IOSUD – UNIVERSITATEA „DUNĂREA DE JOS” DIN GALAȚI
Școala doctorală de Științe Socio-Umane

TEZĂ DE DOCTORAT

KAZUO ISHIGURO'S CONSTRUCTIONS OF OTHERNESS

Abstract

Doctorand,
Andreea IONESCU

Conducător ştiinţific:
Prof. univ. dr. Michaela PRAISLER

Seria U1 – Filologie – Engleză Nr. 20
GALAȚI
2020

CONTENTS

1. Introduction

The Western world has long exercised a fascination with Japan, whether it was with its peculiar culture and ways of living or with the determination and heroism of the Japanese soldiers, admired during the WW II even by their enemies. The disaster at the end of the war, the nuclear bombing of Hiroshima and Nagasaki, shook the world. Their surrender, in Emperor Hirohito's words, broadcast on the radio, on August 15, 1945, emphasised that pursuing the fight further "not only would result in an ultimate collapse and obliteration of the Japanese nation, but also it would lead to the total extinction of human civilization" (*Jewel Voice Broadcast*, August 15th, 1945). In the aftermath of the war, Japan continued to impress with their resoluteness to 'put their house in order', while also starting, albeit subtly, a mostly economic, but also cultural process of 'Japanisation'. The publication of James Clavell's bestseller, *Shogun*, in the 1970s, and the associated success of its adaptation into a television series in 1980 greatly contributed to what Westerners thought to be awareness of the Japanese history and culture. This novel, based on real, historical events, indeed, but from a Western perspective which can be described as Orientalist, drew the interest of many for the 'real thing' (with the pile of grains of salt that this 'real' entails when talking about fiction), i.e. for Japanese literature (set in Japan, written by the Japanese), which, in turn, brought

international success for authors such as Kenzaburō Ōe or Haruki Murakami. They are read worldwide, in translation, which, naturally, dilutes and mediates the text, leading, in many cases, to misunderstandings. It was high time representations of the Oriental world were given a third-space perspective, one that is neither Orientalist, nor so utterly alien; in short, one that could accommodate both Western reading preferences and Eastern cultures.

Due to postcolonial implications – in terms of economic and social development (migration, cross-communication encounters, etc.) and guilt (inapplicable in this particular case), it was a matter of time until authors of "hyphenated identity" (i.e., whose ethnic descent combines with traits acquired in the country of residence) appeared on the postmodernist stage of Western Literature and started arresting the readers' interest. If names resonating with the colonial legacy of the British Empire in Asia – like Rushdie's, Naipaul's or Arundhati Roy's – were somehow foreseeable, considering the context in the latter half of the twentieth century, an author with a Japanese name in a reading list for a course in English Literature may have looked like an oddity. It surely looked so for a younger version of myself, majoring in Japanese and minoring in English sometime in the early 2000s. Coming across Kazuo Ishiguro's name on such a list, I started to wonder how a Japanese could find his place within the British literary canon, alongside Dickens, Shakespeare, Byron, or the Brontës, or even

alongside contemporary voices such as McEwan's, Amis's or Barnes's. Was he writing in the Japanese fashion or along the lines of the British tradition of prose, and to what extent was his writing aligned with either side? If his writing was a mixture of the two, essentially different, literary traditions, could it be that it was precisely the Japanese*ness* at the core of his texts that which made his work stand out? Years later, these questions represented the foundation for this research, which set on a quest for proving the alterity of the Ishigurian *oeuvre* and ended up revealing a blend of western structure and eastern content.

In an attempt at foregrounding the autobiographical detail, which, in cases such as Ishiguro's, generally accounts for the east-west encounters in fiction, his birth in Japan, his emigration to the UK at an early age, and his constant fascination with his country of origin have been initially used in this study as so to give pre-eminence to the Japanese component in the works of the Anglo-Japanese novelist. His success in the Western world – from the Man Booker Prize awarded in 1989 for his first 'English' novel, *The Remains of the Day*, to the coveted Nobel for Literature, which he received in 2017 for writing that "has uncovered the abyss beneath our illusory sense of connection with the world" (Nobel Prize Press Release, Oct 5. 2017) – alongside the rather virulent critical reactions in Japan at the publication (in translation) of his two first, 'Japanese' novels –

gradually brought the research on a different, less frustrating path: that of demonstrating the textual hybridity which characterises all his novels, regardless of their setting or time.

With a view to attaining the objective above, the study starts, accordingly, from the following premises:

- Ishiguro's writing mostly highlights hybridity – subtly, or even unconsciously, induced autobiographically;
- He remains faithful to the western literary canon (in its postmodernist phase), while adopting eastern themes, motifs, settings;
- His textual architectures and narrative techniques are innovative and reveal strategy and artifice, while his subject-matter, his stylistic devices, his characters and associated worldviews reflect traditionalist preoccupations;
- Language is an important element to be had in view when approaching his literary texts;
- His constructions of otherness are part of a literary strategy seemingly intended to raise expectations of Japaneseness, quite possibly elusive even to himself.

A logical step, albeit one that proved exhausting, owing to thematic variety, was that of approaching all novels so as to obtain a panoramic, though perhaps *pale*, at times,

view of their construction. This is why the corpus initially consisted of the following novels:

- *A Pale View of Hills* (1982)
- *An Artist of the Floating World* (1986)
- *The Remains of the Day* (1989)
- *The Unconsoled* (1995)
- *When We Were Orphans* (2000)
- *Never Let Me Go* (2005)

But a contemporary writer still active on the literary scene might prove to be a challenging dissertation topic. This is particularly the case when, with the passing of the years, new novels appear on the market. This happened in 2015, when Ishiguro published *The Buried Giant*, ten years after his highly appreciated *Never Let Me Go*. Its inclusion was bound to deviate the research from its path, however, offering insights into this latest novel, which has not been critically assessed by literary scholars yet, but only tackled in reviews published by newspapers and literary magazines, may represent a starting point in outlining a comprehensive monograph of Ishiguro's complete works.

