

Halmstad University

School of Humanities

English 91-120

The Colonizer and the Colonized in Kazuo Ishiguro's Novels,  
*An Artist of the Floating World* and *The Remains of the Day*

Monique Johansson

D-Essay

Supervisor: Anna Fahraeus

Spring 2012

## Abstract

This essay investigates the colonized self in Kazuo Ishiguro's *An Artist of the Floating World* and *The Remains of the Day*, by analyzing the novels from a postcolonial perspective. Furthermore, it discusses how and why Masuji Ono and Mr. Stevens are affected by Japanese imperialism and British colonialism. Through a close reading of the novels, this essay argues that the protagonists are 'colonized' by their own countries, and eventually also 'imperialized,' or influenced, by America following the Second World War. Ono is 'colonized' by his colleague Matsuda, while Mr. Stevens is 'colonized' by his employer, Mr. Darlington. Later on, they are both 'imperialized' through the American occupation and influence.

## Table of Contents

## Introduction

1. Theoretical Background: Postcolonial Literary Theory	6
2. Kazuo Ishiguro	8
3. <i>An Artist of the Floating World</i>	10
3.1. Summary of the Novel and Historical Background	10
3.2. Masuji Ono	12
4. <i>The Remains of the Day</i>	22
4.1. Summary of the Novel and Historical Background	22
4.2. Mr. Stevens	24
5. Masuji Ono and Mr. Stevens	31

## Conclusion

## Bibliography

## Introduction

Since the publication of his first novel in 1982, Kazuo Ishiguro has intrigued readers from all over the world. Wishing to write international novels, his fiction contains “a vision of life that is of importance to people of varied backgrounds around the world” (Procter 2009). As a result, the protagonists of his novels often deal with universal human issues such as love and loss. In *An Artist of the Floating World* and *The Remains of the Day*, the main characters struggle with accepting their pasts as well as their present.

However, as well as coming across as international, the novels also act as a social commentary on the effects of imperialism and colonialism on people. Forces and events of history are powerfully present in the novels, while at the same time, they are submerged within the unfolding of the protagonists’ experience (Bass, “Presence and Absence”). In other words, the personal concerns of the main characters are inseparable from what is happening both politically and socially, before and after the Second World War in Japan and Britain. Furthermore, both novels “attend to the disquieting estrangement individuals sustain as American dominance drastically alters the socio-cultural landscape of their home countries” (Cheng, “Cosmopolitan Alterity” 3) after the war.

Following the end of Japanese imperialism and British colonialism, the protagonists face a new world, leaving the old one behind. In the old world, the protagonists were oppressed by their own people. The relationship between Ono and his colleague Matsuda as well as the one between Mr. Stevens and his employer Lord Darlington, resembles the relationship between the colonized and the colonizer. The new world ends the oppression; however, it presents a new kind of domination, but in the shape of America instead of Japan and Britain. Thus, my thesis is that although Ono and Mr. Stevens come from imperial and colonial empires, they are also ‘colonized’ themselves.

This essay's analytical questions will focus on how and why Ono and Mr. Stevens are affected by Japanese imperialism and British colonialism. In order to come to a conclusion, this essay will analyze the novels from a postcolonial perspective. Postcolonial criticism and theory questions the "expansionist imperialism of the colonizing powers and in particular the system of values that supported imperialism" (Bertens 199). In addition, it also looks at "the displacements, ambivalences and hybrid cultural forms to which it creates" (Bertens 200). By exploring the effects of imperialism and colonialism on Ono and Mr. Stevens, I hope my analysis will contribute to a better understanding of the novels and their protagonists.

Structurally, this essay begins with a chapter detailing the postcolonial framework used in the essay. Next, the essay presents a chapter on the author Kazuo Ishiguro and his background. Thereafter, the novels are separately analyzed from a postcolonial perspective. Lastly, they are compared to each other, and some conclusions are drawn.

## 1. Theoretical Background: Postcolonial Literary Theory

Postcolonial literature is the name academics have given to literature about the experience of colonization. This type of literature asserts itself by foregrounding the tension with the imperial power as well as emphasizing its differences from the assumptions of the imperial centre (Ashcroft, "The Empire Writes Back" 2). It gives "voice to a people in the assertion of their identity and their history" (Murphy 1996) and although most novels often create a world of their own, they inevitably recreate and reflect the world out of which it comes (Murphy). Therefore, postcolonial literature is concerned with "writing by those peoples formerly colonized by Britain, though much of what it deals with is of interest and relevance to countries colonized by other European powers, such as France, Portugal, and Spain" (Ashcroft, "The Empire Writes Back" 1). To sum up, most of the postcolonial literature reacts to the discourse of European colonization.

Up until the Second World War, the majority of the world was colonised by European countries, and especially by Britain (Bahri 1996). In order to colonise the world, the colonizers "locked the original inhabitants and the newcomers into the most complex and traumatic relationships in human history" (Rivkin and Ryan 1100). By doing so, many countries were faced with plunder, warfare, genocide and enslavement (Rivkin and Ryan 1101). As a result, "colonialism can be defined as the conquest and control of other people's land and goods" (Rivkin and Ryan 1101).

The time period postcolonial literature refers to can be confusing however. For the most part, the time period before the declaration of a country's independence is known as 'colonial,' and the time period after is known as 'postcolonial' (Ashcroft, "The Empire Writes Back" 1). However, according to Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, the term 'postcolonial' is used "to cover all the culture affected by the imperial process from the

moment of colonization to the present day” (Ashcroft, “The Empire Writes Back” 1). In other words, the term applies to literature of the past and present.

Postcolonial criticism and theory emphasizes “the tension between the metropolis and the (former) colonies” (Bertens 199). It “focuses on the cultural displacements – and its consequences for personal and communal identities – that inevitably followed a colonial conquest and rule and it does so from a non-Eurocentric perspective” (Bertens 199). In most postcolonial novels, the protagonists often struggle with coming to terms with their new world of changing cultural values. In summary, postcolonial literature and theory is a discourse that reacts to and analyzes the effects of imperialism and colonialism.

It can be hard to distinguish colonialism from imperialism. The two concepts are often treated as synonyms as they both involve political and economic control over a dependent territory. In order to distinguish between colonialism and imperialism, the etymology of the two terms has to be considered. The term ‘colony’ comes from the Latin word *colonus*, meaning farmer, while the term ‘imperial’ comes from the Latin term *imperium*, meaning to command (Kohn 2012). Thus, colonialism refers to the conquering of lands, while imperialism refers to the controlling of lands, which can take place from a far.

