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Transmitted Memories in David Whitehouse's *The Long Forgotten*

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Abstract: This article aims to discuss how memory is represented in David Whitehouse's novel *The Long Forgotten* (2018), as it focuses on a peculiar kind of remembering which probably does not happen outside the fictional reality of the novel. In addition, this memory is not included among the commonly distinguished types of memory. To be more precise, even though Dove Gale, the protagonist, has certain memories that help him understand where he comes from and who he really is, these memories are not his individual memories but rather a collection of transmitted memories of somebody else. To a certain extent his memory can be seen as a postmemory, but the concept "memory of memories" probably describes it even better. Dove's memory may also seem to be similar to vicarious remembering, but the emotions he feels while remembering are not his own but rather the feelings that the participants of the memories felt in certain situations in the past. Thus, the discussion of memory in the novel relies on memory studies and relevant concepts in the field.

Keywords:

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David Whitehouse'un *The Long Forgotten* Romanında Aktarılan Bellek

Öz: Bu makale David Whitehouse'un basım yılı 2018 olan *The Long Forgotten* (Çoktan Unutulan) adlı romanında belleğin nasıl temsil edildiğini tartışacaktır, çünkü roman muhtemelen kurgusal gerçekliğin dışında deneyimlenmeyen değişik bir hatırlama türüne odaklanmaktadır. Ayrıca, bu tür bir bellek genel olarak tanımlanan diğer bellek türleri arasında yer almamaktadır. Daha net ifade edilecek olursa, her ne kadar ana karakter Dove Gale nereden geldiğini ve kim olduğunu anlamaya yardım edecek anılara sahipse de bu anılar kendi kişisel anıları değil başka birinden topluca aktarılan anılardır. Bir bakıma onun anıları postbellek olarak görülebilir ancak "belleğin belleği" kavramı daha uygun bir tanım olacaktır. Dove'un belleği dolaylı hatırlamaya benzese de hatırladığı anlarda hissettiği duygular kendi duyguları değil anıların ait olduğu kişilerin geçmişte belli durumlarda hissettiği duygulardır. Sonuç olarak, romandaki bellek tartışması bellek çalışmalarına ve bu alandaki ilgili kavramlara dayanmaktadır.

Keywords:

Bellek,
Belleğin aktarımı,
Belleğin belleği,
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Introduction

David Whitehouse is a British writer (b. 1981), author of several novels, and has received numerous awards for his work. One of his novels, *The Long Forgotten* (2018), has been chosen to discuss here. According to Natalie Xenos, "*The Long Forgotten* initially comes across as a simple story of lives intertwined, thrown together and pulled apart, but the way in which it's told, through multiple perspectives, time periods and across different continents, makes it complex, multi-layered and rich with vivid detail". It is Whitehouse's third novel and has received positive social media and book reviews in blog posts, but the topics that they emphasise differ. For example, in her book review, Samantha Gibb expresses an interesting idea that the novel focuses on the "clever marriage of Mother Nature and the more destructive human nature". However, it was possible to find only one review that briefly mentioned memory in the novel: it claims the novel has "an interesting spin on the idea of shared memories, of stolen memories, of things we may have heard that later we believe to be our own memories" (McAlpine). The author of this paper has chosen to analyse *The Long Forgotten* from the viewpoint of memory studies, since memory in the novel is portrayed in a quite peculiar way. This may also attract the attention of other scholars who are interested in memory in literature and the humanities in general.

The Long Forgotten has three storylines which seem to be unrelated at first although all the stories are told by the same third-person narrator. This article focuses on Dove Gale, the protagonist, who has certain memories that help him understand where he comes from and who he really is, but these memories are not his individual memories. They can be seen as a collection of transmitted memories of somebody else, even though Dove does not know whose. In fact, the transmission of memory can be considered to be the focus of the novel: what if it was possible for parents to transmit their memories to their children? This article aims to describe how memory is represented in Whitehouse's novel *The Long Forgotten*, since it focuses on a peculiar kind of remembering which probably does not happen outside the fictional reality of the novel, even though there could be certain similarities. In fact, this memory is not included among the commonly distinguished types of memory that will be briefly discussed in the next part of the article. Therefore, the discussion will be carried out as follows: various concepts developed by specialists in memory studies will be discussed and applied to the novel while trying to understand to what extent these concepts work in the novel or can define the kind of memory which is represented in it. Due to the complexity of *The Long Forgotten*, the theoretical aspects will be discussed in relation to the novel throughout the article. In other words, the discussion will not be divided into theoretical and analytical parts.

