

**UNIVERSITATEA DE MEDICINĂ, FARMACIE, ȘTIINȚE ȘI  
TEHNOLOGIE „GEORGE EMIL PALADE” DIN TÂRGU MUREȘ**

**ȘCOALA DOCTORALĂ DE LITERE, ȘTIINȚE UMANISTE ȘI APLICATE  
DOMENIUL : FILOLOGIE**

**TEZĂ DE DOCTORAT**

**Doctorand:**

**Adina-Carmen FRICIU**

**Conducător științific:**

**Conf. univ. dr. habil. Smaranda ȘTEFANOVICI**

**TÂRGU MUREȘ**

**2024**

**UNIVERSITATEA DE MEDICINĂ, FARMACIE, ȘTIINȚE ȘI  
TEHNOLOGIE « GEORGE EMIL PALADE » DIN TÂRGU MUREȘ**

**ȘCOALA DOCTORALĂ DE LITERE, ȘTIINȚE UMANISTE ȘI APLICATE  
DOMENIUL : FILOLOGIE**

**MANIFESTATIONS OF THE SELF IN KAZUO  
ISHIGURO'S NOVELS AND COLLECTION OF SHORT  
STORIES**

**Doctorand:**

**Adina-Carmen FRICIU**

**Conducător științific:**

**Conf. univ. dr. habil. Smaranda ȘTEFANOVICI**



**TÂRGU MUREȘ**

**2024**

## Contents

1. INTRODUCTION .....	4
1.1 BACKGROUND AND CONTEXT .....	6
1.2 RESEARCH OBJECTIVES .....	7
1.3 SCOPE AND LIMITATIONS.....	<b>Error! Bookmark not defined.</b>
1.3.1 SCOPE.....	<b>Error! Bookmark not defined.</b>
1.3.2 LIMITATIONS.....	<b>Error! Bookmark not defined.</b>
1.4 METHODOLOGY .....	9
1.5 ORIGINALITY.....	11
2. LITERATURE REVIEW .....	4
2.1 THE CONCEPT OF SELF IN LITERATURE AND PSYCHOANALYTIC LITERARY CRITICISM .....	<b>Error! Bookmark not defined.</b>
2.2 KAZUO ISHIGURO’S CONTRIBUTION TO THE LITERARY LANDSCAPE.....	<b>Error! Bookmark not defined.</b>
2.3 PREVIOUS STUDIES ON ISHIGURO’S WORKS AND THE NOTION OF SELF.....	<b>Error! Bookmark not defined.</b>
3. THE SELF IN ISHIGURO’S EARLY NOVELS.....	13
3.1 A PALE VIEW OF HILLS.....	13
3.2 AN ARTIST OF THE FLOATING WORLD .....	13
3.3 THE REMAINS OF THE DAY .....	13
4. THE FRAGMENTED SELF IN LATER NOVELS .....	14
4.1 THE UNCONSOLED.....	14
4.2 WHEN WE WERE ORPHANS .....	14
4.3 NEVER LET ME GO .....	14
4.4 THE BURIED GIANT .....	14
4.5 KLARA AND THE SUN .....	15
5. SELF-EXPLORATION THROUGH SHORT STORIES .....	<b>Error! Bookmark not defined.</b>
5.1 NOCTURNES: FIVE STORIES OF MUSIC AND NIGHTFALL.....	<b>Error! Bookmark not defined.</b>
5.2 “CROONER” .....	15
5.3 “COME RAIN OR COME SHINE”.....	16
5.4 “MALVERN HILLS” .....	16
5.5 “NOCTURNE” .....	17
5.6 “CELLISTS”.....	17
6. MEMORY AND IDENTITY IN ISHIGURO’S WORKS .....	18
6.1 MEMORY AND THE INDIVIDUATION PROCESS .....	<b>Error! Bookmark not defined.</b>