The terms ‘colonizer’ and ‘colonized’ come from the concept of colonialism. The colonizer subjugates a person, by ultimately taking possession of his mind in order to control it (Kohn). Therefore, the person becomes colonized. To be imperialized on the other hand, refers to when a person becomes influenced by another country other than his home country. It is in many ways less harsh than to be colonized, but it can still change a person for the worse.

But how does postcolonial theory relate to *An Artist of the Floating World* and *The Remains of the Day*? Both novels are focalized from the colonizers’ point of view. The narrators have internalized the colonizer’s values and defend them, at least for most of the

novels. Thus, the novels are neither exactly colonial nor postcolonial. However, this is not entirely true. The overall message of the novels, that is, the message communicated by the implied authors, is not from the colonizers' point of view; instead it undermines the values that Ono and Mr. Stevens defend. The protagonists also become postcolonial when they are to a certain extent subjugated and controlled by respectively their colleague and employer. Furthermore, the former imperial Japan and the former colonial Britain experience American dominance and influence.

## 2. Kazuo Ishiguro

Kazuo Ishiguro was born in Nagasaki, Japan in 1954, but moved to Guildford, England in 1960. Growing up, he always thought his family would soon return to Nagasaki and his home (Bass, "Life and Works"), but as time went by, the Ishiguros' decided to stay in England. Therefore, as Randall Bass points out, "Ishiguro grew up straddling two societies, the Japan of his parents and his adopted England" ("Life and Works"). As a result, he has a unique perspective of the world, which in turn is explored in his work.

Some of Ishiguro's novels focus on "the closeness in temperament between the British and Japanese - the suppressed emotions, the unwillingness to be explicit, the almost ritualistic politeness, and, at least where servants are concerned, the high personal and emotional cost of unstinting loyalty to one's employer" (Bryson 1990). In fact, it is explored in *An Artist of the Floating World* and *The Remains of the Day*. Thus, he is able to see similarities as well as differences between certain countries that others cannot.

Ishiguro's unique perspective of the world has led to many different opinions on his work. Some critics consider him postcolonial and immigrant, while others think of him as universal (Cheng, "Making and Marketing"). The main reason for this, amongst many others,

is Ishiguro's Japanese face and Japanese name (Cheng, "Making and Marketing"). However, despite that, Ishiguro himself wishes to be an international author:

‘I am a writer who wishes to write international novels. What is an ‘international’ novel? I believe it to be one, quite simply, that contains a vision of life that is of importance to people of varied backgrounds around the world. It may concern characters who jet across continents, but may just as easily be set firmly in one small locality.’ (Procter)

He wants his work to appeal to people all over the world. While writing *An Artist of the Floating World*, Ishiguro realized that themes such as memory and identity were “moveable” (Hunnewell 2008). The themes were experienced in all parts of the world, regardless of color or class. Therefore, Mr. Stevens, the butler in *The Remains of the Day*, can be seen as a metaphor for everyday ordinary people:

[S]omeone who leaves the big political decisions to somebody else. He says, I'm just going to do my best to serve this person, and by proxy I'll be contributing to society, but I myself will not make the big decisions. Many of us are in that position, whether we live in democracies or not. Most of us aren't where the big decisions are made. We do our jobs, and we take pride in them, and we hope that our little contribution is going to be used well. (Hunnewell)

As a result of this, most of us can relate to Ishiguro's novels.

However, Ishiguro cannot avoid his own past. His parents, especially his mother, lived in Nagasaki during the Second World War and the atomic bomb. Ishiguro often

recounts her experiences in his interviews. His narratives also most often “foreground the psychological turmoil of civilians whose lives the Second World War has drastically altered and the socio-cultural transmutation the war inevitably has occasioned” (Cheng, “Making and Marketing”). In other words, Ishiguro’s past is present in his work. This can especially be seen in *An Artist of the Floating World* and *The Remains of the Day*.

### 3. *An Artist of the Floating World*

#### 3.1 Summary of the Novel and Historical Background

*An Artist of the Floating World* is a novel about Masuji Ono, a retired celebrated painter. The novel is set in 1948, in post-war Japan. At the time, Japan was a country of changing cultural values and American influences. Spending most of his time at home, with his two daughters, and at his local bar, Ono often looks back on his life, especially during the Second World War, and how he lived it. In the years leading up to the war, Ono lived and breathed art. He painted during the day and socialized with his fellow artists at night. But upon meeting Matsuda, a man working for the Okada-Shingen Society, which held exhibitions for the public, Ono becomes less interested in the “floating world” of pleasure, and more interested in the poor living conditions in Japan. As a result, through his art, Ono becomes an influential artist and propagandist for Japanese imperialism during the Second World War.

The novel barely touches upon historical events and people. It is mainly about Ono’s life before and after the war. Although it focuses on his involvement in the war, the novel does not go into great detail about the Second World War. Thus, it becomes important to study the history at the time in order to interpret it. In other words, though not necessary

when reading for enjoyment only, a study of the historical contexts will help the reader understand the social and cultural features of the novel.

At this time in history, Japan was struggling socially and economically. Its relationships with the U.S and Britain were weak and unstable (“History of Japan”). In order to improve the current living situations, the Japanese military wanted to emulate imperialist European empires such as Britain (“History of Japan”). Imperialism, in general terms, refers to the formation of an empire, and it means, according to Edward Said: “the practice, theory, and the attitudes of a dominating metropolitan centre ruling a distant territory” (qtd. in Ashcroft, “Post-Colonial Studies” 111). Therefore, they took almost complete control of the government and decided to enter into China with the intention of occupying parts of the country in order to expand its territory (“History of Japan”). By doing so, the Japanese military was hoping they could improve life at home.

However, at the same time, tensions were running high between Japan and the U.S. The former ended up attacking the latter on Pearl Harbor in 1941 (“History of Japan”), which ended with the U.S declaring war on Japan the following day. Four years after the attack on Pearl Harbor, the U.S dropped two atomic bombs on Hiroshima and Nagasaki, ending the war (“History of Japan”). In total, almost a quarter of million people were killed by the two bombs and the country was left in a terrible state (“History of Japan”). As a result, the new generation blames the old generation, the imperialists, for leading the country to disaster. Amongst them in the novel are Ono’s two daughters and sons-in-law. With his youngest daughter’s wedding negotiations coming up, Ono prepares himself for the investigation of his family by the prospective groom’s family. Although he considers himself an important man, Ono begins to doubt his importance as he comes to terms with his past.

