ahead. Jiro and Ogata-San continue to argue loudly with Etsuko listening in the background. Their arguing builds up tension slowly, with Jiro trying to ignore Ogata-San’s rambling and Ogata-San, who is incapable of reading other people’s mood, forcing Jiro to look at his strategy demonstration. Having

had it enough with his father's incessant rambling, Jiro becomes very angry and throws away the newspaper he was reading. He stands up and tries to knock away the chessboard but instead, Jiro manages to spill tea from the pot nearby his foot to the *tatami* mat and his seat cushion. Afterward, with awkward silence, Jiro leaves while Etsuko is left to deal with the aftermath of the conflict. Ogata-San does not do anything to help either, only smiling and sitting as if he is not guilty of incurring Jiro's wrath. By the time Etsuko manages to fetch a cloth to wipe, the tea has seeped into the cushion and the *tatami* mat. *Tatami* mat is a flooring material used in traditional Japanese room, usually made with dried rice straw and rush plant (or *igusa* in Japanese)<sup>3</sup>. It is hard to clean a liquid-spilt *Tatami* because they are susceptible to liquid absorption which is mainly the reason why Etsuko is upset. Etsuko must clean the mess by herself, even though she was not included in the conflict.

Other than that, there is another conflict which happens internally, such as Etsuko's own guilt for not being able to prevent Keiko's suicide. Because of Etsuko's passive behavior and patriarchal way of thinking, instead of actively trying to stop Keiko from leaving the house, Etsuko agreed with her English husband to let Keiko do whatever she wanted. This leads to Keiko's death which is the reason of Etsuko's regret.

I feel only regret now for those attitudes I displayed towards Keiko. ... all I saw was that my daughter, ..., would find the world outside too much for her. It was for her own protection I opposed her so vehemently (Ishiguro, 1982: 88).

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<sup>3</sup> (Kyo-Tatami, n. d.)

### **3.1.3. Settings**

The analysis of setting is divided into three different points; time, place, and social settings. Time setting discusses the timeline in which the story happens, place describes where the novel takes place, while social explains about the situation and environment of the story.

#### **3.1.3.1. Time**

The time setting for *A Pale View of Hills*' past narrative is a few years after the atomic bombing of Nagasaki in 1945 where Etsuko is already pregnant with Keiko, her first daughter (Ishiguro, 1982: 12). The year where the present narrative takes place is unknown. Presumably, the narrative takes place twenty or more years, as Niki, Etsuko's second daughter, is around the age of early twenties. Niki herself mentions that she is not interested in continuing her study to bachelor's degree, making it clear that the present narrative is at least twenty years or more, around 1965 (Ishiguro, 1982: 51). The author's intention to make this time setting is to demonstrate the clash of ideology and moment of terror that arises with the defeat of Japan in World War II and how the colonization of America affects a Japanese person's course of life.

#### **3.1.3.2. Place**

*A Pale View of Hills* is set in two different countries, depending on the timeline of the narrative. The past narrative is set in Nagasaki, Japan (Ishiguro, 1982: 11), while the present situation is set in the rural, southern England, although there is no mention of specific city or county (Ishiguro, 1982: 9).

In Nagasaki, Etsuko and Jiro, Etsuko's first husband, live together in an apartment that was built as a part of the city's rehabilitation from the atomic bombing. The apartment is near a waste ground where there are dirt and piling-up mud. The sewer is noted to be hazardous because of the sudden increase of mosquito population in the summer (Ishiguro, 1982: 9).

In countryside England, present Etsuko lives alone in her country house (Ishiguro, 1982: 9). It is located a few minutes' walk from the railway station (Ishiguro, 1982: 183) suggesting that it is not entirely remote. Etsuko adds that the place where she lives now resembles her imagination of what England is supposed to be.

... I remember thinking how so truly like England everything looked. ... It was just the way I always imagined England would be and I was so pleased (Ishiguro, 1982: 182).