What about Memory?

To start with, the phenomenon of memory is quite broad and complicated. Usually, two types of memory, namely individual and collective, are distinguished by specialists in memory studies, especially by sociologists (Confino 77; Halbwachs 38; Olick and Robbins 105). Individual memory is related to the experiences of a particular person who has actually lived through them (Olick 333). On the other hand, collective memory goes far beyond it and thus may be seen as an umbrella term covering collected memories, which consist of individual memories—when such memories are put together—(333), historical memories of a country, a society, or a particular group of people, etc. (Neal 198), "communicative memory", "cultural memory" (Assmann 109-110), and other types of memory. However, there are many more directions in which or rather through which memory can be researched and discussed, since memory is addressed by a variety of different disciplines, from information and communication technologies to arts and literature. Since this article deals with the topic of memory in a work of literature, it will focus mostly on various ideas on memory that come from the field of humanities and social sciences and could be helpful in the discussion of particular memory in Whitehouse's novel. But why is it important or necessary to remember and/ or research memory? The importance of memory is well described by Ron Eyerman in this way:

> Memory provides individuals and collectives with a cognitive map, helping orient who they are, why they are here and where they are going. Memory in other words is central to individual and collective identity.
>
> Memory is usually conceived as individually based, as residing inside the heads of individuals. Theories of identity formation, socialization, tend to conceptualize memory as part of development of self and personality. (161)

It seems that memory and identity are very much related, since memory helps us know who we are and understand ourselves better. In Whitehouse's novel *The Long Forgotten*, memory is portrayed in an interesting way by the use of a quite unusual plot. Dove Gale, the protagonist, remembers somebody else's memories. In the second part of the novel he realises that the memories belong to somebody who could have been his stepfather (Peter) and saved him after a plane crash but have been somehow transmitted to him.

Nevertheless, to understand this, it is important to discuss how Dove remembers these memories. One example of transmitted memories is in the following situation when Dove remembers something he has not experienced:

> And then he remembers the bog violet again. But there is more. He remembers the bog violet and the hand that once picked it. He remembers it all and it hurts and is glorious.
>
> With searing clarity: a memory that isn't and has never been his. (Whitehouse 20)

In a different plotline of the novel, the reader learns about another character, Peter Manyweathers, and his life, even though he might not seem to be related to Dove's story

at first. Peter used to be a cleaner. While cleaning a dead person's house, he found a flower behind the toilet cistern, put it into a book and went to the library to check it. It was the bog violet, but while opening the library encyclopaedia, a slip of paper fell out of it. It was a letter from a man to a woman, in which six rare flowers were named. Peter was fascinated by the flowers and their names, so he became a flower hunter and started searching for these flowers. Dove does not know anything about Peter (not even his name) at the time when he starts having such memories about Peter's past, but as time passes by, Dove has more and more memories related to Peter and his life experiences: Dove "recovers memories" (167), "remembers" (167) or "memories simply appear" (220). In other words, he suddenly has Peter's memories. From the example above it is possible to understand that Dove even sees Peter's hand as if he were Peter himself but is sure he has never found any bog flower.

Dove was raised by foster parents and had never met his biological parents, but, in a way, he inherits their memories through Peter. Referring to Michael Rothberg's work, Michael Pickering and Emily Keightley suggest that in general "the past cannot be used as a resource for making sense of the shared present, never mind a possible shared future" (120) when familial memories are transmitted and such memories are related to painful experiences or historical traumas such as the Holocaust or similar ones. On the other hand, familial memories that are described in the novel are not necessarily – or at least sometimes – related to traumatic experiences. Therefore, these memories help the protagonist to understand his past, present and probably should affect his future. The end of the novel does not specify if Peter, the one who transfers memories, and Dove ever share a future as a stepfather and a stepson, but because of the memories he has Dove definitely makes sense of the present, as his past and present behaviours are very much related to his roots he did not know anything about earlier. His behaviour pattern in a bar when he was a university student and beat up a man who also liked the same woman had been inherited from his biological father Hens. In Peter's memories that Dove inherits, Dove's father is remembered as a vicious and evil person who was also violent. For instance, while being drunk he came to Peter's hotel room in Namibia and tried to kill or at least hurt Peter with a knife he brought. After the incident, Peter and Dove's mother ran away from the country, as they were in love. However, Hens broke into Peter's sister's house to find information about the country they had left for, travelled to Sumatra, broke into their house there, took Dove's mother hostage and tried to hurt Peter, because Hens was in love with the same woman and was envious of her. Another example of the past affecting the present is Dove's fear of flights without having a reasonable explanation for this. It is related to the plane accident that he experienced when he was very little but does not remember any longer. Only later he learns about this from Peter's memories he gets. Thus, as the story in the memories unfolds, it becomes a "new way . . . of knowing the past, interpreting the present and orienting to the future" (128) for Dove. In other words, at the beginning of the novel, Dove does not know much about himself, because his earliest actual memories are related to meeting his foster parents Len and Maud, even though at