Though the novel appears to be a story about Ono and his past as an influential artist and propagandist for Japanese imperialism during the Second World War, a close reading

discovers many interwoven meanings. In the beginning of his life, Ono is expected to support Japanese imperialism, but then decades later, he is expected to support the American occupation of Japan. Thus, my main argument is that as an artist Ono is ‘colonized’ by his own country, Japan, and later by the US.

### 3.2 Masuji Ono

In the analysis of Ono, this essay argues that he is ‘colonized’ by Matsuda, and then ‘imperialized,’ or influenced, by the short-lived but influential American occupation of Japan. Furthermore, it focuses on how and why Ono is affected by Japanese imperialism. It all begins on the day he meets Matsuda, a man working for the Okada-Shingen Society. The man in question has come looking for Ono at Seiji Moriyama’s villa, where he paints during the day and socializes at night. Having tried to contact Ono by letter, Matsuda instead decides to visit him at his home and workplace. At first, it looks like he is only interested in Ono’s work. However, it turns out later that Matsuda is more interested in his talent:

‘Now, Mr. Ono, let us forget this exhibition. You must appreciate I do not merely work for the Okada-Shingen as a kind of a clerk. I am a true lover of art. I have my beliefs and passions. And when every once in a while I come across a talent that truly excites me, then I feel I must do something about it. I would very much like to discuss certain ideas with you, Mr. Ono. Ideas which may never have occurred to you before, but which I modestly suggest will be of benefit to your development as an artist.’ (Ishiguro 89)

In other words, he wants to improve Ono's art. He wants Ono to make imperialist art instead painting *ukiyo-e*, pictures of the floating world: "I would very much like to discuss certain ideas with you, Mr. Ono... which I modestly suggest will be of benefit to your development as an artist." But Ono is not interested: "[i]t was very good of you to come out here, but unfortunately I am occupied at this moment and cannot ask you to step up. I'll therefore bid you a good day" (Ishiguro 88). In order to talk him into listening to him, Matsuda brings Ono to a poor part of the city:

'Look down there, Ono,' Matsuda said. 'There are more and more places in our city like this. Only two or three years ago, this was not such a bad place. But now it's growing into a shanty district. More and more people become poor, Ono, and they are obliged to leave their houses in the countryside to join their fellow sufferers in places like this.' (Ishiguro 166)

By letting Ono see the poor part of the city: "[t]here are more and more places in our city like this," Matsuda can convince him to come and work for the Okada-Shingen Society. In short, by first visiting him, and then talking him into listening to him, he is beginning to take over Ono as an artist or 'colonize' him; he is taking possession of his ideas, changing them and ultimately changing Ono's identity as well. Following the same line of thinking, European empires wanted to 'improve' barbaric nations across the world (Ashcroft, "The Empire Writes Back" 112). By doing so, they would eventually gain control over the inhabitants.

Once 'colonized' by Matsuda, which does not happen long after the visit, Ono becomes an influential artist and propagandist for Japanese imperialism. But while talking to his Sensei about leaving, Ono sounds uncertain: "I now feel it is time for me to progress to

other things.” He also sounds more like Matsuda instead of himself: ““artists must learn to value something more tangible ... It is not necessary that artists always occupy a decadent and enclosed world.”” As well as coming across as unsure, Ono refers to his “conscience:” ““my conscience, Sensei, tells me I cannot remain forever an artist of the floating world”” (Ishiguro 180). To put it differently, he is feeling guilty of living in “a floating world,” when other people are faced with living in a “shanty district.” The floating world of the novel refers to “the so-called pleasure district, and to the evenings and nights spend there; to an ephemeral world with an ambiguous significance” (Sarvan 2). Therefore, Ono is no longer grateful as he once was: ““Mr. Moriyama [Sensei] ... is a true artist. In all likelihood, a great one. I’ve been exceptionally fortunate to receive his attention and advice”” (Ishiguro 71). He is instead the opposite, devaluing his own work as well as his Sensei’s art. As a result, Ono leaves Sensei Seiji Moriyama’s villa and goes to work for Matsuda at the Okada-Shingen Society. As Charles Sarvan points out: “Masuji Ono readily answered the call of nationalism, the attempt to restore the Emperor to his rightful place and to create for Japan an empire” (7) “as powerful and wealthy as those of the British and the French (Ishiguro 174). Thus, he starts making propagandist art, while his fellow artists continue “to capture the fragile lantern light of the pleasure world” (Ishiguro 174).

From then on, Ono ‘mimics’ the colonizer, “by adopting the colonizer’s cultural habits, assumptions, institutions and values” (Ashcroft, “Post-Colonial Studies” 124-125). This can be first seen in Ono’s first imperialistic painting entitled ‘Complacency,’ which is a reflection of what he saw in the poor part of the city:

I noticed three boys bowed over something on the ground, prodding at it with sticks. As we approached, they spun around with scowls on their faces and although I saw nothing, something in their manner told me they were

torturing some animal ... I gave those boys little further thought at the time. Then some days later, that image of the three of them, turning towards us with scowls on their faces, brandishing their sticks, standing there amidst all that squalor, returned to me with some vividness, and I used it as the central image of 'Complacency.' (Ishiguro 167-168)

By transforming the image of the three boys into a painting, Ono wants to make a point. He "transforms the scene of a slum, its squalor and cruelty, into a painting that serves the cause of Japanese imperialism" (Sarvan 7). The "scowls" or the smugness on the boys' faces becomes the central image of the canvas. It also gives the painting its title, 'Complacency.' By drawing attention to the dire economic and social conditions with an image of three boys "brandishing their sticks, standing there amidst all that squalor," Ono is propagating Japanese imperialism.

Ultimately, Ono adopts Matsuda's assumptions, institutions and values by first assuming that Japanese imperialism will solve the poor living conditions. Secondly, he begins to work for the Okada-Shingen Society, and thirdly, Matsuda's values eventually become his own values. While Japan's imperialistic expansion takes place overseas; he also tries to persuade people at home. Ono's old regular bar, the *Migi-Hidari*, becomes a symbol for Japanese imperialism: "[i]t is the owner's intention," I explained, "that the proposed establishment be a celebration of the new patriotic spirit emerging in Japan today. The décor would reflect the new spirit, and any patron incompatible with that spirit would be firmly encouraged to leave" (Ishiguro 63). As well as decorating the bar, "there was that enormous illuminated banner suspended from the ridgepole bearing the new name of the premises against a background of army boots marching in formation" (Ishiguro 64). The army boots symbolizes the Japanese military.