Etsuko herself states that the countryside is silent, unlike the hustle-bustle of London where Niki, her second daughter, lives. The countryside's quietness makes it harder for Niki not to be restless. Niki mentions, in the last chapter of the book, about how the place has grown even quieter than before (Ishiguro, 1982: 182).

### **3.1.3.3. Social**

The social situation in Japan, at the time of the past narrative, is rather complicated. With the Allied Forces winning World War II, the political situation in Japan has changed a lot. Etsuko describes "American soldiers were as numerous as ever" at that time in Japan (Ishiguro, 1982: 11), making it clear that Japan is influenced by the American specifically. The Japanese society, at that

time, adopted a patriarchal view, teaching younger generations to heed the words of their elders without question. Females are banned from education and expected to follow their husbands' decisions (Ishiguro, 1982: 72).

However, the social situation in England (United Kingdom) at the time of present narrative is mostly modern and liberal. Several examples of this are Etsuko's second daughter, Niki, and her positive reaction to her friend who had a premarital pregnancy (Ishiguro, 1982: 48), Niki's open unwillingness to have kids (Ishiguro, 1982: 48) and to get married at a young age (Ishiguro, 1982: 179-180).

### **3.2. Extrinsic Elements**

There are three points that the writer wants to discuss in relation to the extrinsic elements. The first point is how the past impacts Etsuko's relationship with her daughters. The second point is about the cause of Etsuko's failing relationship. The last one is about the effect of Etsuko's failing relationship.

#### **3.2.1. The Impacts of the Past to Etsuko's Relationships**

Because of Etsuko's decision to marry an Englishman and move from Japan to England, she is confronted by the effect of her decision. The effect extends to her relationship with people in her present, mainly her daughters. This point is divided into two; Etsuko's relationship with her first daughter, Keiko, and Etsuko's relationship with her second daughter, Niki.

##### **3.2.1.1. Etsuko's Relationship with Keiko**

Etsuko took Keiko to England in hope that she will be happier there, but ever since their immigration to England, Keiko and Etsuko have a strained relationship

with each other. Having hard time in adjusting to her new life in England, Keiko excludes herself from the world, locking herself inside her room while Etsuko is not allowed to come in. For Keiko, her room is her safe space and occasionally, she exits the safe space to interact with the other member of the family, but that excursion always ends up in conflict, usually between Keiko and Niki, who is Keiko's half-sister, or Keiko's stepfather (Ishiguro, 1982: 54). Throughout the novel, Etsuko seems to accept her daughter's reluctance to communicate. She never tries to give a proper solution to mend Keiko's relationship with the other member of the family because Etsuko is still indoctrinated with Japan's patriarchal belief where it is expected for wives to follow the words of their husbands. As a result, Etsuko agrees with her new husband—Keiko's stepfather and Niki's biological father—that Keiko is hard-headed in nature and difficult to work with. This leads to everyone including Etsuko to misunderstand Keiko's behavior, simply because Etsuko is not willing to voice her opinion about Keiko. Instead of helping Keiko to adapt to her new life, Etsuko lets the misunderstanding tears apart the rest of the family away from Keiko. When Keiko decides to leave the house (six years before the present timeline) and move to Manchester, she severs her connection to her family (Ishiguro, 1982: 88).

Another reason that makes Keiko disliking and distrusting of Etsuko is because Etsuko keeps manipulating Keiko into following what her mother wants to do. Etsuko wants her daughter to be successful and her way of doing so is to move to England with Keiko which Etsuko thinks is the correct way. Etsuko

deceived Keiko by promising her that they will go home if Keiko dislikes the situation in England, but in the end, Etsuko disregards Keiko's feeling.

... if you don't like it over there, we can always come back."

This time she looked up at me questioningly.

"Yes, I promise," I said. "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, 1982: 173).

### **3.2.1.2. Etsuko's Relationship with Niki**

Etsuko and her second daughter, Niki, has better relationship compared to Etsuko's relationship with Keiko. Unlike with Keiko, Etsuko and her English husband treat Niki well and raise her beautifully, but as Niki grows up, the rift between Etsuko and Niki widens. This is because Niki dislikes being in her home in the countryside and its closed-minded surroundings, having preferences to be in London where it is bustling with broadminded people. It is noted in the first chapter that she only lasted five days in Etsuko's house (Ishiguro, 1982: 9-10) before returning to London shortly after her friend called for her (Ishiguro, 1982: 177).