that time he thought they were his parents, but by the end of the novel he knows his true origins so well, as if he lived before his own birth. All of this is achieved through memories Dove starts having.

Knowing Other People's Past

In relation to children of Holocaust survivors, Marianne Hirsch notes that "None of us ever knows the world of our parents. We can say that the motor of the fictional imagination is fuelled in great part by the desire to know the world as it looked and felt before our birth" ("Past Lives" 661). Even though the novel in question is not related to the Holocaust in any way, the idea of knowing the world of somebody's parents is one of the key aspects of the novel, since the author, through the eyes of Dove, allows the reader to see what it would feel like if it was possible for children to remember what their parents lived through and remembered. Memories are, in the case of the novel, transmitted by Peter to Dove when their plane from Sumatra to London crashes and falls into the water. While trying not to get drowned in order to save the baby of Harum (Dove) whom he loved greatly (Harum died soon after giving birth), Peter used the plane's black box as a raft, and while floating to the shore, told the story of what had happened in his and Harum's lives. Therefore, it is symbolic that Peter transmitted memories while sitting on the black box that was meant to save flight memories, but a great part of the memories he transmitted was mostly not related to the plane itself. It is interesting to note that Peter lost these memories at the time of telling them to Dove because from the moment of telling Dove owned them as a receiver. Thus, memories, in this case, are portrayed as an object that the giver loses as soon as it is given to the receiver. Pickering and Keightley claim that in such a transmission process, the two parties can be seen as playing the "roles of inheritors and transmitters of . . . memory" (125). Even though they do not refer specifically to the novel in question, the author of this publication believes that their idea can be applied in the discussion of the representation of memory in *The Long Forgotten*, because it reflects how memory travels from one person to another, and Dove is the one who inherits memories through oral transmission.

It is also pertinent to discuss how the transmission of memories happens. First of all, it is not an uncommon phenomenon, since "memory *can* be transmitted to those who were not actually there to live an event" (Hirsch, "The Generation" 106; emphasis in the original). As Marianne Hirsch and Leo Spitzer claim, it happens through "acts of transfer" that "include narrative accounts, commemorative ceremonies, and bodily practices" as well as "personal possessions and the transmission and reception of their meanings" (353). In the novel, the act of transfer happens when Peter tells baby Dove about his recent experiences. This act can also be seen as a "memory transfer across generations" (365), since some of the memories are related to the characters who are no longer alive. At the same time, it is a transfer of feelings, since as a grown-up, when Dove suddenly "remembers," he can feel what other characters felt at those moments of which he now has memories. This is the reason why Dove's process of remembering can be seen as

slightly similar to what John Sutton describes as vicarious remembering (380), but it also seems as what Pickering and Keightley call generational sharing and contribution to "a common destiny" (116-117). Nevertheless, this destiny probably should not be understood literally, as it is probably more about knowing the past so that Dove could look forward to moving on with his life in the future, but the novel does not focus on Dove's future (after he knows his true origins).

In addition, Pickering and Keightley explain how the past and the present are intertwined in memories as follows: "On the one hand, there is the transmission of memory over time, in which the past in [*sic*] drawn into the present and reworked creatively in the interests of the future. On the other, there is the transmission or sharing of memory in time, through which shared senses of common pasts, presents and futures are actively negotiated and constructed" (117). In Whitehouse's novel, at the time of the transmission, the memories were quite recent, as the events related to them had taken place a year ago or so and up to the moment of the plane crash. However, later these transmitted memories just sat quietly for thirty years without revealing themselves. The memories surface when the black box of flight PS570, the Long Forgotten, which went missing and was never heard of for a long time, is found by Dr. Cole. Even though Dove never meets Dr. Cole, whose life and work seem to function as a different plotline in the novel, they are in fact related, even though at first it is not known how. It is also not clear why the professor is searching for some black box throughout the novel. It is left for the reader to understand the connections towards the end of the novel, since the black box was from the same flight on which Dove and Peter were thirty years ago.