However, Japan's imperialistic expansion during the war eventually comes to an end. The new generation is rebuilding the cities after the two atomic bombs as well as putting defeat behind them and looking to the future. Times are changing, but Ono is still living in the past. Like others in many former colonies, he struggles with his new world of changing cultural values and American dominance. As Ashcroft further explains: "[i]t is here [place and displacement] that the special post-colonial crisis of identity comes into being: the concern with the development or recovery of an effective identifying relationship between self and place" (Ashcroft, "The Empire Writes Back" 8). In other words, Ono is not sure where he belongs.

Although Ono's identity has already been 'colonized' by Matsuda, he is now 'imperialized' by the American occupation of Japan. At first, he was uneasily sited between "two phases of his career – an artist of the floating world and an artist committed to Japanese imperialism" (Sarvan 8). Now, he is sited between two different worlds. The new world features "the postwar alteration of the cultural landscape, the contention of social values, and the possibility of seeing and behaving otherwise" (Cheng, "Cosmopolitan Alterity" 3) It also bears "witness to an epoch in which American dominance instigates ideological shifts and a cultural mutation that alienates older generations from younger generations; women from men; natives from their homeland; and, most poignantly, individuals from their former selves" (Cheng, "Cosmopolitan Alterity" 3-4). As a result, Ono experiences an identity crisis.

In colonial terms, the word that explains Ono's identity crisis is hybridity. The term hybridity "commonly refers to the creation of new transcultural forms within the contact zone produced by colonization" (Ashcroft, "Post-Colonial Studies" 107). It also describes the confusion that arises from being caught in-between two different cultures, each culture representing a different identity. Therefore, Ono is confused about his identity, especially

after first experiencing ‘colonization’ by Japan, and now experiencing American dominance in his country.

When the war ended in 1945, the Allied Powers with the U.S at the forefront occupied Japan for seven years. The country underwent many great changes (“History of Japan”). It lost all its territory, which meant that its imperialistic goals of resembling Great Britain came to an end (“History of Japan”). The emperor Showa, who was responsible for the war, lost all his political and military power, and from there on emperors were only a symbol of the state. The main religion Shinto was also separated from the state (“History of Japan”). In short, Japan was changing.

In order to prosecute the people who were responsible for the war, American-initiated trials of war criminals were held throughout the country (“History of Japan”). The sentence for committing war crimes at the time was execution, and although hundreds were executed, over 500 military officers committed suicide instead (“History of Japan”). Committing suicide, also known as *seppuku* in Japan, was originally performed by the Samurai during war. The Samurai were a class of highly skilled warriors, developed in Japan a very long time ago. In the early years, they were employed by rich landowners in order to defend them and their property, and with time, the Samurai became “a hereditary class of cultured bureaucrats” (Szczepanski 2012). But it did not last long. In 1868, with public support, the Emperor Meiji did away with the Samurai (Szczepanski).

However, the Japanese still “honor the memory of the Samurai, and *bushido* still infuses the culture” (Szczepanski). *Bushido*, “the way of the warrior,” was a code of conduct followed by the Samurai. “The principles of bushido emphasized honor, courage, and loyalty to a warrior’s master above all else” (Szczepanski). If a Samurai lost his honor or was about to lose it, he would commit suicide. Nowadays, *seppuku* is still practiced in Japan, “defeated warriors and disgraced government officials would commit suicide with honor by ritually

disemboweling themselves with a short sword” (Szczepanski). Committing suicide and the American-initiated war trials constitute “the background against which Ono reminisces about the pre-war years” (Cheng, “Cosmopolitan Alterity” 6).

At first, Ono feels the need to defend the imperialists when discussing his past and the Second World War with his two daughters and sons-in-law. Thus, when talking about the recent suicide of the president of Miyake’s parent company, he condemns the act. Ono considers it all “a great waste” (Ishiguro 55). He also finds it quite confusing, “[t]he world seems to have gone mad.” In the beginning he was expected to support the war: “if your country is at war, you do all you can in support, there’s no shame in that,” but now he is expected to do the opposite and “apologize by death.” But towards the end of the novel, Ono expresses a different attitude when talking about the death of the musician Mr. Naguchi with his grandson. During the war, Mr. Naguchi had composed popular marching songs that were sung by the Japanese military before a battle. Instead of condemning his suicide, Ono commends it this time. A former imperialist committing suicide is no longer a “great waste,” but instead a “very brave and honorable” act: “[h]e was brave to admit the mistakes he’d made.” Ono’s sudden change of mind has mostly to do with the current situation in his country as well his identity crisis. He resents “the American Occupation of Japan and its socio-cultural impact” (Cheng, “Cosmopolitan Alterity” 6). Not only are they changing the country, but they are also holding trials against war criminals. For that reason amongst several others, Ono is commending men like Naguchi for taking their own lives instead of facing execution by the Americans, even though he is still unsure about his past.

As well as having an identity crisis, Ono is also confused about his masculinity. Time and events have not only changed Japan and its culture, it has also changed him. “Long the authoritarian male, Ono finds the masculine patriarchal culture by which he lived (and on which he still secretly prides himself) questioned – and not only because of the terrible war,

and the death and destruction it wreaked” (Sarvan 3). For example, growing up, Ono was expected to respect his elders, especially his parents. However, his relationship with his own two daughters is somewhat different. As a young child, Ono was forbidden to enter the reception room, which was “a place to be revered, a place to be kept unsoiled by everyday trivialities, reserved for the receiving of important guests, or else the paying of respects at the Buddhist altar” (Ishiguro 41), and although he also discouraged his children to enter, they come and go as they like:

Setsuko had seated herself before the Buddhist altar and had begun to remove the more tired of the flowers decorating it. I had seated myself a little behind her, watching the way she carefully shook each stem before placing it on her lap, and I believe we were talking about something quite light-hearted at that stage. (Ishiguro 48)

As well as entering the reception room whenever they feel like it, light-hearted talks also takes place in there, which was inappropriate and unacceptable when Ono was growing up.

Furthermore, Ono’s eldest daughter Setsuko is now the new “man” of the house. In addition, his youngest daughter Noriko often comes across as quite outspoken and sometimes rude towards her father, which makes her sister uncomfortable:

‘I’m relieved you’ve come at last, Setsuko. You’ll take Father off my hands a little.’

‘Noriko, really...’ Her elder sister shifted uncomfortably on her cushion.

‘Father takes a lot of looking after now he’s retired,’ Noriko went on, with a mischievous grin. ‘You’ve got to keep him occupied or he starts to mope.’