Niki is secretive about her life, especially towards Etsuko. The reason for this is because Niki already expects that Etsuko will not understand her opinion and view. This can be seen when Etsuko and Niki are talking about their neighbour, the Morrises. Niki states her opinion regarding the Morrises about "the way they do things", specifically the way they brought up their kids, is making her sick (Ishiguro, 1982: 94). The statement is disregarded by Etsuko because she feels Niki is looking down on the Morrises for not living in London. This makes Niki grows even more defensive because Etsuko does not seem to

understand her view. Niki then replies, “you don’t understand what I’m talking about anyway” (Ishiguro, 1982: 93).

Niki tends to ignore her mother whenever she is telling a story about her past or dream because she is bored and not interested with the topic. Niki thinks Etsuko is always talking about Keiko, whom she dislikes, whenever Etsuko brings up her past or her dream as the topic. When Etsuko is in the middle of explaining about a little girl in her dream, Niki keeps questioning who the girl is but Etsuko never gives a clear answer. Niki says, “I suppose you mean it was her. Keiko” (Ishiguro, 1982: 95).

### **3.2.2. The Cause of Etsuko’s Failures**

The cause of Etsuko’s failure to maintain her relationship with her children, mainly Keiko, is heavily influenced by the social situation of Japan at that time, which is further discussed below.

#### **3.2.2.1. Etsuko’s Upbringing and Beliefs**

Etsuko always sides with the conservative, as seen with her reaction towards her first husband’s childhood friend, Shigeo, when Ogata-San, Etsuko’s father-in-law and Shigeo’s former teacher, berates him for siding with communism. She uses the word ‘vile’ which has a negative connotation to refer to Shigeo’s view (Ishiguro, 1982: 149). In some arguments, Etsuko sides with her father-in-law, Ogata-San, who represents the conservative side of Japan when he first brings Shigeo’s matter up, as far as calling Shigeo disloyal to his teachers (Ishiguro, 1982: 31). Although Etsuko is seen a few times to be on the side of conservative, she is never involved in political talk at all. Etsuko listens but she stays in the



background. Conservative men, such as Ogata-San and Jiro, Etsuko's first husband, who are usually her daily interlocutors, will talk about other topics aside from politics. This passage shows how Ogata-San, who recently finds out about an article about communism from his former student, does not want Etsuko to get involved:

... "Someone who reached your position, Father, must expect a little criticism. That's only natural." ... "No, don't concern yourself about it, Etsuko. I hadn't given it a second thought. I just happened to think of it because Jiro was going to his reunion ...." (Ishiguro, 1982: 31).

The context of the excerpt is that Ogata-San was talking to Jiro regarding the growing communism party, which Ogata-San had found from an article written by Etsuko's husband's childhood friend, Shigeo. Jiro and Ogata-San's talk was brief and when Jiro left for work, Etsuko says the first line of the excerpt above. Ogata-San replied nonchalantly, ushering Etsuko out of the political topic gently by claiming that he was thinking about it because of Jiro's school reunion. They proceed to speak about other topics instead, usually related to the household or their acquaintances, but despite his words, Ogata-San proceeds to bring up the topic in a later chapter, when he and Jiro are playing chess together.

"... Have you written that letter yet? To Shigeo Matsuda?"  
I looked up from my sewing. Jiro appeared absorbed in the game and did not reply until he had moved his piece (Ishiguro, 1982: 59).

The reason why he said that to Etsuko is because he does not want Etsuko to get involved into politics, firmly because he believes that women are not suited to be around politics. This is also confirmed by his vehement reply on democracy that allows female to vote differently from their husbands (Ishiguro, 1982: 65). Etsuko

herself, as a firm believer of the conservative party, does not interject nor does she disagree with what Ogata-San says.