It is a good idea to look at the plane's memory, the one of the black box in particular, and other ways of remembering in more detail. Dr. Cole almost dies while searching for the black box but nevertheless succeeds. To the great disappointment of all, it cannot provide any information about what happened during the flight and why the plane crashed, since, as Dr. Cole says on television, "It's damaged in the extreme. You might say it has forgotten" (Whitehouse 150). It is interesting how technology is seen as having memory but if it does not remember because it is damaged, it is considered as forgetting. At the same time, Peter can be described in parallel with the black box, because he used to be a container of memory but was damaged because of shock, grief for Harum's death and pain. He also forgot or did not remember anything after telling the past to Dove. As mentioned earlier, the telling happened while sitting on the black box and both the black box and Peter became empty of memory, but in order to tell the story, Peter needed to survive first. It may also be true that having no memories made it easier for him to survive, and a memoryless black box helped to do this, too. At first in the novel, it was claimed that "there were no survivors" (151) of the flight, so no one was able to tell the story of what happened. Thirty years later, there is a woman on television who says she saw the plane crash of flight PS570 and a man walking out of the water with a box many years ago. She was little at that time and did not know anything about the catastrophe. In contrast, Dr. Cole believes the woman is not telling the truth: "What you're telling everybody is a fiction

invented in reaction to the saturation of the story in the news, and the producers of this show know it. They know that people will watch it and believe it. This is not how memory works. This is how the media works" (154). In other words, Dr. Cole reflects on how the media and technology can create memories for people in such a way that they start thinking they actually participated in the events and were primary witnesses instead of secondary witnesses and thus remember what did not happen to them. It is quite often the case, but at the end of the novel, the reader learns that Peter actually saw a little girl on the beach when he emerged out of the water with Dove, so the woman on the television show was telling the truth. This shows how tricky memory is and how difficult it may be to separate between fact and fiction, the real and the imagined memory, primary and secondary witnessing.

Points of Memory

Hirsch and Spitzer describe Barthes' term "points of memory" as "points of intersection between past and present, memory and postmemory, personal remembrance and cultural recall" (358). For the protagonist, every memory is a certain point of memory in the novel. Only when he has more of them and when they involve more characters, Dove is able to connect the points into a bigger picture. The first memory about the flower Dove has could be seen as what Paloma Aguilar and Clara Ramírez-Barat call "an invitation to find out more about what happened" (218). The more frequent memories become, the more Dove wishes to find out what happened to the people he remembers next as if in a story of a book or an action film. That is, Dove becomes involved in the story of somebody else's life and wishes to learn more about it. As a character, he is probably not very happy with the life he leads, so he would like to dive into Peter's memories: "Peter Manyweathers' life feels so much more seductive and romantic than Dove's own that he is beginning to lose himself in it completely, longing for the next memory, the next instalment of Peter's story to make itself known, because every time it does, his own world becomes that much more colourful and complete" (Whitehouse 90-91). At first, Dove remembers spontaneously, but later he wants to remember more memories intentionally and even searches for a quiet place at work for this: "By lunchtime he is exhausted, and keen to find a quiet corner where he can return to Peter's memories, remove himself from the humdrum of the office, of his life" (48). Dove's love life is non-existent, so he is interested in the one he can experience through the memories. Similarly, Peter was driven by somebody else's story when he found the love letter. Yet, what is unusual in the novel is that the love life Dove is so eager to learn about more later turns out to have involved his biological mother and Peter.