Ishiguro's novels, though apparently hard to fit under one category, generally revolve around dramatic, even tragic and traumatic events in the lives of extraordinary people, against the backdrop of equally dramatic moments of impact in the history of mankind. Although this has put criticism on the path of regarding his works as historical fiction, focus is laid on subjective, limited narratives of personal and inner microcosms,

paying little to no attention to the larger spatial or temporal frames. The historical descriptions only "accompany the otherwise subjective, character-based narration, which leads to the mixed chronology of the plot and the double-layered narrative structure" (Praisler 2005: 114). While one may rightfully say that these traits unmistakably point to (post)modernism, which should, theoretically at least, place this research on the path of a Derrida-inspired postmodernist deconstruction of the novels, in a pursuit of meaning over text and (hidden) essence over (plain-sight) appearance, the hybridity that surfaces as a result of the in-depth analysis hinders the ease of choosing one critical frame or another. Ishiguro's handling of time in his narratives, for instance, invites structuralist quests for order, which is why the analytical demarche has settled, eventually, for a narratological approach intended to demonstrate his indebtedness to the western writing tradition despite his excessive use of eastern elements. Although the backbone of the analyses of the novel relies on the grammatical categories outlined by Genette in his influential *Narrative Discourse. An Essay in Method* (1980) – namely Tense, Mood and Voice –, in many cases, Mark Currie's updated terminology has been deemed useful to emphasise the distinction between narrating and narrated time, all the more so as Ishiguro is constantly in the habit of juxtaposing diegetic levels up to a point where/when one can no longer discern his 'pasts'.

It is not only time that makes Ishiguro's novels 'Western' (or postmodernist, for that matter). His characters, setting and plots, though perhaps less important devices for modern literary theory, which no longer searches for verisimilitude in fiction, acquire significance through their being *othered*, in Spivak's term, i.e. through their being constructed as representative for margins or, better said, through their being margins themselves. Particularly useful for dealing with these aspects, as well as with Ishiguro's subjective, hence unreliable narrators, was French critic, Hélène Machinal's reading of *When We Were Orphans* (in Matthews and Groes 2009) as a convention-breaking reworking of detective fiction. The present study is indebted to hers in that it expands the demonstration to the entire corpus, with a view to proving the belongingness of Ishiguro's prose to the Western postmodernist 'tradition'.

This demonstration of Ishiguro's 'westernness' is, nonetheless, if not refuted, at least made questionable and, to a certain extent, impeded by the Japanese-infused textual otherness, which, visibly for someone familiar with the Nippon culture, permeates the fictional worlds but also the inner architecture of the texts. For, indeed, when shifting views and looking at Ishiguro's novels from the perspective of a Japanese reader, emphasis is displaced from the technicalities of the narrative discourse, which are indeed irrelevant to their reception as literary texts. The Japanese practice of storytelling is

inclined towards the lyrical, aesthetic aspects of literature. This, paradoxically, may account for Ishiguro's success in the western world, owing precisely to the exoticism that his texts acquire through the instances of cultural and linguistic contamination which contribute to reflecting cultural hybridisation and inviting reversed colonization.

The identification of this Japanese 'Other' in the diversity of Japanese literary modes and genres subtly embedded by Ishiguro in his novels, alongside the many cultural, historical, literary and linguistic elements interwoven in the narratives or alluded to via names, events or settings has proven to be an even more serious contention. Could his work be more inspired by the Japanese tradition than the British one, after all? If Britishness resides in form and Japaneseness in matter, shouldn't the latter be prevalent in assessing the literary text? Aren't his western reader-oriented constructions of the Japanese Other actually subversive? These questions were already sending the research on the dangerous path of reading Ishiguro as a purely Japanese author who writes in English for the sole purpose of acquiring a wider readership, who actually does nothing but 'translate' Japanese worldviews and literary modes of writing into English. They have, in the end, also led the study on the interdisciplinary road of Cultural Studies, instead of firmly settling for literary practice and techniques. Ishiguro's imaginary geography and history of Japan, which he recreates from memory, readings and films, has

been thoroughly scrutinised against the realities of actual Japan, which was, quite frankly, a trap in which the researcher fell, to the point where she could no longer discern fact from fiction. Fortunately, an unexpected aid came, once again, from the structuralist area of semiotics, through the lectures on over-interpretation delivered by Umberto Eco, whose warning against over-reading a fictional text probably intended to make one do so, helped re-direct 'the intended readership' back on the track of the universality of Ishiguro's works, instead of treading further on the slippery one of their alleged Japaneseness.

Notwithstanding, it has been considered significant to pinpoint these glimpses of Japanese culture, either obvious or concealed throughout the entire Ishigurian fiction, identified from the vantage point of a Westerner, admittedly, but one with insights into the Japanese culture, if for no other reason than originality and filling the existing gaps in the critical literature. Unreal and fabricated, Ishiguro's fictional Japan still bears the imprints of his innate culture and so do his Western worlds, of which he has been a part since early childhood. Recent criticism on his works generally takes for granted his claims of universality or chooses to focus, justifiably so, on Memory Studies. A few of such works have been selected for a succinct literature review, in order to further establish a niche for this research.

Editors Cynthia F. Wong and Hűlya Yildiz's volume, *Kazuo Ishiguro in a Global Context* (Ashgate

Publishing 2015) brings together essays from different parts of the world, many of which were presented at the 19th British Novelists Conference held in Ankara, Turkey in December 2011. It is a collection that reflects upon Ishiguro as a contemporary globally-recognised writer known both to keen readers and to cinema audiences. "The essays here express the unique intellectual perspectives of the countries where Ishiguro's works have been received, shared and critiqued. The subjects are diverse: knowledge about self, family, and community; textual analyses into narrative constructions of time and space practiced in Ishiguro's keen literary craft; and assessments of both the continuous and discontinuous forces of history, art, human psychology, and cultural values." (Wong, Yildiz 2015: 3) Hybridity, Japanese influences such as nostalgia seen in the suicide motif from *A Pale View of Hills* and *An Artist of the Floating World*, the sense of a lost childhood Eden, a loss of innocence, or otherwise a robbed innocence as portrayed in *When We Were Orphans* and *Never Let Me Go* are all brought to attention in this volume. Additionally, the role of memory and art, "the reworking of popular myths, stereotypes and genre conventions" are discussed as "a crucial part of Ishiguro's *oeuvre* as a whole, and of his image as a writer addressing a global audience." (Fricke 2015: 23)

In her essay, *Kazuo Ishiguro's Persistent Dream for Postethnicity: Performance in Whiteface* (1999), Sheng-mei Ma finds Ishiguro at fault for not assuming an

ethnic stance, what she calls "hyphenated", referring to the Anglo-Japanese writer's identity:

> Ishiguro has so far masqueraded as Japanese (Ono), Anglo-Japanese (Etsuko), English (Stevens and Ryder), and vaguely Central European (the townspeople in *Unconsoled*) characters in Japan, England, and an unidentified part of the Continent. The novelist inhabiting that hyphen has emerged in many roles, but never once as an Asian minority living in the West, or, to put it in unabashedly essentialist terms, in a subject-position similar to his own. (1999 - online)