Eventually, the western belief of freedom and democracy takes a little effect in Etsuko who finally divorced Jiro, for unknown reason, and decided to move to England with her new husband, egotistically taking her child with her, all because of the implanted ideality where Etsuko believes that Keiko would be happier there. Weirdly enough, as Etsuko resides in England, she retains the same conservative attitude in prioritizing her English husband first, rather than Keiko, believing that her motives for following her husband are “justifiable” and that she keeps her child’s interests close to her heart as well (Ishiguro, 1982: 91).

With her second daughter, Niki, Etsuko puts too much faith and expects her to be successful but Niki has no achievement that stands out. When Niki does not show interest in continuing her study, Etsuko expects Niki to get married or have children, despite knowing fully that Niki does not want all of those (Ishiguro, 1982: 48).

### **3.2.3. The Effects of Etsuko’s Failures**

The effect of Etsuko’s failed parenting is in the form of personal grief. Etsuko’s grief can be categorized into five different stages. Some stages can be longer than others but they are all equally important.

#### **3.2.3.1. Etsuko’s Five Stages of Grief**

Etsuko’s stages of grief do not follow the traditional steps. That is because there are only a few stages that appear in the novel. The stages that appear in Etsuko’s

narration are denial, anger, depression, and acceptance. The stage that did not appear is the bargaining stage.

Denial, the first stage, happens when Etsuko still pretends that Keiko is still alive. In her conversation with Mrs. Waters, a neighbor of hers, she avoids explaining about her daughter's apparent suicide and says that Keiko is still living in her Manchester apartment.

... "Keiko? Oh, she went to live in Manchester."  
 "Oh yes? That's a nice city on the whole. That's what I've heard anyway.  
 And does she like it up there?"  
 "I haven't heard from her recently" (Ishiguro, 1982: 50-51).

The excerpt is spoken between Etsuko and Mrs. Waters who inquires Keiko's wellbeing. Etsuko tells Mrs. Waters that Keiko had moved to Manchester. Etsuko also avoids telling Mrs. Waters about Keiko's suicide in her Manchester apartment, claiming that she has not heard from her recently. After Etsuko's talk with Mrs. Waters, Etsuko's second daughter, Niki, comments on Etsuko's denial. Niki says that Etsuko looks like as if she "enjoys pretending that Keiko is still alive" to which Etsuko reacts negatively (Ishiguro, 1982: 52). From the conversation between Etsuko and Niki, Etsuko is in a state of denial. Etsuko firmly believes that everything she does is for the sake of Keiko, but in truth, this is only to reassure herself that she is doing the right thing. Every time Etsuko is reminiscing the past, she always tries to convince herself by saying "things are already in the past", as seen in this passage:

However, such things are in the past now, and there is little to be gained in going over them ... "Let's not discuss it any further," I said, more firmly. "There's no point in going over all that now" (Ishiguro, 1982: 94, 176).

The context of this excerpt is about Etsuko's denial to accept her mistakes. Etsuko refuses to learn about the reasons of her failure. In short, Etsuko denies that she is the main reason why Keiko is unhappy which then leads to Keiko's death.

The second stage, anger, comes heavily in the form of Etsuko's projection through Sachiko. Her anger can be described as silent, but when cornered, the anger grows explosive or bursting apart. Her anger can be seen mainly aimed towards herself. This passage below shows how Etsuko projects her anger through Sachiko's words in one of Etsuko's flashbacks:

Sachiko glared at me angrily. "Why do you speak to me like this, ... Why is it you can't wish me well? Is it simply because you're envious ..." ... 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" (Ishiguro, 1982: 45-46).

In this flashback, Sachiko was angry and felt betrayed by Etsuko's doubt about her daughter's happiness. The trigger behind this projection is because the present Etsuko has experienced the same thing as Sachiko. They moved away from Japan, believing that their daughter will grow up better in western countries despite both of their daughters disliking the idea vehemently. Thus, the present Etsuko's anger towards herself comes from her guilty conscience which keeps reminding her about her mistakes towards Keiko that resulted in Keiko's death.