(Ishiguro 13)

Although Setsuko comes across as polite towards her father in comparison to Noriko, she is honest. Therefore, while being truthful, Setsuko tries to avoid hurting his feelings, especially when talking about Noriko's marriage negotiations and the coming investigation of their family:

'I merely wished to say,' she went on, 'once the negotiations begin in earnest, it may be as well if Father were to take certain precautionary steps.'

'Precautionary steps? Naturally, we'll go carefully. But what precisely did you have in mind?'

'Forgive me, I was referring particularly to the investigations.'

'Well, of course, we'll be as thorough as necessary. We'll hire the same detective as last year. He was very reliable, you may remember.'

Setsuko carefully repositioned a stem. 'Forgive me, I am no doubt expressing myself unclearly. I was, in fact, referring to *their* investigations.'

(Ishiguro 49)

In other words, both daughters Setsuko and Noriko question the authority of their father. It becomes most evident when both sisters go against Ono's wishes to share some sake with his young grandson Ichiro for the first time at dinner:

'Father, this is nonsense,' said Noriko. 'Ichiro would just be sick.'

'Nonsense or not, I've thought this over carefully. You women sometimes don't have enough sympathy for a boy's pride.' I pointed to the sake bottle standing on a shelf above their heads. 'Just a small drop will do.'

With that, I began to leave. But then I heard Noriko say: 'Setsuko, it's out of the question. I don't know what Father can be thinking.' (Ishiguro 157)

By ignoring their father's request, both sisters embrace a new age and a new Japan. From being the authoritarian man of the house to the lenient grandfather, Ono's identity as a man has changed. The war has changed everything. Gender roles are no longer what they used to be. But as R.W Connell points out: "[m]asculinities are not the same as men. To speak of masculinities is to speak about gender relations. Masculinities concern the *position* of men in a gender order." To put it differently, Ono may still be a man, but it is his masculine position in society that has changed since the end of the war.

Additionally to no longer being the authoritarian male, Ono is culturally alienated from his grandson Ichiro. It becomes clear to him one October afternoon in 1948. His daughter Setsuko and grandson Ichiro are visiting for a few days. Leaving his daughters talking on the veranda, Ono goes looking for his grandson. He finds him in the piano room, acting strangely: "I found him progressing across the floor with a curious stamping movement, which I took to be an impersonation of someone galloping on horseback across open land" (Ishiguro 28). Fascinated by his Ichiro's strange behaviour, Ono takes a seat and continues to watch him: "[a]t intervals, he would repeat his horse movement; at other times, he appeared to be in a combat with numerous invisible enemies. All the while, he continued to mutter lines of dialogue under his breath" (Ishiguro 29). His movements are thus theatrical. After watching his grandson for a while, Ono realizes he must be acting a samurai warrior or maybe a ninja. But to his surprise, Ichiro is pretending to be a cowboy, as he yells out: "Lone Ranger! Hi yo Silver" (Ishiguro 30). As Sarvan further explains: "the boy's hero is neither the ninja of the Wind nor a Samurai warrior (as grandfather hopefully suggests), but a cowboy called "the Lone Ranger." Ichiro occasionally uses words and expressions from a foreign language (English) which Ono doesn't understand; further deepening the latter's sense of estrangement, even from his own family" (3).

In short, all things point to Ono being caught between two worlds, the old imperial Japan and the new Americanized Japan as a man, as an artist, and as Japanese individual. His world has been turned upside down because he was ultimately ‘colonized,’ first by his own country, and then ‘imperialized’ by the American occupation of Japan.

#### 4. *The Remains of the Day*

##### 4.1 Summary of the Novel and Historical Background

*The Remains of the Day* is a novel about Mr. Stevens, an English butler. The novel is set in the summer of 1956 in England, a decade after the end of the Second World War. Having dedicated most of his life to the loyal service of the now deceased Lord Darlington at Darlington Hall, Mr. Stevens is now working for Mr. Farraday, a wealthy American. After almost four decades of living and working solidly at Darlington Hall for Lord Darlington, Mr. Stevens eventually, after plenty of encouragement from Mr. Farraday, embarks on his first holiday. However, the main purpose for Mr. Stevens’ road trip to the West Country is to visit Miss Kenton, a former housekeeper at Darlington Hall. He is hoping she will consider returning to work. While driving through the English countryside in Mr. Farraday’s Ford, Mr. Stevens looks back over his life, especially between the First and Second World Wars and how he has lived it. He reflects on his loyalty to Lord Darlington and on the meaning of the term ‘dignity.’ Looking back over his life, Mr. Stevens also ponders his relationship with his own late father as well as his romantic feelings for Miss Kenton. In the end, Mr. Stevens realizes his life has suffered because of his loyal service to Lord Darlington.

Although Mr. Stevens does his utmost in order to recount his past, one cannot trust him entirely. To begin with, the novel is narrated in first person. Secondly, it mainly consists of old memories, and lastly, the narrator’s ideals differ from the implied author’s values.

Thus, Mr. Stevens is an unreliable narrator, which will complicate things in this essay's analysis.

Up until the Second World War, Great Britain was an empire with colonies all over the world. The term 'colonialism' refers to "the specific form of cultural exploitation that developed with the expansion of Europe over the last 400 years" (Ashcroft, "Post-Colonial Studies 40). It is most often, according to Said, a consequence of imperialism and involves "the implanting of settlements on distant territory" (qtd. in Ashcroft, "Post-Colonial Studies" 40). As well as conquering other people's land, the colonizer, in this case Britain, considered the colonized "intrinsically inferior, not just outside history and civilization, but genetically predetermined to inferiority" (Ashcroft, "Post-Colonial Studies" 40).

However, the Second World War brought an end to the British Empire and "[o]ne of the signal events for the dissolution ... took place in 1956, in what is known in the West as the Suez Crisis" ("The Suez Crisis"). It was "precipitated on July 26, 1956, when the Egyptian president, Gamal Abdel Nasser, nationalized the Suez Canal" ("The Suez Crisis"). By doing so, Britain ultimately lost all its influence as a colonial and imperial power ("The Suez Crisis"). At the same time in *The Remains of the Day*, Mr. Stevens leaves Darlington Hall in Mr. Farraday's Ford for the West Country.