She goes on to accuse him of whitefacing his work, especially after the release of *The Unconsoled*: "the likes of the butler Stevens in *The Remains of the Day* (1989) and of the pianist Ryder in *The Unconsoled* (1995) suggest not only a reaction against readers' ethnic stereotypes generated by Ishiguro's two earlier "Japanese" novels, but a reactionary co-optation into a dream world of post-ethnicity." Ma contends that Ishiguro renounces his Anglo-Japanese ethnicity in favour of a simpler, wholesome identity as either English or Japanese: "the suppression of ethnicity, as any suppression goes, is attended by tremendous tension, which in turn is cloaked by the increasing stylization". (1999-online)

Mathew Beedham's *The Novels of Kazuo Ishiguro* (Red Globe Press, 2010) focuses on the reception of and

response to Ishiguro's writing, exploring the reviews, interviews and scholarly essays on each novel, in the chronological order of their appearance. Emphasis is laid on the "skilled handling of the narrative", fallibility of memory, unreliable narrators, and historical aspects. (Beedham 2010: 4)

Cynthia F. Wong's *Kazuo Ishiguro* (Northcote House Publishers, 2005) regards Ishiguro's first three novels as a sort of trilogy written by an author in his twenties, but one who reaches "an artistic maturation of vision" (2005: vii) only with the release of *The Unconsoled.* She goes on to explore the "evolution of his fiction" for *When We Were Orphans* and *Never Let Me Go* still using the "reader-response paradigm to discuss complex and reach themes and strategies" in Ishiguro's novels. (2005: viii)

Kazuo Ishiguro. Contemporary Critical Perspectives (Continuum, 2009), edited by Sean Matthews and Sebastian Groes, prefaced by the renowned Japanese author, Haruki Murakami, brings together the critical perspectives of many esteemed literary scholars, who manage to recontextualise and offer alternative insights into Ishiguro's literary craft on all but the latest of Ishiguro's novels, as well as an area not frequently covered, namely the short stories and screenwriting.

Finally, *Kazuo Ishiguro: New Critical Visions of the Novels,* edited by Sebastian Groes and Barry Lewis (Red Globe Press, 2011) is a meaningful collection of

eighteen essays by critics who are already recognised or currently emerging on the literary scene, who share their views on Ishiguro's published work, starting with the early novels set in Japan and ending with *Nocturnes* (Faber and Faber, 2009). Views on themes universally attributed to Ishiguro, such as history, memory and mortality are revisited, and new perspectives derived from areas ranging from ethics, science fiction or Ishiguro's musical imagination are also offered. As the editors mention, the volume proposes a humanist perspective insisting on the role of the reader to feel and speak on behalf of Ishiguro's characters. "[…] the power of Ishiguro's fiction lies in its ability to make us care about the world, about other people, about ourselves. The carefully crafted narratives invite us to invest our time and emotions in his fictional worlds and characters. This ethical imperative is Ishiguro's signature. We do not just feel for the fictional characters, but we are also impelled to speak on behalf of them, however different from us they appear to be." (Groes, Lewis 2011: 2)

Drawing from these and other critical interpretations, yet providing a different angle, this dissertation approaches the collision between the Japanese themes and motifs, which permeate Ishiguro's texts, and the western literary devices used in all his novels as constructions of otherness in and by themselves. Additional elements of originality are the demonstration that the majority of Ishiguro's novels suffer from a

"collapse of genre", raising the reader's expectations by discussing this aspect in relation to all his novels and the cultural analysis of the Japanese references identified in Ishiguro's texts. Finally, resisting the allure of a postcolonial reading that would have transformed the critical assessment into yet another quest, this time one for proving a case of reversed colonisation – the (Asian) Other/ margin taking over the literary stage of the centre, for instance – this research has settled for imagology, in an attempt at decoding the intricate constructions of personal and national identity, of stereotyping practices, of alterity and hybridity issues at both the textual level and in what concerns the reception of the Anglo-Japanese writer's works at home (now, the West) and in Japan.

Therefore, three approaches – narratology, with its syntax of the literary text; the (possibly erroneous) interpretation on the part of the reader, suggested nevertheless, according to Eco, by the signs contained by the text itself; and the "study of cross-national perceptions and images as expressed in literary discourse" (as Dyserinck and Leersen define imagology in the presentation of their series, *Studia Imagologica*, published by Brill) – are combined in a dissertation that emulates the heterogeneity of the Ishigurian works to construct a case for their hybridity. Structured into three chapters, which closely follow this triple theoretical scaffolding, accompanied by general conclusions and an appendix section which provides a compact view over important

details in the texts, as well as the summaries of the novels forming the corpus, and some explanatory notes on the Japanese terminology employed, the study can be briefly summarised as follows:

2. Collisions of Western Textual Architectures and Eastern Writing Modes

The first chapter is intended as a close analysis of Ishiguro's novels in terms of the literary devices employed, in order to determine whether they pertain to the Western literary tradition and mode of writing or whether they are rather inspired by the Eastern ones. This has proved to be a difficult endeavour, as the novels range from historiographic metafiction to an (almost) experimental(ist) exploration into alienation, from (mock-)detective fiction to mock-science fiction, the last – to date – being an intertextual reworking of the Arthurian myths. It should not come as a surprise, considering this diversity, that the constructions of settings, time and characters and of the often-disrupted plots are handled subjectively, employing multiple narrative levels, limited viewpoints and an entire array of subjective, uncreditable narrators. Although the demonstration points, from a structural perspective, to Ishiguro's constructing otherness within the (loose) frameworks of postmodernism and of the globalised *Literature in English*, the aesthetic role of

literature in general and the "lyricism, mood and reflection" considered representative for Japanese literature by Ishiguro himself (1986: 2) also come into play, confusing/*unconsoling* the reader.

In order to illustrate the western influences which are manifest in his writing, it might be important to mention the play with chronology. Ambiguity of time is a characteristic emphasised despite the fact that historical markers either present in the text, or easily inferred, make it seem obvious at first sight when the narrative takes place. Furthermore, with the help of Mark Currie's insight into the time phenomena that appear in *Never Let Me Go* the artifices which Ishiguro creates between narrative and narrated time are described, essentially with the use of verbal tenses. Moreover, the unreliable chronology of the novels, reinforced by the classic, subjective first person narrators creates a perfect background to manipulate the reader's view through the use of genre specific structural elements, only to withhold from them the elements that give the satisfaction of a lecture, leading to reader frustration and a peculiarity entitled by Hélène Machinal 'the collapse of genre' (2009: 79-90). She only mentions this latter practice with regard to *When We Were Orphans*, but here the same grid was applied to all Ishiguro's novels in order to determine whether the same happens for the rest of the corpus as well.