6.2 THE ROLE OF MEMORY IN SHAPING THE SELF.....	<b>Error! Bookmark not defined.</b>
6.3 THE QUEST FOR IDENTITY IN ISHIGURO’S CHARACTERS .....	<b>Error! Bookmark not defined.</b>
7. PSYCHOLOGICAL PERSPECTIVES ON THE SELF IN ISHIGURO’S FICTION.....	18
7.1 FREUDIAN CONCEPTS OF SELF AND CHARACTER ANALYSIS	<b>Error! Bookmark not defined.</b>
7.2 JUNGIAN ARCHETYPES AND THEIR MANIFESTATIONS IN ISHIGURO’S CHARACTERS	<b>Error! Bookmark not defined.</b>
7.3 EXISTENTIAL THEMES AND THE SEARCH FOR MEANING .....	<b>Error! Bookmark not defined.</b>
8. FINDINGS AND CONCLUSIONS .....	18
8.2 CONTRIBUTIONS TO EXISTING LITERATURE .....	<b>Error! Bookmark not defined.</b>
8.3 LIMITATIONS AND FUTURE RESEARCH.....	<b>Error! Bookmark not defined.</b>
8.4 CONCLUDING REMARKS.....	<b>Error! Bookmark not defined.</b>
APPENDIX 1.....	<b>Error! Bookmark not defined.</b>
WORKS CITED .....	23
INDEX.....	<b>Error! Bookmark not defined.</b>

# 1. INTRODUCTION

In the realm of literature, the notion of *Self* has long captivated the minds of scholars, authors, and readers alike. The intricacies of human identity, the formation of individuality, and the ways in which personal experiences shape the essence of one's being have been subjects of profound exploration and contemplation. Among the countless literary voices that have inquired these philosophical depths, Kazuo Ishiguro stands as a prominent figure, skillfully weaving tales that offer profound insights into the manifestations of the *Self*.

This research commences with an in-depth observation and analysis of the concept of *Self* as portrayed in the characters of Kazuo Ishiguro's novels and short stories. Present scholarly works (Shaffer 1998, Wong 2005, Matthews and Groes 2009, Teo 2014, Sloane 2021) have primarily focused on aspects of identity, narcissism, consciousness, and otherness in Ishiguro's literary opus. From these studies, this doctoral dissertation further develops the examination of the psychological dimensions that comprise the *Self*.

To achieve this objective, the study employs a combination of psychoanalytical literary criticism (Ellmann 1994, Wright 2003, Rowland 2019), reader-response paradigm (Suleiman and Crosman 1980, Tompkins 1980), and comparative analysis methodologies. The psychoanalytical approach proves particularly relevant, as it unveils the intricate manifestations of the *Self* in Ishiguro's expertly crafted characters, thereby enriching the scope of literary analysis.

The present doctoral dissertation undertakes a broad analysis of the structure and components of the *Self* in relation to Kazuo Ishiguro's extensive body of work, encompassing his novels and collection of short stories. Previous scholarly endeavors have explored the *selves* and *identities* of Ishiguro's characters, albeit with a concentrated focus on distinct aspects, including memory (Wong 2005, Teo 2014, Schaffer 1998, Sloane 2021), trauma (Eaglestone 2020, Mitrea 2018), and narcissistic elements (Webster Thomas 2012). These studies provide an opportunity to examine Ishiguro's works through a psychoanalytical lens, thereby enriching the corpus of literary criticism.

To address this gap, our study seeks to encompass Ishiguro's artistic creations, analyzing his characters as individual entities and the collective body of his literary works as a cohesive whole. By embracing this inclusive approach, I aspire to contribute to and enrich the current

landscape of critical literature on Ishiguro's writings, thereby advancing our understanding of the complexities of the *Self* as depicted in his profound narratives.

The doctoral dissertation is structured into eight distinct chapters, each serving a specific purpose in the analysis of Kazuo Ishiguro's novels and short stories. Chapter One comprises the Introduction, Background and Context, Research Objectives, Scope and Limitations, and the detailed Methodology used for the psychological and psychoanalytical examination of Ishiguro's characters.

