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'AND ONLY RECENTLY I'D BEEN GOING ON ABOUT HOW THE WITNESSES TO OUR LIVES DECREASE, AND WITH THEM OUR ESSENTIAL CORROBORATION': A BAUDRILLARDIAN ANALYSIS OF *THE SENSE OF AN ENDING*

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Abstract

This research takes into account Julian Barnes's *The Sense of an Ending* in which the protagonist attempts to make sense of his life. Corresponding to his very endeavor of making sense, this research sets to hunt for the 'real'. Protagonist's insights about himself and his friends are therefore put under inquisition. The study sets to search for the answer that whether the protagonist is depicting the real picture of himself and of his friends, for he is observed to be engaged in dismantling his former self, negating his earlier stance and is involved in disowning his past acts. It is being in his very state of making sense of life, in still confronting his former self, contradicting what really was real that the study seeks for the validity of his depiction of others too. The research adopts Jean Baudrillard's concept of Hyperreality as its methodology and employs his idea of Simulacrum to trail whether the act of recounting is really a self-delusion of those who are defeated for there is an other character in the narrative undertaken, involved in unfolding the events from the past, who exhibits other side of the story.

Key Words: Baudrillardian, Real, Simulacrum, Hyperreality

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1. Introduction

Julian Barnes's *The Sense of an Ending* unfurls a protagonist's endeavor of making sense of his life and of his friends' and in doing so, he reports the events associated with all of them. In reference to his attempts of recounting, Veronica Ford, his ex-girlfriend and some documentations are the only sources left which may provide for the corroboration of the past events. Thus corresponding with the fact that the other witnesses to their lives have decreased and with them the most astute corroboration, there surfaces an urge for an inquisition that forms the very basis of this research as to whether the account put forth by Webster is real or not and whether the available evidences support each other or not. Since Webster is the only one alive and is utilizing his power to communicate and to preserve the happenings, it is to be probed whether the reality is propelled and if not, what makes him chose the other way, which motives are at play and whether the reality is distorted or there exists no truth but the domination of simulation.

The plot undertaken is divided into two parts and the first part unveils about Anthony Webster, the narrator and the protagonist of the narrative itself, being a retired individual who sets to recollect that how he, along with his clan met Adrian Finn at school and vowed to stay friends for life. Webster acquires his first girlfriend Veronica Ford and upon an invitation, he spends an awkward weekend at her home with her family, there and then he begins to feel thwarted. However his encounter with Veronica's mother, Sara Ford, being alone at home turns out to be bit mysterious for she warns him not to let Veronica get away with too much. Their meeting ends up with her smiling at him as if they shared a secret together, furthermore she responds to his goodbye with a sort of horizontal gesture at waist level making him wish he could have spent more time with her.

Webster and Veronica's relationship ends up in an acrimony, however Webster's former act of letting her meet his school coterie at Trafalgar Square, provides her with a plan B. Veronica sets out for his friend Adrian Finn and in reciprocation Webster writes to Adrian telling him his opinion regarding Veronica being damaged in some way and suggesting him to seek her mother instead. Later, Webster turns to live his own life letting everything to be a matter of past but his past returns and when it catches him up, he is enforced to look back at the paths they all took and it stirs his life anew.

The second part of the narrative repudiates all that is initially rightfully acclaimed by Webster in the first half for it incorporates certain evidences provided in connection with Veronica that stands in sharp contrast with protagonist's earlier stance. The former position of the protagonist thus gets dismantled in the presence of the evidences emerging from his own past that set to haunt him throughout his life despite his desperate attempts of negation and disownment. The current research thus sets to probe as to which part of narration put forth by Webster does he himself supports and if he tends to support a part of it as true while negating the other then there certainly rises doubts as to him being a partial entity who is incapable of depicting the real.

It is with the first half of the plot that comes into direct conflict with the second that the other important matters upsurge too and thus demand attention. The current study tends to analyze how does the two parts of the narrative contradict each other and how does the protagonist inclines to juxtapose the role of memory to be solely relied on to explore past yet installing its faulty, unsubstantiated and unreliable attributes when he is singularly depending on it to put forth an account. He also heavily relies on incorporating emotions while dwelling into the past. Thus this research examines whether it is the memory or the emotions connected with the memories that he opts for while probing his past which inflicts his narration with controversy and so the study is conducted to search for the real in opposition to the constructed simulation.