As for the Japanese influences of the texts, a number of significant characteristics were signalled and

highlighted. For example, the majority of his novels are structured similarly to a Japanese genre known as the *nikki*, specific to the literary journals which were immensely popular in Japan during the classical arts period.

Another major Japanese literary genre that Ishiguro's novels seems to have been inspired from is the *shōsetsu*, which set out to mimic the European realist novel and ended up becoming an original type of novel. It can be argued that Ishiguro's writing resembles the *shōsetsu* because of the focus it places on the daily lives of individuals and on the way they cope in extraordinary circumstances. However, due to the fact that only *A Pale View of Hills, An Artist of the Floating World* and *The Remains of the Day* are considered realist fiction, it was more convenient to compare Ishiguro's Japanese novels to the *shōsetsu*, especially if one takes into consideration Wai-Chew Sim's view that the last two novels mentioned here are essentially the same story: "In the passage from the second to the third book, Ishiguro repeats theme and story idea while changing the field of vision from East to West: both books portray a man rethinking his values in the aftermath of war." (2010: 22).

The last influence considered focuses on a peculiarity of language, namely the use of the third person which is entirely different in the English and Japanese languages. In some of Ishiguro's texts this use takes after his native language, a fact which was (mis)interpreted as

(ironic) distance in the west. It was nonetheless impossible to translate in the Japanese version of the books making this characteristic of the prose perceived as an elegant detail by westerners, completely lost for the Japanese readership. Finally, this chapter is completed with the conclusion that the way this novelist uses the tools from his western literary toolkit – completely absent from Japanese literature – demonstrates that his narratives are, beyond any doubt, in alignment with the western canon. Nevertheless, the interferences of the Japanese themes, motifs and cultural references create a new blend, a construct that is in itself a manifestation of otherness.

2. Overreading the East

Consequently, this reader is prompted to look, in the second chapter, into the many cultural references to Japanese literature, history, cinema, which permeate the Ishigurian fiction, in view of showing that, despite the structural and technical indebtedness to the western tradition, at the level of content Ishiguro remains rooted in eastern ground. The constructions of otherness taking place throughout the novelist's macro-narrative (Murakami's term for the entirety of the Ishigurian fictional universe, in Matthews and Groes, 2009: vii) bring these two apparently opposing forces together. Although the Japanese facet may be easily identifiable

only by those familiar with the respective universe, it still demands special consideration so as to reach a valid understanding of Ishiguro's core messages, however well wrapped they may be in familiar European layers of artifice.

In structure and style, each novel is clearly meant to stand apart from the others. Yet, each also bears Ishiguro's unmistakable imprint, and each forms a small yet wonderfully distinct universe in itself. But that is not all. When all those little universes are brought together (of course this only happens in the reader's head), a far broader universe – the sum of all Ishiguro's novels – takes vivid shape. Clearly only a very few writers are capable of creating this sort of composite universe. It is not just a matter of coming up with a great novel every so often.

However, after having placed all Ishiguro's novels under a magnifying glass, one finds that the answer to the riddle they have been searching for has been nothing more than a fool's errand. As Umberto Eco might say, the danger lies in overstanding (an antonym of understanding) which, in order to be avoided, asks that the infinity of interpretations that a deconstructionist approach to literature might invite the reader to, be replaced by an economical interpretation which is based on accepting the simplest, most available one:

> To recognize the intentio operis is to recognize a semiotic strategy. Sometimes the semiotic strategy is

> detectable on the grounds of established stylistic conventions. If a story starts with 'Once upon a time', there is a good probability that it is a fairy tale and that the evoked and postulated model reader is a child (or an adult eager to react in a childish mood). (Eco 2002: 65)

Taking into consideration Eco's view, this study tries to identify how certain elements of Japanese language and culture can easily be overstood by conducting a thorough investigation in order to find echoes of literature, history, or social practises that are present in Ishiguro's texts. It soon becomes apparent that the traces of Japan identified, even though interesting as a find, are usually irrelevant in relation to the overall novel architecture. This practically gives credit to Eco's theory of economical interpretation, because as frequent, or as deeply embedded these references to Japanese culture might be, they are but constructs based on a Japan fashioned in Ishiguro's imagination, and not the real country: they represent only decor. The reader is probably overstanding Japan in the text, but, seen in the context of Ishiguro's prose, these overreadings are void of special significance and remain only details, be them used out of a writer's comfort as they are ready at hand, or even unconsciously. Reading too much into them or expecting to find a hidden message by uncovering all these nuances is futile, as, in the end, Ishiguro remains universal, addressing an international reader. Nonetheless, it might

be claimed that the vast spread of Japanese references, the language details, the names that resonate with Japanese literature or history, all add up in a similar way to the one in which at the level of the novel tension is created and felt through raised expectations of literary genre; they are all connected and aimed at raising the readers' expectations of finding the Japanese *Other* within the texts, only these expectations are again never met.

3. When *Self* and *Other* Collide within *One*

It is probably the writer's hybridity which orients Ishiguro's prose towards representing multi-faceted identities on the move, individuals caught between two worlds (which, once again, invite biographical mentions). In keeping with the later developments in alterity studies, the third (and last) chapter focuses, therefore, on identity, more precisely, on the mental images one forms about the self and the other.

Naturally, the discussion on identity brings this study towards an imagological reading grid, which is first presented and then applied to Ishiguro's novels. Nevertheless, the starting point for this, due to the fact that D.H. Pageaux and J. Leerssen invite to contextualising the imagotypical text, is to give the details of the reception of Ishiguro's first two novels (set in Japan) as well as why they struggled on the Japanese market. Because the descriptions of Japan in *A Pale View of Hills* and *An Artist*

of the Floating World do not match the reality of the times depicted, Japanese literary critics argued that Ishiguro does not, in fact, refer to the real Japan, but rather to one constructed by his imagination, inspired by the Japanese films he enjoys so much, and by his personal experience from the time when he lived in Japan as a child, together with other representations of this country that he was exposed to via the stories told by his parents, or other tertiary sources. As such, his novels could not be placed within the Japanese literary tradition, proof to which stands how poorly they were received on the Japanese market as they were not taken seriously. Furthermore, the last chapter is centred around the study of images, as introduced by theorists such as D. H. Pageaux, J. Leerssen, and G. Hofstede. The imagological reading was considered necessary to decode the intricate constructions of personal and national identity, of stereotyping practices, of alterity issues, even if this too may turn into a slippery-slope towards overinterpretation.