Though the novel is mainly about Mr. Stevens' life as a butler, it has "wide reverberations as a political and social commentary" (Bass, "Ideal Colonial Subject"). As Bass points out: "[o]ne way to interpret the book's excursion into the code of service and servitude is as an individualized model for the relationship between the colonizer and the colonized" ("Ideal Colonial Subject"). Therefore, following the same line of thinking as in the previous part about Ono in *An Artist of the Floating World*, Mr. Stevens is 'colonized' by his own country, Britain. As a result, he could be viewed as "an ideal colonial subject" (Bass, "Ideal Colonial Subject"). But how is this revealed in the novel? Is it "[t]hrough the negation

of self through the act of service (“Ideal Colonial Subject”)?” Or is it “[t]hrough the self-effacing entry into the discourse of the dominant other, such as in the scenes in which he attempts to banter with his new employer (“Ideal Colonial Subject”)?” The answer to this question will be explored in this essay.

#### 4.2 Mr. Stevens

In the analysis of Mr. Stevens, this essay argues that he is first ‘colonized’ by Lord Darlington, and then to some small extent ‘imperialized,’ or influenced, by Mr. Farraday. Furthermore, it focuses on how and why Mr. Stevens is affected by British colonialism. However, the novel begins by introducing Mr. Farraday, and then Lord Darlington, although the latter is the colonizer.

Upon meeting the former, it becomes evident that Mr. Stevens is influenced by him, especially when he tries to figure out how to banter. Bantering, an exchange of light, playful, teasing remarks makes Mr. Stevens feel uncomfortable and awkward. But instead of avoiding it altogether, he does his utmost in order to serve his master. Mr. Stevens is afraid of coming across as unprofessional: “I could never be sure exactly what was required of me on these occasions” (Ishiguro 16). Therefore, he is willing to do anything in order to please him: “[p]erhaps I was expected to laugh heartily; or indeed, reciprocate with some remark of my own” (16). As a result, by his considering bantering as seemingly “good professional service” (16) in America, Mr. Stevens is letting himself become influenced by Mr. Farraday’s American ways.

Although bantering is really nothing more than an exchange of light and playful remarks, it is Mr. Stevens’ obsession with ‘dignity’ that reveals him as an ideal colonial subject. According to him, a great butler must always act professional, no matter what the

circumstances: “great butlers are great by virtue of their ability to inhabit their professional role and inhabit it to their utmost; they will not be shaken out by external events” (Ishiguro 43). Therefore, Mr. Stevens tries to figure out how to banter with Mr. Farraday, even though it makes him feel uncomfortable. As a result, his professional role as a butler resembles a “suit,” an item of clothing he discards “when he is entirely alone” (43). But by doing so, it ultimately means that there is a surface identity that one assumes as well as a real identity that one hides (Trimm 17). In other words, Mr. Stevens is ‘colonized’ by his professional role as butler because it controls him.

Following the same line of thinking, Mr. Stevens believes that butlers only truly exist in England. At this time in history, in post-Victorian Britain, the English were defined by “Victorian values – formality, repression, and self-effacement, summed up under the general heading of dignity” (Trimm 13). As a result, Mr. Stevens thinks that *Great Britain*, an Empire, is a *great* nation and butlers can only be English:

Continental are unable to be butlers because they are as a breed incapable of the emotional restraint which only the English race is capable of.

Continental ... are as a rule unable to control themselves in moments of a strong emotion, and are thus unable to maintain a professional demeanour other than in the least challenging of situations ... In a word, ‘dignity’ is beyond such persons. We English have an important advantage over foreigners in this respect and it is for this reason that when you think of a great butler, he is bound, almost by definition, to be an Englishman.

(Ishiguro 44)

According to Mr. Stevens, continentals are “incapable of the emotional restraint ... unable to control themselves ... unable to maintain a professional demeanour.” Therefore, they do not possess the same ‘greatness’ as the English and ‘dignity’ is “beyond such persons.”

Thus, a butler could also be viewed as a representation of the calm and beautiful English landscape:

[T]he English landscape at its finest ... possesses a quality that the landscapes of other nations, however more superficially dramatic, inevitably fail to possess. It is, I believe, a quality ... probably best summed up by the term ‘greatness.’ ...And yet what precisely is this ‘greatness’? ...I would say that it is the very lack of obvious drama or spectacle that sets the beauty of our land apart. What is pertinent is the calmness of that beauty, its sense of restraint. It is as though the land knows of its own beauty, of its own greatness, and feels no need to shout it. (Ishiguro 28-29)

A dignified butler also possesses a quality “best summed up by the term greatness.” He does not partake in “obvious drama or spectacle,” nor does he feel “no need to shout it.” As has been noted, a butler can be viewed as a symbol for *Great Britain*. However, comparing a butler to the English landscape strengthens the argument that Mr. Stevens is ‘colonized’ by his own country. During colonialism, land was initially conquered by the colonizer (Ashcroft, “Post-Colonial Studies” 40) and in this case, Mr. Stevens replace the land as the object being colonized.

As well as being ‘colonized’ by his professional role as a butler, Mr. Stevens is also ‘colonized’ by his employer, Lord Darlington. As previously mentioned, the colonizer, in this case Lord Darlington, considered the colonized “intrinsically inferior.” Bearing this in mind,

Mr. Stevens believes that great things should only be dealt by great men because of their breed and class:

Let us establish this quite clearly: a butler's duty is to provide good service. It is not to meddle in the great affairs of the nation. The fact is, such great affairs will always be beyond the understanding of those such as you and I, and those of us who wish to make our mark must realize that we best do so by concentrating on what *is* within our realm; that is to say, by devoting our attention to providing the best possible service to those great gentlemen in whose hands the destiny of civilization truly lies. (Ishiguro 209)

After decades of working as a butler, Mr. Stevens believes in the master/butler hegemony. He thinks that, because of Lord Darlington's superiority, his duty is solely "to provide good service," and because of that he will "not to meddle in the great affairs of the nation." By devoting his "attention to providing the best possible service to those great gentlemen in whose hands the destiny of civilization truly lies," Mr Stevens also believes that great men like Lord Darlington will make the right decisions because of their social standing.

Hegemony, a useful term for "describing the success of imperial power over a colonized people ... whose desire for self-determination has been suppressed by a hegemonic notion of the greater good" (Ashcroft, "Post-Colonial Studies" 103), takes place in the novel. Fundamentally, it is "the power of the ruling class to convince other classes that their interests are the interests of all" (Ashcroft, "Post-Colonial Studies" 106), or in colonial terms, the colonized are "a subject race, dominated by a race that knows them and what is good for them better than they could possibly know themselves" (Said qtd. in McCombe 9). In the novel, Mr. Stevens believes that "both colonized and the 'the ordinary' people of Britain must

entrust their welfare into the hands of the ‘great gentlemen’” (McCombe 9) whom he has served. As Ryan S. Trimm points out: “Stevens’ connection with aristocratic figures such as the country house and Lord Darlington himself ... help define Stevens’ service in terms of an imperial web” (4). In short, his relationship to his profession as well as Lord Darlington resembles the hegemonic relationship between the colonizer and the colonized.