The study also sets to scrutinize Webster's attempt of character portrayal of fellows and friends for he depicts some characters as Veronica Ford, Brother Jack and Mr. Ford to be spiteful of him in the first half of his account however in the second half he is enforced to reformulate his opinions regarding them. Thus he is yet on the way to discover the reality but this is attempted when he is half way done with the narration consequently putting into inquisition his former stance and his position as a narrator of events. He tries to claim innocence in respect to his earlier standpoint but refrains from softening his attitude towards others. The study examines as to why he feels guilty when he solemnly maintains his innocence and endeavors at taking refuge under his faulty memory. He even does not give up his barbaric practice of debasing others for he desperately attempts at providing an explanation corresponding to Adrian's integers despite Veronica's charge that he never seems to understand anything.

It is with the fleeting habit the protagonist/narrator maintains that helps this research set course for itself and propel. When Webster re-reads the letter he sent to Adrian in his youth, now acquired through Veronica, he realizes how maliciously it was drafted by him that he denies being its author altogether. The very research thus examines what makes him claim about the letter that he was 'its author then but not its author now' and if it may be taken in and he be released from malicious stigma, why does the status of his narration shifts from being a mere documentary to an autobiography for it may clearly be observed. What is that he wants to get rid off and why is it so necessary? And in doing so, does he depicts the real or he simulates it all?

Besides Webster, there is another character namely Sarah Ford who projects similar attitude towards narrating events. She reports in her letter addressed to Webster about his dead friend Adrian that the last months of his life were happy. This study then probes for the real in this instance too for Adrian's suicide attempt is reported by someone who is herself having a controversial profile. It is examined that how someone as intelligent as Adrian Finn could commit suicide when as per Sarah's stance he was living a contented life for mental states may often be inferred from actions. Thus a debatable statement by as controversial a character as Webster is, is there to be scrutinized.

Alberto Rossi in *Memory, Truth And Differance In Julian Barnes's The Sense Of an Ending* analyzes the role of narrator as an unreliable one. The study tends to accentuate that Anthony Webster being a narrator lies throughout the narration which in turn affirms his position of being a pure narrator who not only narrates but who also does not refrain from being a creator of fiction inside a world of fiction (Rossi 171). The study incorporates Jacques Lacan's views about truth adhering to the structure of fiction and so this very notion is linked with narrator's attempt of narrating the account. Furthermore the research maintains that Tony's narration is incomplete, one which fails to provide definitive answers however it is with the help of Jacques Derrida's concept of 'differance' that the ending of the novel could be understood, for the issues related to identity could only be understood through it.

In '*Making the blood flow backwards': disability, heterosexuality and the politics of representation in Julian Barnes's The Sense of an Ending,* Rachel Carroll examines the representation of Adrian the damaged baby in the context of disability as portrayed in narrative. The

research puts in focus the ways in which cognitive impairment is constructed within the narrative. Depictions of disability of young Adrian is fitted within the context of representations of heterosexuality, female sexuality and reproductive sexuality. The study investigates the relationship between maternal sexual transgression, disability and normativity discourses as represented in the novel and disability is taken as a product of dominant discourses of normalcy (Carroll 155).

Maricel Oro Piqueras in *Memory Revisited in Julian Barnes's The Sense of an Ending,* examines the quality and function of memory in addition to its unreliable characteristics and the role of emotions contributing in its construction. The study affirms that the memory and reality do not always match for the memory is intensely influenced by the feelings (Piqueras, 2014). It also focuses on narrator's act of revisiting and revising memory that brings in the feelings of guilt for his past acts turn out to be not as notable as he remembered them to be and therefore he admits and includes the changes in his life's narrative (Piqueras 87).

Michael Greaney takes *The Sense of an Ending* as a 'case in oddness' in *The Oddness of Julian Barnes and The Sense of an Ending,* for it employs significant amount of semantic work and takes in the unreliability as an unavoidable and constitutive feature of all languages, all textual exchange. The study asserts that the narrative plays the games just as the unreliable-narrator-texts play with their readership (Greaney 225). It also examines unreliability of the narrator who is referred to as the real oddball in the novel, one who is apt in taking the real or imagined strangeness of other people as proof of his own flawless normality.

In '*There is great unrest': Some Reflections on Emotion and Memory in Julian Barnes's Nothing to Be Frightened of and The Sense of an Ending,* Ivan Callus refers to the stereotypical constructions associated with the postmodern narratives being complex and less emotional. It therefore undertakes *The Sense of an Ending* to examine relation between memory and emotion in it being a postmodern narrative. The study asserts that the narrator undoubtedly reconstructs in his mind the situations relating to his past and in doing so relies on emotions thereby making it a narration of agitated reminiscence which tellingly ends on the word 'unrest' (Callus 55).