Afterword

In the afterword to this research, what could be added is that firstly, there is no one grid to perfectly be applied to all Ishiguro's novels given the fact that he writes across literary modes. The Japanese modes of writing Ishiguro imports are the poetic journal/diary and the realist novel as linguistic contamination serves cultural purposes and contributes to outlining the *other* while reconsidering the

self. Nevertheless, predominant remain the western patterns, with a historiographic component. He rewrites history and writes his story at the same time.

Ishiguro's prose does invite to overreading, being finely sewn together with intricate details in abundance, playing upon the shift between east(ern) and west(ern) voices and patterns. Nevertheless, despite all the cultural references that can be found by closely examining the texts, it is clear that these are used as literary devices, they are tools used particularly to raise expectations of Japaneseness which are never met, just as he uses structural components of different literary genres only to suit his purposes, and not for aesthetic reasons, such as a Japanese writer might.

The autobiographical component of Ishiguro's writing is manifest in the hybridity which governs it whether knowingly or unknowingly. The novelist keeps constructing otherness in the structure of his narrative and in the representations of identity, which together project images of hybridity. His experimentation with form and subject matter construct a cultural and literary *other* whose value has been acknowledged by the many and prestigious awards and prizes conferred.

Summarising, by writing across literary modes about literary worlds, Ishiguro constructs and embeds [his] otherness in the narrative structure and in the representations of identity, which together project images of hybridity. His experiments with form and content

forward a cultural and literary Other, one marked by a historiographic component and by subtle insertions of eastern modes of writing, by a literary and linguistic contamination that serves cultural purposes and contributes to outlining the other while reconsidering the self.

3. References

Fiction

Conrad, J. (1899) *Heart of Darkness*. [online] Reprint. Rosings Digital Publications (2012) available from <http://www.gutenberg.org/files/219/219-h/219-h.htm> [26 August 2017]

Dickens, C. (1860) *Great Expectations.* Reprint. London: Penguin Books (2002)

Fitzgerald, F. S. (1993) *The Great Gatsby.* [Kindle edition] London: Wordsworth Editions Ltd.

Ishiguro, K. (1990) *A Pale View of Hills*. [Kindle edition] New York: Vintage International

Ishiguro, K. (1989) *An Artist of the Floating World.* [Kindle edition] New York: Vintage International

Ishiguro, K. (1990) *The Remains of the Day*. [Kindle edition] London: Faber & Faber

Ishiguro, K. (1995) *The Unconsoled*. [Kindle edition] London: Faber & Faber

Ishiguro, K. (2009). *When We Were Orphans*. [Kindle edition] New York: Vintage International.

Ishiguro, K. (2006) *Never Let Me Go.* [Kindle edition] London: Faber & Faber

Ishiguro, K. (2015) *The Buried Giant.* [Kindle edition] London: Faber & Faber

Poe, E. A. (1839) The Fall of the House of Usher. in *The Complete Tales and Poems of Edgar Allen Poe*, Reprint. New York: Barnes & Noble, Inc. (2006)

Non-fiction

Alphen, E. (1991) 'The Other Within'. in *Alterity, Identity, Image – Selves and Others in Society and Scholarship.* ed. by Corbey, R., Leerssen, J., Mitzman, A. Amsterdam, Atlanta: Rodopi

Aston, W.G. (1907) *A History of Japanese Literature.* [online] London: William Heinemann. available from <https://ia700400.us.archive.org/22/items/historyofjapanes00astouoft/historyofjapanes00astouoft.pdf> [21 December 2015]

Baille, J., Mathews, S. (2009) 'History, Memory and the Construction of Gender Kazuo Ishiguro's *A Pale View of Hills'* in *Kazuo Ishiguro. Contemporary Critical Perspectives.* ed. by Mathews, S., Groes, S., London, New York: Continuum International Publishing Group, 45-53

Beedham, M. (2010) *The Novels of Kazuo Ishiguro: A Reader's Guide to Essential Criticism*. London: Red Globe Press

Cambridge dictionary (2020) *Cambridge Dictionary* [online] available from <https://dictionary.cambridge.org/ > [24 May 2020]

Collini, S. (2002) 'Introduction: terminable and interminable'. in *Interpretation and Overinterpretation* ed. by Collini, S., Cambridge: Cambridge University Press, 1-22

Culler, J. (2002) 'In defence of overinterpretation'. in *Interpretation and Overinterpretation* ed. by Collini, S., Cambridge: Cambridge University Press, 109-124

Currie, M. (2009) 'Controlling time: Kazuo Ishiguro's *Never Let Me Go'.* in *Kazuo Ishiguro. Contemporary Critical Perspectives.* ed. by Mathews, S., Groes, S., London, New York: Continuum International Publishing Group, 91-103

Dasgupta, R. (2015) 'Kazuo Ishiguro and 'Imagining Japan'' in *Kazuo Ishiguro in a Global Context*. ed. by Wong, C.F. and Yildiz, H. Surrey/ Burlington: Ashgate,11-22

Dyserinck, H. (2003) *Imagology and the Problem of Ethnic Identity*. [online] Intercultural Studies - Scholarly Review of the International Association of Intercultural Studies. Issue 1 available from <http://www.intercultural-studies.org/ICS1/Dyserinck.shtml> [6 June 2015]

Eco, U. (2002) ‘Interpretation and history’. in *Interpretation and Overinterpretation* ed. by Collini, S., Cambridge: Cambridge University Press, 23-44

Eco, U. (2002) ‘Overinterpreting texts’. in *Interpretation and Overinterpretation* ed. by Collini, S., Cambridge: Cambridge University Press, 45-66

Eco, U. (2002) ‘Between author and text’. in *Interpretation and Overinterpretation* ed. by Collini, S., Cambridge: Cambridge University Press, 67-88

Emperor Hirohito, Emperor of Japan (1945) *Proclamation of unconditional surrender by Hirohito, Emperor of Japan. Imperial prescript.* [online] Nippon Times. available from <http://ahoy.tk-jk.net/MoreImages/JapaneseSurrenderProclamation.jpg> [5 June 2014]

Florea, F. (2014) ‘Preface to Yasunari Kawabata’. in *Maestrul de go*. Bucuresti: Humanitas, pp 5-17

Fricke, S. (2015) ‘Reworking Myths: Stereotypes and Genre Conventions in Kazuo Ishiguro’s Work’. in *Kazuo Ishiguro in a Global Context*. ed. by Wong, C.F. and Yildiz, H. Surrey/ Burlington: Ashgate, 23-38

Genette, G. (1980) *Narrative Discourse: An Essay in Method*, New York: Cornell University Press