Chapter Two explores the literary dimensions of the research, focusing on the portrayal of the Concept of the *Self* in Literature and Psychoanalytical Literary Criticism. It also examines Ishiguro's contributions to the literary landscape and reviews previous studies on the notion of the *Self*. This chapter establishes the foundational approach adopted in the dissertation.

In Chapter Three, a detailed analysis of Ishiguro's early novels is conducted, wherein the elements of the *Self* are analyzed. The novels are *A Pale View of Hills* (1982), *An Artist of the Floating World* (1986), and *The Remains of the Day* (1989).

Chapter Four examines the exploration of the fragmented *Self* in Ishiguro's later novels, including *The Unconsoled* (1995), *When We Were Orphans* (2000), *Never Let Me Go* (2005), *The Buried Giant* (2015), and *Klara and the Sun* (2021). These subchapters are divided to highlight essential aspects of the characters' selves, focusing on coping mechanisms, elements of the *Self*, and the individuation process.

Chapter Five explores the *Self* in Ishiguro's collection of short stories, *Nocturnes: Five Stories of Music and Nightfall* (2009), using analytical methods similar to the previous chapter. This section acknowledges the distinction between the characters in the novels and the short stories, where the latter's concision warrants close observation and analysis. Despite their concise nature, these short stories hold equal significance and value as their novel counterparts.

Chapter Six proceeds with the analysis of memory and identity's importance in Ishiguro's works, emphasizing their roles in shaping the *Self* and embarking on the quest for fulfilling the individuation process.

Chapter Seven draws upon the perspectives on the *Self* in Ishiguro's fiction, examining Freudian concepts of *Self*, Jungian archetypes, and existential themes surrounding the characters.

Chapter Eight, Findings and Conclusions, summarizes the findings, the contributions to Literary Studies, and the implications for future research.

Throughout the investigation, various facets of the *Self* are carefully categorized and examined, encompassing aspects of consciousness, unconsciousness, collective and personal unconscious, and other vital dimensions inherent in the chosen methodology. The research findings establish a significant connection with the research premise of highlighting the essential elements which comprise the *Self*, thereby contributing to the subject matter of literary criticism.

This doctoral dissertation, titled “Manifestations of the Self in Kazuo Ishiguro’s Novels and Collection of Short Stories,” endeavors to explore the multifaceted aspects of Selfhood in the works of this esteemed contemporary British author. Kazuo Ishiguro, a Nobel laureate and acclaimed novelist, is renowned for his exceptional ability to explore the complexities of human emotions and the profound impact of memory, identity, and societal influences on individual lives.

## **BACKGROUND AND CONTEXT**

The choice to focus on Kazuo Ishiguro’s works arises from the significance of his literary contributions in portraying human consciousness and introspection. His narrative expertise extends across a diverse range of genres, including novels and short stories, enabling a thorough examination of the ways the *Self* is depicted in his writings. Through his compelling characters and evocative storytelling, Ishiguro has gained recognition as a master of exploring the human condition and the quest for *Self*-discovery. The background and context of the dissertation “Manifestations of the *Self* in Kazuo Ishiguro’s Novels and Collection of Short Stories” provide essential contextual information to understand the significance and relevance of the research.

Kazuo Ishiguro, who was born in Japan and moved to England at the age of five, experienced a substantial change in his environment. Despite this transition, his parents ensured that his childhood remained enriched with Japanese culture. Ishiguro has openly acknowledged that his life perspective and writing style carry a distinctive Japanese essence, offering an original approach. Cynthia Wong argues that his *Japaneness* should not be taken to extremes and make his whole persona. (2005: 10) Additionally, Ishiguro relates ordinary events, as he has mentioned in many interviews, in which the characters are the most decisive. Consequently, his approach lays the way for our chosen methodology of interpretation, psychoanalytic literary criticism, because every character has a journey and a process to undergo.