The current study tends to vary from all the above mentioned researches for it does not singularly debates that whether Anthony Webster is a reliable narrator or not for being indulged in fictitious

reconstruction of the past events. It rather tends to unfold the way he struggles to successfully establish simulacra in opposition to what is real. Thesis statement of the very research therefore is that Webster's narration reveals him to be an unreliable narrator – the one employing simulation process – for it exhibits no relationship between the reality and representation.

2. Research Methodology and Research Questions

The current research is based upon the thorough analysis of *The Sense of an Ending* in the light of Jean Baudrillard's concept of 'hyperreality'. Some research questions have been designed to assist its progression and thus are enlisted below:

1. Are Anthony Webster and Sarah Ford engaged at depicting the 'real'?
2. Is the account as unfurled by Webster and Sarah Ford the 'self-delusion of the defeated'?
3. Is Webster's attempt of simulation overweighing the real in the narrative undertaken or is it the vice versa?

3. Theoretical Framework

Jean Baudrillard, the French sociologist, philosopher and cultural theorist examined the relationship between reality, symbols and society in his philosophical treatise *Simulacra and Simulation,* he then coined the postmodern semiotic concept of 'hyperreality'. He defined 'hyperreality' as a mere representation, a sign that lacks an original referent. His concept of hyperreality incorporates the following features:

i. Truth exists, a basic reality which is faithfully presented,
ii. Reality exists but when it is represented, it is in distorted and denatured form,
iii. Reality does not exist, but this fact is hidden through representation that feigns a reality,
iv. There is no relationship between the reality and representation, because there is no real to reflect and the original is gone, only copy of copy exists

For Baudrillard, the fourth phase of hyperreality is what that is being lived now (Mambrol, "Baudrillard's concept of hyperreality"). It is therefore a condition in which reality is replaced by simulacra, hence in the current age of hyperreality, the simulation dominates. Simulation is

therefore a process in which representations of things come to replace the things being represented. These representations then become more important than the 'real thing'. The massed collection of such simulations has therefore resulted in the condition of hyperreality, where prepared realities are experienced and the division between the real and simulation has collapsed. Consequently an impression of an object is no longer possible because the real object exists no more.

The aforementioned concept of 'hyperreality' as put forth by Jean Baudrillard is therefore set as a theoretical framework for the current research. It opts for his idea of 'simulacra' and 'real' to understand the act of recounting as exercised by the characters in the narrative undertaken.

4. Discussion and Analysis

4.1 Simulacrum

Anthony Webster, the protagonist and narrator of the narrative undertaken is observed to be relying on memory solely while putting forth an account for he states the evidences come from his memory (Barnes 38), however he admits that he remembers in no particular order. In addition to this, he accepts the fact that remembering things do not always turn out to be similar to that of the things witnessed, owing to this very stance, his very own case turns out to be no exception. After acquiring his first girlfriend namely Veronica Ford, Webster defines her as being not very different from other girls. It is gathered from his recount that Veronica does not gives herself in to his needs despite his attempts. The relationship between them thus followed the unwritten terms of the trade-off for he did not impose anything on her nor she demand anything from him. One weekend in the vacation, when he is invited by her to meet her family, he comes to encounter all her family members including her father, mother and brother Jack. He tends to describe all of them in negative sense except her mother.

Mr. Ford, father of Veronica Ford from the very beginning struck to Webster as a gross person. He begins to take notes in reference to Mr. Ford for he reports smelling beer on his breath, raises serious allegations on him by setting forth a suspicion in reference to him of how could a man like him father as elfin a daughter as Veronica and then accusing him of treating him as a lower-class scum. However it is to be observed that Mr. Ford turns out to be quite a genial individual who is welcoming enough at the station while being there to pick him up for he opens the

boot of his car, takes the suitcase from his hand out of hospitality and makes farcical comments and attempts to put Webster at ease and to make him feel at home.

Webster accuses Veronica's brother too whom he refers to as 'Brother Jack' out of malice. He accuses Jack of behaving towards him as if he were an object of mild curiosity. He blames Veronica for it too for her despite having invited him, seemed to withdraw into her family and joined in their examination of him. All of this made Webster insecure and further he accuses them of questioning his social and intellectual credentials which made him feel as if he were before a court of inquiry. He complains about Veronica for not being available for him out of fear of her brother's mockery.