Gheorghiu, O. C. (2020) ‘Preface, The World Is Spinning Around Us’. in *Shifting Twenty-First-Century Discourses, Borders and Identities.* ed. by Gheorghiu, O. C., Newcastle upon Tyne: Cambridge Scholars Publishing, ix-xii

Gilhooly, R. (2011) ‘Inside Japan’s ‘Suicide Forest’’. *Japan Times* [online] 26 June. available from <http://www.japantimes.co.jp/life/2011/06/26/general/inside-japans-suicide-forest/#.U5rAdPmSx1Y > [25 May 2014]

Groes, S., Lewis, B. (2011) ‘Introduction: ‘It’s good manners, really’ – Kazuo Ishiguro and the Ethics of Empathy’. in *Kazuo Ishiguro: New Critical Visions of the Novels*. ed. by Groes, S. and Lewis, B., Devon: Red Globe Press

Groes, S., Mathews, S. (2009) ‘Your Eyes Open Windows for Me’: The Art of Kazuo Ishiguro. in *Kazuo Ishiguro. Contemporary Critical Perspectives.* ed. by Mathews, S., Groes, S., London, New York: Continuum International Publishing Group, 1-8

Hofstede, G., Hofstede, G.J. and Minkov, M. (2010) *Cultures and Organisations. Software of the Mind* (third edition). New York: MacGraw Hill

Holland, T. (2015) ‘The Buried Giant review – Kazuo Ishiguro ventures into Tolkien territory’. *The Guardian – International edition* [online] 4 March. available from

<https://www.theguardian.com/books/2015/mar/04/the-buried-giant-review-kazuo-ishiguro-tolkien-britain-mythical-past > [13January 2018]

Ishiguro, K. (1986) 'Introduction'. in Yasunari Kawabata *Snow Country and Thousand Cranes*. trans. by Edward G. Seidensticker. Harmondsworth: Penguin, 1-3

Ishiguro, K. (2010) 'Kazuo Ishiguro discusses his intention behind writing the novel, *Never Let Me Go*' [online] [interview by Film Independent] available from <https://youtu.be/_jCB59pPG7k > [24 August 2017]

Ishiguro, K. (2011) 'Kazuo Ishiguro interview' [online] [interview by AERA News Magazine] , available from<https://www.youtube.com/watch?v=6mftTIrsz1Y&t=17s&index=31&list=PLUne9pL9bzZWKYCZkYOxoYztaMzm5zsfT > [24 August 2017]

Ishiguro, K. (2015) 'On his new novel – *The Buried Giant*' [online] [interview by Knopf Double Day Publishing House] available from <https://www.youtube.com/watch?v=XOVKDlhP_v4> [21 December 2015]

Ishiguro, K. (2017) *Nobel Lecture* [online] Nobel Prize Laureate, 7 December 2017. Stockholm: The Swedish Academy available from https://www.nobelprize.org/prizes/literature/2017/ishiguro/lecture/ [14 July 2020]

James, D. (2009) 'Artifice and Absorption: The Modesty of Kazuo Ishiguro's *The Remains of the Day'*. in *Kazuo Ishiguro. Contemporary Critical Perspectives.* ed. by Mathews, S., Groes, S., London, New York: Continuum International Publishing Group, 54-66

Kakutani, M. (2015) **'**Review: In '*The Buried Giant*,' Ishiguro Revisits Memory and Denial'. *The New York Times* [online] 23February. available from <https://www.nytimes.com/2015/02/24/books/review-in-the-buried-giant-ishiguro-revisits-memory-and-denial.html> [13 January 2018]

Leerssen, J. (2007) 'Imagology: History and Method'. in *Imagology: The Cultural Construction and Literary Representation of National Characters. A Critical Survey*. ed. by Beller, M., Leerssen J., Amsterdam, New York: Rodopi, 17-32

Leerssen, J. (2007) 'Image'. in *Imagology: The Cultural Construction and Literary Representation of National Characters. A Critical Survey*. ed. by Beller, M., Leerssen J., Amsterdam, New York: Rodopi, 342-344

Leerssen, J. (2000) 'The Rhetoric of National Character: A Programmatic Survey'. in *Poetics Today.* vol 21 no 2. Durham: Duke University Press, 267-292

Leerssen, J. (1991) 'Echoes and Images: Reflections upon Foreign Space'. in *Alterity, Identity, Image*

– *Selves and Others in Society and Scholarship.* ed. by Corbey, R., Leerssen, J., Mitzman, A., Amsterdam, Atlanta. Rodopi

Ma, S.M. (1999) *Kazuo Ishiguro's Persistent Dream for Postethnicity: Performance in Whiteface* [online]. available from < https://quod.lib.umich.edu/p/postid/pid9999.0002.103/--kazuo-ishiguros-persistent-dream-for-postethnicity?rgn=main;view=fulltext > [21 June 2020]

Machinal, H. (2009) Kazuo Ishiguro's *When We Were Orphans:* Narration and *Go.* in *Kazuo Ishiguro. Contemporary Critical Perspectives.* ed. by Mathews, S., Groes, S., London, New York: Continuum International Publishing Group, 79-90

Mackie, M. D., Hamilton, L. D., Susskind, J. and Rosselli, F. (1996) Social Psychological Foundations of Stereotype Formation. in *Stereotypes and Stereotyping,* New York: Guilford Publications

Mathews, S. (2009) 'I'm Sorry I Can't Say More': An Interview with Kazuo Ishiguro. in *Kazuo Ishiguro. Contemporary Critical Perspectives.* ed. by Mathews, S., Groes, S., London, New York: Continuum International Publishing Group,114-125

Mason, R. H. P., Caiger, J. G. (1997) *A History of Japan*, Melbourne: Tuttle Publishing.