Throughout the research, a thorough analysis of characters has been conducted, emphasizing their coping mechanisms and ability to evolve despite arduous situations. In Ishiguro's works, Etsuko employs mirroring (copying certain behaviors to fit in society) and transference (attributing specific aspects from years ago to other characters) as coping mechanisms to seek solace from her distressing past. Master Ono, on the other hand, attempts to repress memories that have become too painful to confront while upholding his dignity and integrity in life. Stevens centers his entire existence around his work, avoiding personal relationships and replacing them with professional achievements. Ryder finds himself trapped in an unending cycle of forgetting and denial, perpetually searching for fulfillment. Christopher Banks suppresses traumatic events by redirecting his conscious actions and pursuing fame as a detective instead of solving his parents' mystery. Kathy H. strives to assimilate into a society that never truly accepts her or her friends. Axl and Beatrice concurrently yearn for remembering while seeking comfort in forgetting. Klara embodies a perfect copy of herself in an innocent and fragmented manner. The characters in *Nocturnes* constantly struggle to prove themselves and fit into society. At the same time, their artistic selves crave freedom and autonomy.

By providing this background and context, the dissertation sets the stage for an in-depth exploration of the manifestations of the *Self* in Kazuo Ishiguro's novels and short stories, contributing to the understanding of his literary contributions and themes.

## **RESEARCH OBJECTIVES**

The research objectives in the dissertation "Manifestations of the Self in Kazuo Ishiguro's Novels and Collection of Short Stories" outline the goals of the study. As such, our study aims to achieve two primary goals. Firstly, a clear understanding of the concepts pertinent to the *Self* is sought, laying the groundwork for our ensuing analysis. Secondly, employing the psychoanalytic literary criticism approach, I will identify and analyze critical components shaping the individual selves of the characters. The hypothesis is how the nuanced exploration of *Self* and identity Kazuo Ishiguro's novels and short stories reflects a complex interplay of Freudian and Jungian elements, manifesting through the characters' interactions, internal conflicts, and narrative developments. Further detailed objectives are as follows:

- a) To analyze the portrayal of the *Self* in Ishiguro's early novels, such as *A Pale View of Hills*, *An Artist of the Floating World*, and *The Remains of the Day*, and explore how the protagonists' *Self*-concepts evolve throughout their respective journeys.
- b) To investigate the manifestation of the fragmented *Self* in Ishiguro's later novels, including *The Unconsoled*, *When We Were Orphans*, *Never Let Me Go*, *The Buried Giant*, and *Klara and the Sun*, and understand how characters cope with the complexities of their identities in a changing world.
- c) To examine Ishiguro's collection of short stories, *Nocturnes: Five Stories of Music and Nightfall*, in order to discern how shorter narratives convey diverse facets of the *Self* through various narrative techniques.
- d) To explore the interplay between memory and identity in Ishiguro's works and how these themes contribute to his characters' construction of the *Self*.
- e) To investigate the psychological perspectives employed in Ishiguro's fiction, such as Freudian concepts of *Self*, Jungian archetypes, and existential themes, and their relevance to understanding the *Self* in literature.
- f) To critically assess the use of unreliable narrators in Ishiguro's works and examine how this narrative technique contributes to the portrayal of the *Self* and the readers' perception of the characters.
- g) To identify common themes and motifs related to the *Self* in Ishiguro's work and draw connections between the novels and the short stories to discern recurring patterns.
- h) To provide a comprehensive and cohesive understanding of the manifestations of the *Self* in Kazuo Ishiguro's literary works, contributing to the existing body of knowledge in literary studies, psychology, and psychoanalysis.
- i) To provide an interpretation model based on existing theories and instruments of psychoanalytic literary criticism, particularly theories concerning the *Self*, as a theoretical framework for the interpretation and analysis of Ishiguro's literary works.

The existing studies have each contributed valuable insights into various facets of the characters' selves in Kazuo Ishiguro's works. However, an essential question remains: how do these selves manifest themselves within the narrative? How do they undergo development, concealment, or preservation of their essence? This research strives to investigate these intricate aspects, providing an extensive and detailed examination.