Though Veronica's mother, Sarah Ford, also turns out to be examining Webster yet Webster takes pain to distinguish her from her daughter by exclaiming that she did not look much like, neither acted like her daughter. He exclaims that he himself besides being at sea with her, as he was with the rest of the family members, liked her much as she appeared to like him too. It is when he declares his liking for Sarah, that Mr. Ford turns to his daughter and remarks that it seems that she has got a rival. This particular remark made by Mr. Ford signals towards some mysterious bondage between Webster and Sarah, where his position and concerns become secondary. Thus the entire weekend spent at Veronica's home, made Webster ill at ease, which left him with certain impressions and half-memories that seem never to take leave off his mind. Even when he no longer remains in contact with the daughter, the mother stays in touch with him and he in return regards her in such affectionate words as 'carefree, rather dashing woman' (Barnes 38). Webster portrays Sarah Ford as the only caring, sympathetic, kind and reliable individual who can see clearly through the whole picture, the one about whom he regrets to have lost her letters and ultimately all the proof and corroboration incorporating her niceness. However he says the only evidence about her being nice comes from his memory (Barnes 38).

Webster's spite thickens and darkens when he introduces Veronica to his gang from school at Trafalgar Square and there and then she brings up her brother's name in the group discussions and finds Jack's relevance with Adrian Finn, the superior amongst the rest of the group, because both of them study at Cambridge. Webster admits in his own words that it annoyed him for it sounded pretty rude to him in addition to making him

feel left out. Despite all this, Veronica did not seem to take notice of it for nothing bothered her instead she continued with the same attitude while Webster felt panicked on behalf of Adrian's attitude too that was extended towards him in reference to Veronica.

Besides all the aforementioned circumstances, Webster and Veronica did see each other and kept going out together. They sought each other's company and became more intimate, yet with each move of intimation from Veronica's side, formerly voraciously sought by Webster, he begins to drift away from her. Their relationship comes to an end and later they sleep together. Webster takes this act as a calculated one from Veronica's side in an attempt to reenact their relationship. Later he comes to know Veronica has opted for his friend Adrian and he worries about what she might tell Adrian about him and their failed relationship. He attempts at putting his emotions on hold and decides to take them out of his life for ever.

Webster is in fact trying to simulate the whole situation by abusing, accusing and debasing all those around him, especially the ones who are connected with Veronica and are in league with her. Even in his attempt of recounting, which takes place after forty years, he does not refrains from debasing Veronica, despite his earlier attempts of harming relationship with her and ultimately making her suffer. He tries to establish innocent grounds for his narration by asserting that he was wrong about most things, then as now (Barness 26). He begins with such accusations as to why did he ever assume Veronica to be a virgin in spite of being clueless for he never asked and was never told about it thus clearly lacking the evidence. He not only suspects her being a biological daughter of her father, rather he accuses her of being in a complicity with her father. He creates in his mind an image of Veronica being damaged in some way and he also tells this to Adrian in his letter despite pondering upon the fact later that he in truth lacked any real evidences to support his stance (Barnes 42). He assumes her to be stringing Adrian as she had once tried to do with him, he becomes concerned of his image because in his opinion, Veronica might debase his character in front of his friend. Webster relates Veronica's habit of not opting for heels with playing a trick of commanding attention but also admits this along that he could not resolve this as to whether she really went in for tricks (Barnes 32). He accuses her of being instinctive and manipulative but admits he cannot be sure of that either and needs help to confirm it too (Barnes 32). He

categorizes her as woman of mystery in opposition to the women with clear edges. He rejoices at her being referred to as 'fruitcake' by his wife.

Webster even does not refrains from projecting the attitude of being a determined baseless accuser towards Veronica's father and brother for he accuses her father of maltreatment, who treated him as a substandard. However it may be gathered from the narration of Webster that Mr. Ford did everything in his faculty to make Webster's stay comfortable by giving off best of his hospitality. Webster on the other hand reproaches Brother Jack too for supposedly being an appointed judge, one whose life and manners, Veronica clearly regarded as nonparallel. However he fails to provide a single evidence against their accused behavior. Furthermore he only depicts Sarah Ford as being a compassionate individual among the Fords despite the fact that the only source of evidence for him to project her as a concerned person is again his memory. Thus putting into inquisition his memory being not free from incorporating emotions.