Bargaining is the third stage; the only stage that does not appear in the book. Bargaining is supposed to be the stage where the character feels remorse and wishes that they could prevent the tragedy from happening, but in Etsuko's case, this does not happen at all because of Etsuko's egotistical nature. Etsuko shows no remorse towards Keiko's death, evidently seen in her denial and anger

stage where Etsuko convinced herself that she is not guilty of Keiko's death (Ishiguro, 1982: 91). Etsuko even goes as far as agreeing with her English husband that her ex-husband was the cause of Keiko's upbringing (Ishiguro, 1982: 94).

Depression is the next stage that appears. This stage is portrayed a little bit differently. Instead of being told from Etsuko's words, it is mainly described through the weather and imagery that appears in the novel. After Keiko's death, Etsuko mentions in the present narrative that the weather is constantly rainy and cold. Rain and coldness are usually associated with loneliness and sadness which the author uses to highlight Etsuko's depression. It can be seen when Etsuko visits Keiko's old room after her suicide. Etsuko narrates that at that time "the sky looked pale and white; it did not appear to be raining" before she eventually leaves the room because she "started to feel the cold" (Ishiguro, 1982: 88-89). Etsuko also constantly imagines Keiko's death, numerous times, as mentioned here:

I have found myself continually bringing to mind that picture — of my daughter hanging in her room for days on end. The horror of that image has never diminished, but it has long ceased to be a morbid matter ... (Ishiguro, 1982: 54).

These depressing thoughts stem from the fact that Keiko has been dead for several days before she was found. When the news of Keiko's death reached Etsuko, she did not register the shock at first, but instead, Etsuko wondered about "how long Keiko had been there like that before the authorities had found her" (Ishiguro, 1982: 54). Other than the horrid images, the depression also carries over to Etsuko's dream. The dream recurs often and takes form of a little girl playing on a

swing (Ishiguro, 1982: 55). At first, Etsuko thought it was the little girl she met once on a park, but when Etsuko has that dream again, Etsuko realizes that it is not the little girl on the park. Instead, Etsuko finds out that the little girl looks like someone she “knew once in the past” (Ishiguro, 1982: 95). The little girl seems like she was swinging on a swing at first, but then, Etsuko’s words have the implication that the little girl is swinging on something else. Etsuko says that “the little girl isn’t on a swing at all. it seemed like that at first. But it’s not a swing she’s on” (Ishiguro, 1982: 96). This implicates that the little girl is Keiko and that she is swinging on a hanging noose by her neck, similar to how the real Keiko died. It can be concluded that Etsuko is dreaming about Keiko’s death.

The last stage is acceptance. This stage is quite shallow compared to the other stages Etsuko went through because of the lack of progression that is shown from her depression stage towards her acceptance stage. The acceptance stage only appears in the last chapter of the book where Etsuko finally admits that she knew how unhappy Keiko will be if they move to England. Etsuko confesses how she is “rather idealistic”, believing that she can give Keiko a happier life in England. Etsuko then continues, remorsefully, “but you see, Niki, I knew all along. I knew all along she wouldn’t be happy over here. But I decided to bring her just the same” (Ishiguro, 1982: 176). Etsuko also thinks of selling the countryside house, planning to move into a smaller abode. With the people she loves no longer living in that house, she feels that the house is too big for her alone, hence the idea of selling it (Ishiguro, 1982: 183). This represents Etsuko’s acceptance of her past mistakes and her attempt to move onward with her life.

## CHAPTER IV

### CONCLUSION

From the discussion before, it can be concluded that cause and effect is linked and inseparable. The writer found that the choices Etsuko made in the past have effects in her relationship with her daughters, Keiko and Niki. Etsuko's relationship with Keiko is very strained from the start. Etsuko thinks Keiko will be happier once they moved from Japan to England, but instead, Keiko was not happy at all because she was having hard time adjusting to her new life in England. Etsuko does nothing to help Keiko and lets the whole family to misunderstand Keiko. In the end, Keiko severs her ties with her family and moves away from the countryside to live in Manchester alone. With Niki, Etsuko has relatively better relationship, but as Niki grows up, their relationship becomes strained as well. Etsuko has the tendency to not understand Niki's point of view and Niki herself tends to ignore her mother when the topic is something she is not interested in. As a result, Niki does not let Etsuko to get close to her or know her private life because she thinks Etsuko will not understand her choices and Etsuko herself never realizes why.