## METHODOLOGY

This study will employ a combination of literary analysis, close reading, and thematic examination of Ishiguro's texts to achieve the research objectives. The analysis will be enriched by drawing upon relevant literary theories, psychological perspectives, and psychoanalytic elements that inform the construction of *Self*-identity in his narratives. Additionally, this research will engage with existing scholarship on Kazuo Ishiguro's works and the concept of *Self* in literature to build upon and contribute to the existing body of knowledge.

The methodology section of the dissertation on "Manifestations of the Self in Kazuo Ishiguro's Novels and Collection of Short Stories" outlines the research approach, data collection methods, and analytical techniques employed to address the research objectives. The methodology is crucial in ensuring the validity and reliability of the study's findings. The methodology for this research is as follows:

1. **Research Design:** The study adopts a qualitative research design (Bell, Bryman, and Harley, 44: 2019) to explore the nuances and complexities of the manifestations of the *Self* in Ishiguro's works. Qualitative research allows for an in-depth analysis of the characters' *Self*-identities and the exploration of underlying themes and patterns.
2. **Data Collection:** The primary data sources for the research are Kazuo Ishiguro's novels and short stories. The selected works form the basis for analyzing how *Self*-identity is portrayed in his fictional narratives. The data includes textual excerpts, character descriptions, dialogues, and narrative elements relevant to the manifestation of the *Self*.
3. **Literature Review:** A comprehensive literature review is conducted to gather relevant scholarly articles, critical essays, and book chapters related to Kazuo Ishiguro's works and the theme of *Self*-identity in literature. The literature review provides the theoretical framework and contextual background for the analysis.
4. **Psychological Perspectives:** To explore the psychological aspects of *Self*-identity in Ishiguro's works, relevant psychological and psychoanalytical theories and perspectives, such as Freudian concepts of *Self*, Jungian archetypes, and existential themes, are applied. The analysis incorporates psychological theories (James 1983, Erikson 1968) to understand the characters' inner worlds and *Self*-reflection.
5. **Close Reading and Thematic Analysis:** The data analysis involves close reading of Ishiguro's texts to identify key passages, symbols, and themes related to *Self*-identity.

Thematic analysis is used to categorize and interpret the data to discern patterns and recurring motifs.

6. Case Studies: Selected characters and narratives from Ishiguro's works are examined as case studies to provide in-depth analyses of their *Self*-identities. These case studies offer nuanced insights into how individual characters navigate their inner worlds and the impact of external influences on their *Self*-concept.
7. Triangulation: Triangulation is employed to enhance the rigor of the research by cross-validating the findings. The analysis draws on multiple data sources, including literary texts, psychological perspectives, and psychoanalytical studies, to completely explore the *Self*-identity themes.
8. Ethical Considerations: Ethical considerations include proper citation and acknowledgement of sources and respecting intellectual property rights. The research also adheres to ethical guidelines for conducting qualitative research.

By adopting the psychoanalytic lens, I intend to shed light upon the psychological underpinnings that inform the construction, evolution, and portrayal of the characters' selves throughout the literary journey. This approach will deepen the comprehension of Ishiguro's intricate characterizations in his works.

The doctoral dissertation is based on observational techniques, wherein particular elements and quotations are chosen to be analyzed and integrated. Through these observational techniques, the study seeks to provide compelling evidence of the multi-dimensional aspects of the *Self* as portrayed in Ishiguro's narratives.

Additionally, by closely scrutinizing and interpreting the representations of *Self* in Ishiguro's literary works, this doctoral dissertation broadens the understanding of the human psyche and reinforces the importance of incorporating psychoanalytical perspectives in literary analyses. This contribution enhances the scholarly discourse and enriches the overall comprehension of Kazuo Ishiguro's profound literary creations in unraveling the intricacies and complexities of his sophisticated characters.