Moreover, Dove's second-hand memories appear as first-hand memories. Some memories leave "a vague sense of déjà vu. Then it's gone. So that's all it is. A trick of the mind. A ghost in his thoughts" (8). Dove starts remembering not only the people to whom various things had happened but also their experiences and feels the emotions that they had felt during particular events or situations he now remembers. Under regular

circumstances, when memories are transmitted and one acquires them vicariously, the receiver of those memories may empathise with the person whose memories have been transmitted, and thus it may seem that the receiver of the memories has similar feelings to those that the one who actually experienced the events first-hand has or had. However, in the novel, the feelings Dove feels are not caused by the memories. In fact, they are the original feelings which other characters felt at the time when particular events happened in their lives. In other words, through these memories Dove sees and feels exactly what others saw and felt. For instance, "He remembers Dr Hens Berg. And it fills a cold hollow inside him with fear" (53). This is how Peter felt about Hens, since he was afraid of him. Peter met Hens after finding the first rare flower, and they started flower hunting together. In the beginning, Peter thought Hens was his friend, but he was very wrong and could have died because of Hens at least several times later, since he harmed Peter in one way or another. One more illustration of Dove's feelings through memories is the following: "Dove sits in bed waiting from the last vestiges of his headache to fade. Keen to distract himself from the disconcerting memory of Hens Berg on the cliff top – the anger and betrayal Peter felt in his bones still resonating in Dove's" (84). These memories are related to the situation of one rare flower hunt. Peter almost fell down from a cliff, whereas Hens should have been around to help but left Peter instead. Thus, Peter felt angry and betrayed, and Dove feels the same way as he remembers Peter's memories. Only later does Dove realise that Hens Berg was actually his father. In addition, Dove can feel the positive feelings that Peter had felt: "He remembers Peter's excitement on finding the bog violet. He remembers the affection Peter felt for [his co-worker] Angelica. He remembers the longing stirred in Peter by the love letter" (37). Even though this kind of experience on the one hand can be seen as similar to vicarious remembering, it is in fact very different, because Dove never witnesses the events he remembers in any way and they seem to have nothing to do with him. Furthermore, on the one hand, the memories he has cannot be seen as individual memories but rather as a collection of memories or even collected memories, even if he did not collect them himself; on the other hand, these memories definitely have qualities of individual memories because Dove can feel the same feelings that individual characters originally felt when they experienced certain events.

However, when Dove does not know the whole story, he questions why he would remember somebody else's memories. This is impossible unless he is going insane or has a tumour: "What other explanation could there be for Peter's memories than vivid hallucinations?" (48). Later it turns out that when most of the events happened, Dove had not been born yet. In fact, Dove lives in the present day London while Peter, as Dove finds out, lived in New York in 1983 but was born a lot earlier. Dove does not like flying, so he has never been in the United States or any other country for that matter. In other words, the lives of these two characters appear to be unrelated. As the reader learns from the plot line about Peter, memories about the events Dove remembers were told to him but he does not recall the moment of telling and has no idea why he remembers. Hirsch and Spitzer write about "material remnants [that] can serve as testimonial objects that carry

memory traces from the past and embody the process of its transmission" (353). Usually such objects are pictures, but in the novel memories themselves become such testimonial objects, as they testify to the past but at the same time transmit it. For many years, Dove does not remember anything, which is natural, as he was simply too little at the moment of telling and transmission of memories, and under regular life circumstances he would never remember, but the memories come rather than return to Dove at the age of thirty with strange headaches that precede them and later as flashbacks: "Without warning, the headache reveals itself. What pain went before was a warning shot fired across the bows" (Whitehouse 19). Yet, these are not real flashbacks, since flashbacks would be about his own individual experiences and related memories. Since Dove has memories that are not his own, for a moment he considers having experienced them in another life: "If he believed in reincarnation he might call it a vision from a past life" (7). Nevertheless, it may be that in fact Dove has what Pickering and Keightley call "memories of memories" (123), because Dove has memories that were given to him by Peter. Thus, they are memories of Peter's memories. It is interesting to notice that Hens Berg with whom Peter used to go flower hunting was interested in questions about memory and researched this topic while working at university. He was also writing a paper about how people shared their memories. In one instance, Hens and Peter spoke about memory and Hens expressed his ideas in this way: "Other people's memories are never your own, no matter how much you might think they are. But you can still share them" (Whitehouse 70-71). Peter does share all of his memories with baby Dove around a year later after this conversation with Hens.

Memories of Memories or a Postmemory?