This hegemonic relationship reaches a new level when Mr. Stevens fires two Jewish housemaids. They were fired because of “his lordship’s desire to not offend frequent anti-Semitic visitors” (Trimm 16). Although Mr. Stevens later on admits to disapproving of Lord Darlington’s decision, he made sure to carry out his duty with ‘dignity:’ “[m]y duty in this instance was quite clear, and as I saw it, there was nothing to be gained at all in irresponsibly displaying such personal doubts. It was a difficult task, but as such, one that demanded to be carried out with dignity” (Ishiguro 156). As always, Mr. Stevens makes sure he inhabits his role as butler with outmost ‘dignity,’ preserving “the outward face at all costs, however personal” (Trimm 16).

Entangled in this colonial web, Mr. Stevens ultimately negates himself through the act of service. He is “portrayed as having a sense of self that is completely defined by his ideal of service -- that is, his entire identity is bound up with serving his master” (Bass, “Self and the Ideal”). Mr. Stevens puts “his own interests, indeed his whole existence, in the hands of Lord Darlington” (Guttmann 1991). His father, an aging butler, suffers a stroke during a conference at Darlington Hall. Instead of attending to him, Mr. Stevens serves the men their tea. He fires two housemaids because they are Jewish and Miss Kenton, the housekeeper, gives up on him and marries Mr. Benn instead. As Trimm further explains: “[p]rofessionalism is the obvious accomplice in Stevens’ ethnically and emotionally frustrated life: a single-minded devotion to duty has abetted his failure to achieve death-bed rapprochement with his father, to distance himself from the myopic (and anti-Semitic)

diplomatic gestures of Lord Darlington, and to emotionally consummate his relationship with Miss Kenton” (14). To put it differently, Mr. Stevens is once again ‘colonized’ by his professional role as Lord Darlington’s butler.

In the end, upon realising that Lord Darlington was a Nazi-sympathizer, “Mr. Stevens confront the sacrifices that he has made by succumbing to the system of hierarchy within English tradition” (Guttmann). At first, he puts the entire blame on Lord Darlington. After all, he was only doing his job:

How can one possibly be held to blame in any sense because, say, the passage of time has shown that Lord Darlington's efforts were misguided, even foolish? Throughout the years I have served him, it was he and he alone who weighed up evidence and judged it best to proceed in the way he did, while I simply confined myself, quite properly, to affairs within my own professional realm ... I carried out my duties to the best of my abilities, indeed to a standard which many may consider ‘first rate.’ It is hardly my fault if his lordship's life and work have turned out today to look, at best, a sad waste - and it is quite illogical that I should feel any regret or shame on my own account. (Ishiguro 211)

Mr. Stevens wants to make it clear that he is not responsible for Lord Darlington’s actions: “I simply confined myself, quite properly, to affairs within my own professional realm.” But the following words contradict his first: “I carried out my duties to the best of my abilities.” That is not entirely true. In fact, if Mr. Stevens had carried out his duties to the best of his abilities, he would not have neglected his dying father in order to attend to visitors at Darlington Hall. He also would not have unfairly fired the two Jewish housemaids or dismissed Miss Kenton. As Bass points out, he has “lived a repressed and stilted life in pursuit of an illusory goal and

is left to reconcile himself to the truth that the man he served was hardly as honourable or noble as he believed” (“Self and the Ideal”). Therefore, after much thought, Mr. Stevens realizes that he made some mistakes too:

Lord Darlington wasn't a bad man. He wasn't a bad man at all. And at least he had the privilege of being able to say at the end of his life that he made his own mistakes ... He chose a certain path in life, it proved to be a misguided one, but there, he chose it, he can say that at least. As for myself, I cannot even claim that. You see, I *trusted*. I trusted in his lordship's wisdom. All those years I served him, I trusted I was doing something worthwhile. I can't even say I made my own mistakes. Really - one has to ask oneself - what dignity is there in that? (Ishiguro 255-256)

After confronting the sacrifices he made by trusting “his lordship's wisdom,” Mr. Stevens feels let down: “[a]ll those years I served him, I trusted I was doing something worthwhile.” He “believed that it was his duty to let his social betters make decisions for him because they had a greater ability to do so” (Guttmann) and by doing so, “by putting his own interests, indeed his whole existence, in the hands of Lord Darlington, he had made his life a waste” (Guttmann). As Carla Guttmann further explains, “[e]ngulfed by the system of hierarchy, Stevens believed that his sole responsibility was to “inhabit” the role of a butler, whose service he considered proper and above all, dignified. The concept of dignity ruled his life to such an extent that Stevens repressed all of his emotions.” In other words, by becoming ‘colonized’ and then dependent on the colonizer, Lord Darlington, Mr. Stevens has denied himself the opportunity to have a family, experience love, and ultimately to live a life of his own.

## 5. Masuji Ono and Mr. Stevens

After a close reading of both novels, Ono and Mr. Stevens have a lot in common, apart from being ‘colonized’ by their own respective countries, as well as experiencing American dominance and influence. As previously mentioned in the chapter on *The Remains of the Day*, Mr. Stevens is an unreliable narrator, because the novel is narrated in first person and consists mainly of old memories. Bearing that in mind, *An Artist of the Floating World* is also written in first person. Thus, Ono is an unreliable narrator too. This will explain why both novels involve contradictions. It will also mean that Ono’s and Mr. Stevens’ accounts of the Second World War can be misleadingly biased or distorted. However, because the implied authors undermine their values, Ono and Mr. Stevens’ accounts do have value even though they are biased.

Secondly, as discussed in the chapter on *An Artist of the Floating World*, Ono mimics his colonizer, Matsuda, by adopting his “cultural habits, assumptions, institutions and values.” In one sense, Mr. Stevens also mimics his colonizer, Lord Darlington. He considers himself superior compared to other butlers, or manservants, across the world. Following the same line of thinking, the colonizer, or in this case Lord Darlington, considers himself superior to people in general because of his breed and class. Lastly, the relationship between Ono and Matsuda, as well as the one between Mr. Stevens and Lord Darlington, resembles the hegemonic relationship between the colonizer and the colonized, as they both are treated as inferiors, instead of equals. Once they realize the truth, Ono and Mr. Stevens both struggle with accepting their pasts as well as their present.