Webster's depiction of himself and Sarah as the only righteous people, who are taken wrongly and are afflicted with wrong attitudes from others. He depicts Sarah as the one who was patronized by her husband, loftily scrutinized by her son and the one who got manipulated by her own daughter, is yet another instance of his act of feigning the reality for he develops these views just by spending a week at Fords' and this depiction of her by him proves her being in league with him. The study further affirms this stance as one of this duo is observed to be verbally afflicting others, while the other one physically indulged in doing so. They put in their combined efforts to debase Adrian Finn too. Webster despite stating that he has nothing to do with Adrian, suggests him to seek Sarah in spite of the fact that he knew Adrian's familial issues concerning his own mother that his life had this very loophole. In addition to the fact that he was ever jealous of his cleverest friend, he envied him being a Cambridge fellow of Veronica's brother too and thus strove to strike him sometime later.

Webster is certainly in intimate terms with Sarah Ford, who in turn warns him not to let Veronica get away with too much from him and later sends him a sort of congratulatory letter after his breakup with Veronica. She also sends him the blood money and does not forgets to inform him about Adrian, who was introduced to her by Webster. However Webster certainly simulates the real for he burns and destroys letters and evidences projecting his heinous acts and his correspondence with Sarah, in addition

to eradication of facts from his memory and narration that may confront him in the form of essential corroboration against him. He does expresses his utmost desire which stand in direct correspondence to his act of constructing simulacrum, that after acquiring the letter from Veronica, which he wrote to Adrian, may had been the one Veronica had set light to for it was 'too unwelcome corroboration' of what he was (Barnes 92). Webster constructs a simulacrum that neither serves as an imitation, nor duplication, nor parody but a mere substitution of the signs of real for the real.

4.2 The Real

In contrast to Webster's act of simulating the reality, there exist certain 'real' evidences in the form of diary, letters and alive witnesses who provide for some essential corroboration that stand up face to face with Webster's simulacrum. These evidences surface in the second half of the narrative and are therefore resultant of unconscious motives on Webster's part. The real begins to surface when Webster narrates himself being bequeathed with the 'blood money', entrusted with Adrian's diary and receiving a letter from Sarah informing him about Adrian's last months of life being spent happily. The inquest henceforth begins that why would Sarah send Webster the money if there never existed any serious connection between them, he surely is not the only one alive she knows of, when she has a daughter and a damaged baby to mind to. This in turn is clarified by Veronica when she labels the money as 'blood-money' thus exhibiting a connectivity between her mother and Webster.

Besides this, out of which reasons does she entrust him with Adrian's diary, this surely depicts connectivity for he was the only one to introduce her with Adrian and in turn referring him to seek Sarah, so she owes this favor to him and thus returns the diary to him. Furthermore she must be in need to report back to Webster that she played her role well that resulted in Adrian spending his last days happily. What connects his being happy with his act of opting for suicide, these two acts surely stand paradoxically in nature towards each other. There certainly exists no such instance of one being happy and at the same time committing suicide out of happiness. This statement confirms that Sarah gets Webster to know that the task she was assigned with has been successfully carried out. For it is out of recommendation of Webster that Adrian breaks off with Veronica to seek Sarah and ultimately fathers a son with her. Webster and

Sarah are both to be seen together in simulating Adrian Finn's character. Webster does this because Veronica traded him up with Adrian for being his cleverest friend in addition to being a Cambridge chap just like her brother.

Furthermore, there is the real evidence against Webster from the deceased Adrian in the form of accumulated integers, which incorporate Webster's name besides referring to the damaged baby, Sarah, Veronica and himself, for he counts Webster in, amongst the other people involved in an incident. The reason as to why Adrian puts *'b'* firstly before 'a_1, a_2, s, v' in his set of integers may be inferred as to his attempt of asserting that in the creation of the damaged baby, Webster, Sarah, Veronica are all included in addition to himself. This must be the very reason Veronica takes Webster along to have a look at damaged Adrian.

This 'real' evidence is again provided by Veronica to Webster, who returns him his own letter which he wrote to Adrian. Rereading his own words shock him and he tries to deny, put off the charge by claiming he was its 'author then, but was not its author now'. This real evidence then comes as a shock and thus relegates the simulacrum he was confidently trying to install.

Veronica turns out to be not as bad as Webster has debased her character for he himself later comes to realize that when he got around to telling his wife about Veronica, he had laid it on a bit, made himself sound more of a dupe and Veronica more unstable than she ever had been (Barnes 70). Webster realizes this through the role of memory and the sense of recovery through introspection (Holmes 27). He even later comes to amend his stance regarding Brother Jack who helps him when he was in need to get in touch with Veronica to get Adrian's diary back from her. Webster becomes surprised for he had not expected Jack to be helpful. Thus he attains a personal reconciliation with Jack resultantly repairing his troubled relationship by amending his intentionally false narrative of Jack's life (Paynel 1).