So is it possible to refer to Dove's memory as a memory of memories or what Marianne Hirsch calls a postmemory or both? According to Hirsch, "Postmemory characterizes the experience of those who grow up dominated by narratives that preceded their birth" ("Past Lives" 659). The events Dove has memories of did precede his birth, but he has grown up not remembering anything that has been transmitted to him, so he has no postmemory in the sense Hirsch describes. But what about the present moment when he does have those memories or memories of memories? Hirsch specifies the concept of postmemory by saying that "Postmemory is a powerful form of memory precisely because its connection to its object or source is mediated not through recollection but through an imaginative instrument and creation. That is not to say that memory itself is unmediated, but that it is more directly connected to the past" ("Past Lives" 662). The imaginative process is not involved in Dove's memories, but his emotional involvement is definitely present, since it functions as an escape from his own life which is not interesting at all. Despite the headaches, Dove likes being in somebody else's shoes: "So this is how it feels to be someone else. Not blurred, like looking at the world through the wet window of a car in traffic. Explicit. In focus. Wonderful" (Whitehouse 38). Other people's memories bring excitement into his life and finally help him understand his roots. In addition, as a term, postmemory is usually used to describe the memory transmitted to children when

the parents are no longer alive. Dove's biological parents are dead, but Peter, who would have been Dove's step-father, is alive, even though Dove does not know this at first. Therefore, Hirsch's definition of postmemory just partially helps to explain what kind of memory Dove has.

Only later, when Dove connects the dots (or points of memory) and understands that "his memories" are related to his family, can they be seen as a sort of postmemory that was transmitted to him. According to Pickering and Keightley, "The transmission of memory is not a straightforward transfer of experiential cargo from one generation to another or between contemporaries" (128). However, it is kind of so in the novel. Through Peter's memories, Dove finds out how his mother Harum died and how his biological father was stabbed by his mother during a fight, how Peter and Harum got rid of the body by burying it near the corpse flower that smelled like rotten flesh, and many more details that he would have never known otherwise. The author might have intended to show that it would be relatively easy to know one's past if it was actually possible to share memories through transmission like it is done in the novel. Dove gets a "sense of living connection" (Hirsch, "The Generation" 104), even though his mother and father are no longer alive. At the end of the novel, Dove and Peter meet again and Peter re-remembers and understands who Dove is. Dove realises that Peter remembers, and they have a moment of recognition and closure which makes them closer to one another:

> He sees a flicker in Peter's eyes, and knows that now they both remember. This is where they once made to land.
>
> "Dove", Peter says again, smiling this time, and his arms coil around Dove's chest so tightly that Dove feels as if he'll never be let go again. (Whitehouse 288)

Dove finds Peter accidentally after a woman calls the ambulance call centre at which he works and says there is a man called Zachariah Temple in Blacktree Crescent Nursing Home looking at the flowers in the yard. Dove comes to visit Zachariah, but he never speaks. Dove takes him to the park to show more flowers which he thinks Zachariah/ Peter knows because Dove remembers him knowing them. Moreover, Dove believes that the flowers can make him remember everything again, but the question is whether Zachariah/ Peter would like to remember, even though he does remember at the end of the novel. Then both Peter and Dove have the same memories about the past.

Conclusion

In *The Long Forgotten*, the protagonist has an incredible opportunity to remember other people's memories, live through different experiences and feel the feelings one felt at the time of certain past events. These memories help Dove to learn who his biological parents were and why he did not grow up with them. On the other hand, these memories provide more information than a regular transmission of memories could. For example, he is able to relive some of the memories related to his parents' love life that had happened before his birth. This, of course, would never happen in reality outside the fictional world of the

novel, but fiction is the space that creates more or less believable contexts in order to raise many important and complicated real-life questions, such as why and how we remember, why it is important to know one's roots, and others. On a larger scale, such questions could involve histories of certain groups of people who are no longer alive or even histories of whole countries.

In addition, the novel suggests that even though memory is taken for granted, sometimes remembering is a more complicated phenomenon than it might seem at first sight, since it involves not only those experiences that one lives through and thus remembers but also those that are experienced by others and remembered because they can be shared and transmitted. Sometimes transmitted memories may be appropriated. Thus, it may seem that the one who has received them also has lived through those experiences and as a result remembers. In the case of Dove, it is known almost straight away that he has not experienced what he remembers, but in the case of the woman on television, she did see the catastrophe and thus remembers it, although her memories are not perceived as real or original memories by others. However, as Dove's memories that the novel represents cannot be simply defined, it is possible to conclude that they are multifaceted: they are transmitted, partly vicariously, but at the same time they are in a way individual even though they are not his own memories but rather memories of memories and a postmemory to some extent.

As we live in interesting times of the pandemic, fake news, post-truth and technologies, works of literature and research in the future may deal with new and even more complicated issues related to memory, as new types of memory and issues related to remembering might appear.

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