Although Ono’s and Mr. Stevens’ experiences are of similar nature, some things do differ. For example, Mr. Stevens does not experience an identity crisis as confusing as Ono’s. The main reason is because he is less ‘imperialized’ by America than Ono. While Ono

experiences American dominance, Mr. Stevens only experience American influence. But Ono's colonization is not as strong as Mr. Stevens'. It does not stop him from finding love or having a family, while Mr. Stevens misses out on everything due to an excessive obsession with 'dignity.' However, in the end, they both have been greatly affected by Japanese imperialism and British colonialism in one way or another.

## Conclusion

This essay has studied the effects of imperialism and colonialism on Ono in *Artist of the Floating World* and Mr. Stevens in *The Remains of the Day*. It has also studied the estrangement the protagonists sustain as American dominance and influence drastically alters their countries as well as their homes. This essay's research questions have focused on how and why Ono and Mr. Stevens were affected by Japanese imperialism and British colonialism. By applying postcolonial literary theory to the novels, it becomes clear that Ono and Mr. Stevens are 'colonized' in the sense that they are both subjugated in various ways in order to be controlled by Matsuda and Lord Darlington. Later on, they are also 'imperialized' in the sense that they are both influenced by America.

Their relationships with Matsuda and Lord Darlington bear a resemblance to the hegemonic relationship between the colonizer and the colonized. At first, they are both expected to serve Japanese imperialism and British colonialism by promoting its cause, hence, Ono making imperialist art and Mr. Stevens working as a dignified butler for a Lord. However, later on, they are expected to repress their pasts, and instead look to a future dominated by American influences. It particularly applies to the first novel, where Ono is put under enormous pressure to conform to the new American ways of Japan by ultimately stepping down as a man and as an artist. Mr. Stevens, on the other hand, is 'colonized' very

early in life, which means that he never had a chance of making a life of his own. Therefore, when Mr. Farraday arrives at Darlington Hall, he immediately becomes 'imperialized' by him and his American ways.

The final part of the main discussion has juxtaposed Ono and Mr. Stevens' experiences in order to find similarities and differences. As previously mentioned, both protagonists are unreliable narrators, thus, problematizing the analysis. However, regardless if Ono and Mr. Stevens are unreliable or reliable, this essay has focused on the narrative text of the novels.

In the end, from mimicking their colonizers, Ono and Mr. Stevens both become displaced and ambivalent. The relationship between self and place is no longer what it used to be, but instead blurred and confused. In addition to feeling out of place, Ono and Mr. Stevens are also of two minds. Thus, they are 'colonized.' Although they both learn to a certain extent to accept their pasts and look to their futures, the traces of imperialism and colonialism can never be fully erased.

## Bibliography

## Primary sources:

Ishiguro, Kazuo. *An Artist of the Floating World*. London: Faber and Faber, 2005. Print.

Ishiguro, Kazuo. *The Remains of the Day*. London: Faber and Faber, 2010. Print.

## Secondary sources:

Ashcroft, Bill, Griffiths, Gareth, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-colonial Literatures, 2<sup>nd</sup> Edition (New Accents)*. London: Taylor and Francis, 2007. Kindle Edition.

---. *Post-Colonial Studies: The Key Concepts, Second Edition (Routledge Key Guides)*. London: T & F Books, 2009. Kindle Edition.

Bahri, Deepika. "Introduction to Postcolonial Studies." *English.emory.edu*. Emory University, 1996. Web. 04 June. 2012.

Bass, Randall. "Kazuo Ishiguro's Life and Works (1954- )." *Postcolonial web*, n.d. Web. 23 April. 2012.

---. "Stevens as an Ideal Colonial Subject." *Postcolonial web*, n.d. Web. 13 March. 2012.

---. "The Presence and Absence of History in Ishiguro." *Postcolonial web*, 1991. Web. 13 March. 2012.

---. "The Self and the Ideal of Service in Ishiguro's *The Remains of the Day*." *Postcolonial web*, 1991. Web. 13 March. 2012.

Bertens, Hans. *Literary Theory: The Basics (Routledge Paperback)*. London: Taylor and Francis, 2007. Kindle Edition.

Bryson, Bill. "Between Two Worlds." *The New York Times Magazine*. The New York Times, 29 April. 1990. Web. 16 April. 2012.

- Cheng, Chu-chueh. "Cosmopolitan Alterity: America as the Mutual Alien of Britain and Japan in Kazuo Ishiguro's Novels." *The Journal of Commonwealth Literature* Vol. 45, No 2 (2010): 227-244. Web. 25 Jan. 2012.
- . "Making and Marketing Kazuo Ishiguro's Alterity." *Post Identity* Vol. 4 No 2 (2005): n.pag. Web. 26 March. 2012.
- Connell, R.W. "Masculinities." *Raewyn Connell*, n.d. Web. 14 May. 2012.
- Guttman, Carla. "*The Remains of the Day* and the Suez Canal Crisis." *Postcolonial web*, 1991. Web. 13 March. 2012.
- "History of Japan." *Japan-guide*, 2012. Web. 13 Feb. 2012.
- Hunnewell, Susannah. "Kazuo Ishiguro." *The Art of Fiction No. 196*. The Paris Review, 2008. Web. 16 April. 2012.
- Kohn, Margaret. "Colonialism." *Stanford Encyclopedia of Philosophy*, 2012. Web. 4 May. 2012.
- McCombe, John P. "The End of (Anthony) Eden: Ishiguro's *The Remains of the Day* and Midcentury Anglo-American Tensions." *Twentieth Century Literature* Vol. 48, No 1 (2002): 77-99. Web. 25 Jan. 2012.
- Murphy, James. "The Postcolonial Novel." *English.emory.edu*, 1996. Web. 09 March. 2012.
- Procter, James. "Kazuo Ishiguro." *British Council Literature*, 2009. Web. 23 April. 2012.
- Rivkin, Julie and Michael Ryan. *Literary Theory: An Anthology Second Edition*. Oxford: Blackwell, 2004. Print.
- Sarvan, Charles. "Floating Signifiers and An Artist of the Floating World." *The Journal of Commonwealth Literature* Vol. 32, No 1 (1997): 93-101. Web. 07 Feb. 2012.
- Szczepanski, Kallie. "History of the Samurai." *About.com Asian History*, 2012. Web. 09 March. 2012.
- "The Suez Crisis and the British Empire (July 1956)." *Postcolonial web*, n.d. Web. 13

March. 2012.

Trimm, Ryan S. "Inside Job: Professionalism and Postimperial Communities in *The Remains of the Day*." *Literature Interpretation Theory* Vol. 16 No 2 (2005): 135-161. Web. 25

Jan. 2012.