Menand, L. (2005) 'Something about Kathy'. *The New Yorker*. [online] available from <http://www.newyorker.com/magazine/2005/03/28/something-about-kathy > [29 December 2015]

Miyoshi, M. (1974) *Accomplices of Silence – The Modern Japanese Novel*. Los Angeles: University of California Press

Mohor-Ivan, I., Praisler, M. (2007) 'Some Theoretical Considerations on Imagology'. in Annals of "Dunărea de Jos" University of Galaţi, Romania, Fascicle XIII, Year 19, Issue 18. Galati: Galati University Press. 47-52

Murakami, H. (2009) On Having a Contemporary Like Kazuo Ishiguro. in *Kazuo Ishiguro. Contemporary Critical Perspectives.* ed. by Mathews, S., Groes, S., London, New York: Continuum International Publishing Group,vii, viii

Nakane, C. (1973) *Japanese Society.* Harmondsworth, New York: Penguin Books

Nathan, J. (2004) *Japan Unbound, A Volatile's Nation Quest for Pride and Purpose*, New York: Houghton Mifflin Harcourt Trade & Reference Publishers

Pageaux, D. H. (2000) *Literatură generală şi comparată*. trans by Bodea, L. Iaşi: Polirom

Pollack, D. (1992) *Reading against Culture – Ideology and Narrative on the Japanese Novel*, New York: Cornell University Press

Praisler, M. (2005) *On Modernism, Postmodernism and the Novel*. Bucureşti: Editura Didactică şi Pedagogică

Roberts, K. G. (2007) *Alterity and Narrative. Stories and the Negotiation of Western Identities.* Albany: State University of New York

Robinson, R. (2009) 'To Give a Name, Is That Still to Give?': Footballers and Film. in *Kazuo Ishiguro. Contemporary Critical Perspectives.* ed. by Mathews, S., Groes, S., London, New York: Continuum International Publishing Group, 67-78

Rukeyser, R. (2015) Kazuo Ishiguro: Mythic Retreat. *Guernica* [online] 1 May. available from <https://www.guernicamag.com/interviews/mythic-retreat/> [2 February 2016]

Scott-Douglas, A. (2003) 'Dogme Shakespeare 95, European Cinema, anti-Hollywood sentiment, and the Bard'. in *Shakespeare, The Movie 2 Popularizing the plays on film, TV, video, and DVD*. ed. by Burt, R., Boose, L. E., London: Routledge

Shaffer, B. W. (1998) *Understanding Kazuo Ishiguro - Understanding Contemporary British Literature*. Columbia: University of South Carolina Press

Shibata, Motoyuki; Sugano, Motoko (2009) Strange Reads: Kazuo Ishiguro's *A Pale View of Hills* and *An Artist of the Floating World.* in *Kazuo Ishiguro. Contemporary Critical Perspectives.* ed. by Mathews, S., Groes, S., London, New York: Continuum International Publishing Group,20-31

Sim, W.C. (2010) *Kazuo Ishiguro*, New York: Routledge

Sugimoto, Y. (2010) *An Introduction to Japanese Society*. New York: Cambridge University Press

Williams, P. – "China Doll, Geisha Girl, and the Asian American Woman" in *Hardboiled*, the asian pacific american issues newsmagazine at uc Berkeley, issue 17.1, archived article 2013-2014 [online] available from <http://hardboiled.berkeley.edu/archived-issues/2013-2014/issue-17-1/china-doll-geisha-girl-and-the-asian-american-woman> [23 March 2014]

Whiting, K. (2015) 'People say it's like Game of Thrones, but it's not that kind of story', Interview with Kazuo Ishiguro. in *The Belfast Telegraph*. [online] 15 March. available from <http://www.belfasttelegraph.co.uk/life/people-say-its-like-game-of-thrones-but-its-not-that-kind-of-story-31047384.html [24 August 2017]

Wong, C.F. (2005) *Kazuo Ishiguro*. 2nd edn. Devon: Northcote House Publishers Ltd.
Wong, C.F., Yildiz, H. (2015) 'Introduction: Ishiguro and his Worlds in Literature'. in *Kazuo Ishiguro in a Global Context*. ed. by Wong, C.F. and Yildiz, H. Surrey/ Burlington: Ashgate, 1-10

4. Bibliography

Abrams, M.H. (1999) *A Glossary of Literary Terms* (7th edition). Boston, MA: Heinle & Heinle
Ashcroft, B., G. Griffiths, H. Tiffin (1998) Key Concepts in Post-Colonial Studies. London: Routledge
Bal, M. (2009) *Narratology: Introduction to the Theory of Narrative*. Toronto: University of Toronto Press
Bakhtin, M. M. (1981) *The Dialogic Imagination: Four Essays*, trans. Caryl Emerson and Michael Holquist. Austin: University of Texas Press
Barry, P. (2002) *Beginning Theory – An Introduction to Literary and Cultural Theory.* 2nd edn Manchester, New York: Manchester University Press
Barthes, R. (1975) 'An Introduction to the Structural Analysis of Narrative'. Trans. by L. Duisit. *New Literary History*. Vol. 6.2. On Narrative and Narratives. Winter 1975. 237-272.

Barthes, R. (1977) 'The Death of the Author'. In *Image, Music, Text.* Trans. and edited by S. Heath. London: Harper Collins. 143-149

Baudrillard, J. (1994) *Simulacra and Simulation*. Translated by S.F. Glaser. Ann Arbor: University of Michigan Press

Bentley, N. (2008) *Contemporary British Fiction.* Edinburgh: Edinburgh University Press

Bhabha, H. (1987) *Interrogating Identity.* Cambridge: MIT Press

Bhabha, H. (2005) *The Location of Culture.* New York: Routledge.

Bhabha, H. (1990) 'The Third Space: Interview with Homi K. Bhabha'. In Jonathan Rutherford, ed., *Identity: Community, Culture, Difference*. London, Lawrence & Wishart, 207-221.

Bloom, H. (1994) *The Western Canon. The books and school of the ages.* New York, San Diego, London: Harcourt Brace & Company.

Cahoone, L. E. (1996) *From Modernism to Postmodernism: An Anthology* Oxford: Blackwell Publishers.

Connor, S. (2004) *The Cambridge Companion to Postmodernism*. U.K.: Cambridge University Press

Culler, J. (1997) *The Literary in Theory*. Stanford: Stanford University Press

Currie, M. (1998) *Postmodern Narrative Theory*. London: Macmillan

Derrida, J. (1978/2005) *Writing and Difference*. London: Routledge

Dickens, C. (1860) *Great Expectations.* Reprint. London: Penguin Books (2002)

Eco, U. (1988) *Foucault's Pendulum.* [Kindle edition]. Houghton Mifflin Harcourt Publishing Company

Eliot, G. (1871) *Middlemarch.* [Kindle edition]. CDED

Genette, G. (1982) *Palimpsestes. La littérature au second degré*. Paris: Éditions du Seuil

Genette, G. (1993) *Fiction and Diction*. Trans. by C. Porter. Ithaca and London: Cornell University Press

Habib, M.A.R. (2005) *Modern Literary Criticism and Theory.* London: Blackwell

Heritage Council of Western Australia (2012) *Western Australia Places Database* [online] available from <https://web.archive.org/web/20120603222629/http://register.heritage.wa.gov.au/viewplace.html?place_seq=29767&offset=23&view=description> [25 July 2018]

