

**MEMORY AND MELANCHOLIA IN THE WORKS OF
MODIANO, SEBALD AND PAMUK: A PSYCHOANALYTIC
STUDY**

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AND PAMUK: A PSYCHOANALYTIC STUDY

by

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DEPARTMENT OF HUMANITIES AND SOCIAL SCIENCES

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CERTIFICATE

This is to certify that the thesis entitled “ **Memory and Melancholia in the Works of Modiano, Sebald and Pamuk: A Psychoanalytic Study**” being submitted by **Nikhil Yadav** to Indian Institute of Technology, Delhi, for the award of the degree of **Doctor of Philosophy**, is a bona fide record of the research work done by him. He has worked under our guidance and supervision and has fulfilled the requirements, which to our knowledge, has reached the requisite standard for the submission of this thesis. The contents of this thesis, in full or in parts, have not been submitted to any other Institute or University for the award of any degree or diploma.

(Dr. Simona Sawhney)

(Dr. Milind Wakankar)

Date-

Place- New Delhi

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Date:

(Nikhil Yadav)

Place: New Delhi

ABSTRACT

MEMORY AND MELANCHOLIA IN THE WORKS OF MODIANO, SEBALD AND PAMUK: A PSYCHOANALYTIC STUDY

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Nikhil Yadav

This dissertation analyses how three contemporary novelists respond to the crisis of memory through their presentation of narratives that are permeated by a critical reflection on melancholia. The ensuing chapters are concerned with memory, both personal and historical. They also simultaneously steeped into the affective substance and theoretical disposition of melancholia. In each of them melancholia is the abject position from which narrative protocols are woven. Opening with a discussion of memory and memorial ascription, the Introduction carefully elucidates the area of memory studies and identifies four distinct theoretical positions that can be assigned to them. These four positions then lead to a primary insight into the Kristevan psychoanalytic position on memory and how a logical aporia posed by these theoretical positions is resolved by raising the figures of the melancholic. The melancholic is supposed to have a special relationship with the past in such a way that the past is constantly resuscitated and symbolized without providing it with a fixed denotation or determination. It is perhaps in the works of Patrick Modiano that the relationship between memory and the narrative stance of melancholic withdrawal may be seen most clearly. In the first chapter on Modiano, I have tried to locate a movement between the author's early works in significant contrast with his later works and tried to associate a failed relationship with the symbolizing agency that then leads to an increasing tendency towards obscurity and

unintelligibility of past memories. Whereas the first chapter focuses on testing the Lacanian term related to the placement of “Names-of-the-Father”, the subsequent chapter on Sebald relies on Lacan’s concept of the gaze. The lurking, deracinating nature of gaze has something fundamental in relation to the disturbance that is seen in the recapitulation of past memories. Melancholia is arguably present at the explicit discursive level in both Sebald and Pamuk. In Pamuk, the *hüzün* that afflicts the Turkish intellectual, intermixes a cultural geography with an affective mood. The chapter on Pamuk utilizes the Girardian understanding of narcissistic rivalry in the field of construction of desire. Together, these chapters attempt to envisage the work of melancholia in constructing memory narratives. In the concluding final chapter, I have tried to locate a far more specific role for melancholia than just something which is infused with a lingering sadness. This figure of a psychoanalytic deployment of melancholia provides a unique historical direction to memory narratives in these three contemporary writers.

संक्षिप्त सार

निखिल यादव

ऑक्टोबर २०२३

यह शोध प्रबंध विश्लेषण करता है कि कैसे तीन समकालीन उपन्यासकार अपनी कथा की प्रस्तुति के माध्यम से स्मृति के संकट का जवाब देते हैं, जो उदासी की एक महत्वपूर्ण स्थिति के साथ व्याप्त है। आगामी अध्याय स्मृति से संबंधित हैं, व्यक्तिगत और ऐतिहासिक, दोनों। वे एक साथ भावात्मक पदार्थ और उदासी के सैद्धांतिक स्वभाव में भी रिसते हैं। उनमें से प्रत्येक में उदासी वह घृणित स्थिति है जिससे कथा प्रोटोकॉल बुने जाते हैं। स्मृति और स्मारक अभिलेख पर चर्चा के साथ शुरुआत करते हुए परिचय स्मृति अध्ययन के क्षेत्र को ध्यान से स्पष्ट करता है और चार अलग-अलग सैद्धांतिक पदों की पहचान करता है, जिन्हें उन्हें सौंपा जा सकता है। ये चार स्थितियां तब स्मृति पर क्रिस्टेवन मनोविश्लेषणात्मक स्थिति में एक प्राथमिक अंतर्दृष्टि की ओर ले जाती हैं और कैसे इन सैद्धांतिक स्थितियों से उत्पन्न एक तार्किक अपोरिया को उदासी के आंकड़े बढ़ाकर हल किया जाता है। यह शायद पैट्रिक मोदियानो के कार्यों में है कि स्मृति और उदासीन वापसी के कथात्मक रुख के बीच संबंध सबसे स्पष्ट रूप से मौजूद है। मोदियानो पर पहले अध्याय में मैंने लेखक के शुरुआती कार्यों के बीच एक आंदोलन का पता लगाने की कोशिश की है, जो उनके बाद के कार्यों के साथ महत्वपूर्ण विपरीत है और प्रतीकात्मक एजेंसी के साथ एक असफल रिश्ते को जोड़ने की कोशिश की है, जो अतीत की यादों से संबंधित अस्पष्टता और अस्पष्टता की ओर बढ़ती प्रवृत्ति की ओर ले जाती है। जबकि पहला अध्याय *नेम्स ऑफ़ द फादर* की नियुक्ति से संबंधित लैकानियन शब्द की प्रभावकारिता का परीक्षण करने के लिए दिया गया है, सेबल्ड पर बाद का अध्याय लैकन की टकटकी की अवधारणा पर निर्भर करता है। पिछली यादों के पुनर्पूजीकरण में देखी जाने वाली गड़बड़ी के संबंध में टकटकी की छिपी, विलुप्त प्रकृति में कुछ मौलिक है। मेलानकोलिया यकीनन सेबल्ड और पामुक दोनों में स्पष्ट विवेकपूर्ण स्तर पर मौजूद

है। पामुक में, हुजुन जो तुर्की के बुद्धिजीवियों को पीड़ित करता है, एक सांस्कृतिक भूगोल को एक भावात्मक मनोदशा के साथ मिलाता है। पामुक पर अध्याय इच्छा के निर्माण के क्षेत्र में मादक प्रतिद्वंद्विता की गिरार्डियन समझ का उपयोग करता है। ये अध्याय एक साथ स्मृति आख्यानो के निर्माण की दिशा में अतीत के उपयोग में उदासी के कार्य की परिकल्पना करने का प्रयास करते हैं। अंतिम अध्याय में मैंने उदासी के एक और अधिक विशिष्ट स्थान का पता लगाने की कोशिश की है, जो कि एक सुस्त उदासी से प्रभावित है। उदासी के मनोविश्लेषणात्मक परिनियोजन का यह आंकड़ा इन तीन समकालीन लेखकों में स्मृति कथाओं को अनूठी विशेषताओं और ऐतिहासिक दिशा प्रदान करता है।

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