In contrast to Webster's simulation, Veronica never had been bad, for she invited him over to her home, tried to reenact the lost relationship, tried to talk but nothing helped because by then Webster had already planned his next move. It is even when she had opted for his friend Adrian that they mutually write to Webster letting him know and for seeking his permission to advance the relation, which in turn makes Webster write back with the most heinous and malicious tone. Webster

plans to pretend that he did not mind in the slightest for he decides to put his emotions on hold to strike sometimes later and instead of minding his own business, he gives Veronica and Adrian's relationship a real thought.

The reality is Webster did care about Veronica all the time for he blushed on getting reminded by her wife of their private meeting even at an age of sixties and being bald (Barnes 71). He attempts at describing his relationship with Veronica as the one out of attraction to women who said no to him, whereby confirming the presence of a perverse instinct within him. Furthermore Webster puts forth a reason in correspondence to putting an end to his relationship with Veronica, which resulted due to emergence of a new attitude-cum-feeling which made him 'feel masterful' (Barnes 33). This newly acquired feeling of being masterful put Webster into a state of being 'peaceable'. Later when they break up, they slept together as an outcome of the efforts put in by Veronica for she wanted the relationship to head forward, not knowing Webster's intensions, who in turn was resolute to not to provide Veronica any kind of pleasure so that she may not hurt him anymore which in turn makes him a rapist (Wu 87). Afterwards Webster undergoes such emotions as 'pre-guilt' and 'self-important fantasies' that Veronica would be in need of him which turn out to be false.

4.3 The Hyper-reality

Webster generated simulacrum just to save his self-image and all his efforts and actions lead to his mental state. He wants to come out clean each time, wants to avoid being hurt for he says: 'A hurt inflicted at long last on one who always thought he knew how to avoid being hurt – and inflicted for precisely that reason' (Barnes 135). He messes everyone and everything up and tries to sneak out clean as the time was telling against him (Barnes 92).

Despite Tony's attempt of disowning his former act, it is to be observed that he never ceases to be the one he has always been: 'if Tony hadn't been Tony', 'But Tony was and is Tony, a man who found comfort in his own doggedness' (Barnes 83). Webster is in charge of an instinct for survival, for self-preservation which he himself terms as being 'peaceable'. He survives to tell a tale and he exercises this faculty to his full and to his own advantage. He regards his narration as 'the story of my life. The version I tell myself, the account that stands up' (Dalrymple 02):

> 'Indeed, isn't the whole business of ascribing responsibility

> a kind of cop-out? We want to blame an individual so that everyone is exculpated.' (Barnes 12)

5. Conclusion

This study thus concludes that Webster takes help of Sarah to generate a simulacrum because they are the defeated ones, whereas Veronica takes help of Adrian's possessions that is to say, an excerpt from his diary and the letter that Webster wrote to him, to help her expose what is 'real' in contrast to Webster's constructed simulation. This turns out to be the singular reason why Webster so eagerly seeks Adrian's diary, which was illegally acquired by Veronica and she resisted to give it back to Webster despite written in her mother's will. Webster himself narrates that he recognized a reason for his determination to acquire Adrian's diary from Veronica:

> 'The diary was evidence; it was – it might be – corroboration.
> It might disrupt the banal reiterations of memory. It might jump-start something – though I had no idea what.' (Barnes 72)

Webster is thus trying to rewrite past with feigned out memorial imperfections, purposefully eradicating essential happenings and evidences from memory, in short he takes help of selective memory to work in collaboration with inadequacy of his documentation to install and generate a simulacrum. There is the employment of reconstruction of the past through fallible means such as personal memory implying anticipation of death (López-Deflory 158). Memory thus becomes self-defining agent for Webster in condensation of time both in life and fiction (Chifane 100). He distorts and misremember his own past, making it shallower and banal than it truly was (Wallen 325). Webster's endeavours correspond well with his own words that 'time doesn't act as a fixative, rather as a solvent' (Barnes 59) for he survived to tell a tale to dissolve the 'real' through his solvent that is to say his simulacrum and he exercises his survival to his full and to solely to his own advantage. Despite the fact that there is loss of evidence for the people are dead, so is there the lack of witnesses except Veronica and with them the essential corroboration, yet the documents are there and they contradict Webster's simulacra in contrast to what is 'real'. However it is the simulacrum that overweighs the real, for what is left behind is mere copy of the copy.

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