From Etsuko's relationship with her daughters, the writer found that the cause of her failing relationship is Etsuko's own upbringing and belief. Because she grew up in a conservative environment, Etsuko partakes in the patriarchal culture that Japan has. Despite the western view of freedom and democracy, in the end, she approaches her new life in England with the same conservative attitude

she has back in Japan. One of the conservative attitudes she keeps is how Etsuko prioritizes her English husband first before Keiko. With her second daughter, Etsuko has high expectation for Niki's success but when Niki shows that she is not interested to go to university, Etsuko expects Niki to get married and have children, although Etsuko knows that Niki does not want any of those.

From those failing relationships, especially from Etsuko and Keiko's relationship, the writer has found that Etsuko's personal grief is the effect of the failing relationship. Etsuko goes through four out of five stages of grief. Etsuko goes into denial when she lies to her neighbor about Keiko's death. Etsuko refuses to acknowledge her guilt and denies that she is the main reason of her daughter's unhappiness which leads to Keiko's death. Affronted by her guilty conscience, Etsuko comes to the second stage of grief, anger. Etsuko's anger is aimed towards her guilty conscience and usually projected through Sachiko in her flashback. Etsuko's anger flares up because she is always reminded by her guilty conscience about her mistakes to Keiko. Instead of admitting her fault and feeling remorse, Etsuko blames others, failing to reach the bargaining stage. Etsuko then experiences the fourth stage of grief, depression. Etsuko's depression is described through the imagery and weather that appears in the novel. The writer found that the author uses a variation of words describing rain and coldness to depict Etsuko's loneliness and sadness while Etsuko herself tends to imagine Keiko's death. In the acceptance stage, despite lack of progression shown, Etsuko starts to confess about her mistakes towards Keiko, believing that she is idealistic for



believing that Keiko will be happier in England. With this, Etsuko has accepted her past mistakes and attempt to move onward with her life.

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## Appendix A: List of Characters in *A Pale View of Hills*

This is the list of characters that plays important role in *A Pale View of Hills*:

- Etsuko is the main character of the novel and the narrator of the story. The mother of Niki and Keiko, former wife of Jiro and the wife of a late unnamed Englishman. She moved from Japan to England, bringing her child Keiko with her.
- Keiko is the daughter of Etsuko from her first marriage with Jiro. Keiko used to live in Japan with Etsuko but moved together with her to England. Keiko is Niki's half-sister and stepdaughter of the unnamed Englishman. Her death becomes the central point of the novel.
- Niki is Etsuko's daughter from her second marriage with an unnamed Englishman. She is Keiko's younger half-sister.
- Unnamed Englishman is Etsuko's second husband. He is also Keiko's stepfather and Niki's biological father. He died before the novel's present setting.
- Jiro Ogata was Etsuko's first husband and Keiko's biological father. Jiro used to live in Japan with Etsuko. It is not known whether he is still alive in the present narration.
- Sachiko is Etsuko's past friend in Japan and the mother of Mariko. She has a boyfriend who works as a soldier for the United States of America. In the past narrative, she plans to move together with her daughter to America.

Etsuko tends to project her emotions to Sachiko's characterization in the past narrative.

- Mariko is Sachiko's daughter. She is the projection of Keiko in Etsuko's story.
- Seiji Ogata, usually referred to as Ogata-San, is Jiro's father and Etsuko's father-in-law. Ogata-San adopts Etsuko way before her marriage to his son. Ogata-San belongs to the Conservative party.
- Shigeo Matsuda is one of Jiro's friends and Ogata-San's former student. He belongs to the Communist movement.