Historic England (2020) *Historic England List Entry* [online] available from <https://historicengland.org.uk/listing/the-list/list-entry/1000453> [27 July 2018]

Hofstede Insights (2020) *Hofstede Insights.* [online] available from < https://www.hofstede-insights.com/> [4 July 2020]

Hofstede, G., Hofstede, G.J. (n.d.) *Geert Hofstede.* [online] available from < https://geerthofstede.com/> [4 July 2020]

Hofstede, G. (2014) 10 minutes with Geert Hofstede… on Power Distance [online lecture] available from 18 November 2014< https://youtu.be/DqAJclwfyCw> [17 December 2016]

Hofstede, G. (2014) 10 minutes with Geert Hofstede on Uncertainty Avoidance [online lecture] 7 March 2015 available from < https://youtu.be/fZF6LyGne7Q> [17 December 2016]

Hofstede, G. (2014) 10 minutes with Geert Hofstede on Indulgence versus Restraint [online lecture] 7 March 2015 available from < https://youtu.be/V0YgGdzmFtA >[24 July 2015]

Hofstede, G. (2014) 10 minutes with Geert Hofstede on Individualisme versus Collectivisme [online lecture] 18 November 2014 available from < https://youtu.be/zQj1VPNPHlI> [23 January 2015]

Hofstede, G. (2014) 10 minutes with Geert Hofstede on Masculinity versus Femininity [online lecture] 18 November 2014 available from <

https://youtu.be/Pyr-XKQG2CM> [23 January 2015]
Hofstede, G. (2014) 10 minutes with Geert Hofstede on Long versus Short Term Orientation [online lecture] 7 March 2015 available from < https://youtu.be/H8ygYIGsIQ4> [24 July 2015]
Hutcheon, L. (1988/ 2004) *A Poetics of Postmodernism*. London and New York: Routledge
Hutcheon, L. (2002) *The Politics of Postmodernism*. London: Routledge
Ishiguro, K. (2015) "On Writing and Literature". [Interview with Piya Chattopadhyay]. July 2015 available from < https://youtu.be/DoGtQPks3qs> [October 2016]
Ishiguro, K. (2014) Writing about Cultural Change [interview with Marcia Alvar]. April 2014 available from https://youtu.be/Uz9IHVDrIDc [May 2016]
Ishiguro, K. (1995) "Presentation of his new novel *The Unconsoled*" [interview with Charlie Rose]. August 2016. available from < https://youtu.be/Tx6An0vHJ6E > [April 2017]
Ishiguro, K. (2000) "Presentation of his new novel *When we were orphans*" [interview with Charlie Rose]. September 2016. available from < https://youtu.be/M1YSA-_7TOk >[June 2017]

Ishiguro, K. (2015) "*The Buried Giant*". [Interview with Piya Chattopadhyay]. July 2015. available from < https://youtu.be/QizILvkdgnk > [October 2017]

Ishiguro, K. (2015) "On his storytelling influences". [Interview by Wall Street Journal]. March 2015. available from < https://youtu.be/OB1nQ9C3q5I > [January 2018]

Keene, D. (1999) *Seeds in the Heart: A History of Japanese Literature*. Volume 1. New York: Columbia University Press

Lechte, J. (2008) *Fifty Key Contemporary Thinkers. From Structuralism to Post-Humanism.* Second Edition. London and New York: Routledge

Leerssen, J. (2013) NUI Galway Coimbra Conference [online lecture] 31 May 2013 available from < https://youtu.be/3XyHOOL75AU > [16 July 2015]

Leerssen, J. (2014) Nationalism and the city [online lecture] 11 April 2014 available from <https://youtu.be/25Aea-Q7Ido > [19 June 2015]

Lodge, D. (1996) *The Practice of Writing*. London: Penguin Books

Lodge, D., Wood, N. (2000) *Modern Criticism and Theory – A Reader.* 2nd edn Harlow: Pearson Education

Loomba, A. (2005) *Colonialism / Postcolonialism.* Second edition. London and New York: Routledge

Lyotard, J. F. (1984) *The Postmodern Condition: A Report on Knowledge*. U.S.A: University of Minnesota

Macfie, A. L. (2001) *Orientalism: A Reader.* New York: New York University Press

McLeod, J. (ed.) (2007) *The Routledge Companion to Postcolonial Studies.* New York: Routledge

McRobbie, A. (1994) *Postmodernism and Popular Culture*. London: Routledge

Newman, M. (2008) 'Research into Islamic terrorism led to police response'. *Times Higher Education* [online] 22 May. available from <http://www.timeshighereducation.co.uk/402125.article > [20 October 2014]

Nozaki, Y. (2008) *War Memory, Nationalism, and Education in Postwar Japan, 1945–2007.* New York: Routledge

Patai, D., Corral, W. H. (2005) *Theory's Empire – An Anthology of Dissent.* New York: Columbia University Press

Praisler, M. (2000) *For a Psychoanalytical Approach to Literature*, Galati: Porto-Franco

Praisler, M. (2007) 'Media(ted) Discourse. Literary Representations'. *Communication and Argumentation in the Public Sphere*. 3/ 2007. Galaţi: Galaţi University Press. 457-464

Rivkin, J. and M. Ryan (2004) *Literary Theory: An Anthology* (second edition). London: Blackwell

Rosenblatt, L. (1978) *The Poem as Event. The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*. Carbondale: Southern Illinois University Press

Rushdie, S. (1991) *Imaginary Homelands. Essays and Criticism 1981-1991*. London: Granta Books/ Penguin Books

Said, E. (1994) *Culture and imperialism*. New York: Vintage Books

Said, E. (2003) *Orientalism.* (3rd edition) London: Penguin.

Sarup, M. (1993) *An Introductory Guide to Post-Structuralism and Postmodernism,* Harlow: Longman

Shakespeare, W. (1623) Macbeth. in *The Complete Works of William Shakespeare,* Reprint. Chatham – Kent: Wordsworth Editions Ltd. (2006)

Sim. S. (ed.). (2001) *The Routledge Companion to Postmodernism.* London and New York: Routledge

Travers, P. L. (1943) *Mary Poppins – The Complete Collection.* Reprint. [Ebook edition]. HarperCollins

Tyson, L. (2006) *Critical Theory Today. A User-Friendly Guide.* London, New York: Routledge

Westphal, B. (2007) *Geocriticism – Real and Fictional Spaces.* trans by Tally, R. T. Jr. New York: Palgrave Macmillan

Wolfreys, J., Robbins, R. and Womack, K. (2002) *Key Concepts in Literary Theory*. Edinburgh: Edinburgh University Press