By employing a qualitative approach, integrating psychological and psychoanalytical perspectives, and conducting thorough data analysis, the methodology aims to provide a

thorough examination of the manifestations of the *Self* in Kazuo Ishiguro's literary works, contributing to the understanding of *Self*-identity in literature.

Considering all that has been said, this dissertation seeks to unravel the manifold manifestations of the *Self* as portrayed in Kazuo Ishiguro's novels and short stories. By examining the intricacies of his literary creations, I hope to gain a deeper understanding of the human psyche and the ways in which the *Self* is illuminated through art and storytelling. In exploring the rich mosaic of Selfhood in Ishiguro's works, I embark on a journey of introspection, where the boundaries of individuality blur, and the universal essence of being human emerges.

## ORIGINALITY

The approach taken in this dissertation, focusing on the manifestations of the *Self* in Kazuo Ishiguro's novels and short stories, exhibits several elements of originality:

1. **Interdisciplinary Exploration:** The research incorporates an interdisciplinary approach by combining literary analysis with psychological and psychoanalytical perspectives. By examining the works of Kazuo Ishiguro through the lens of Freudian and Jungian concepts of *Self*, as well as existential themes, the study provides a distinctive understanding of the characters' inner worlds and the intricacies of their *Self*-identities.
2. **Comparative Analysis:** The dissertation goes beyond merely analyzing Ishiguro's novels by exploring his short story collection. The study enriches the examination of Ishiguro's literary techniques and thematic representations by conducting a comparative analysis of how the *Self* is depicted in both long-form narratives and shorter fictional pieces.
3. **Inclusion of Unreliable Narrators:** The investigation of unreliable narrators in Ishiguro's works adds an original dimension to the research. By analyzing the impact of such narrators on the portrayal of the *Self*, the study investigates the complexities of perception, memory, and truth in fiction, contributing to the understanding of narrative strategies in character development.
4. **Contribution to Literary Studies:** While previous studies may have examined Ishiguro's themes and narratives, this dissertation aims to contribute to literary studies by offering an in-depth analysis of how the *Self* is represented in his works. The examination of

memory, identity, and psychological perspectives, coupled with the exploration of unreliable narration, adds an original dimension to the existing scholarship.

Through examining the *Self* in Ishiguro's characters in his novels and collection of short stories, this dissertation presents an exploration that sheds new light on the psychological and psychoanalytical significance of the *Self*. Overall, the interdisciplinary nature of this dissertation, combined with the comparative analysis of different narrative forms and the examination of unreliable narrators, collectively contribute to the originality and significance of the approach taken in understanding the manifestations of the *Self* in Kazuo Ishiguro's literary works. The following chapter will present, analyze, and argue Ishiguro's importance as a literary writer, as well as the necessity of studying the *Self* in literature.

## **2. LITERATURE REVIEW**

In this chapter, I explore the existing body of critical work surrounding the representations of the *Self* in literature, focusing on the works of Kazuo Ishiguro. The concept of the *Self*, an intricate and complex construct, has long been the subject of inquiry and fascination for scholars and writers alike. I aim to explore the diverse perspectives and methodologies employed to scrutinize the *Self* as portrayed in Ishiguro's novels and short stories.

Firstly, I will investigate the presence of the *Self* in literature, continuing with psychoanalytic literary criticism, drawing insights from the pioneering works of Sigmund Freud and Carl Jung and contemporary scholars who have enriched this discourse. Subsequently, I will argue Ishiguro's importance and long-term stance in the current Literary Landscape. Furthermore, I provide an overview of prior scholarly endeavors that have probed into the portrayal of the *Self* or its various facets in Ishiguro's works.

By synthesizing these multifaceted perspectives, this literature review aims to set the stage for a broad exploration of the manifestations of the *Self* in Ishiguro's novels and collection of short stories. Additionally, I will illuminate the complexities of human identity, the quest for selfhood and individuation, and the profound capacity of literature to unveil the intricacies of the human psyche.

### **3. THE SELF IN ISHIGURO'S EARLY NOVELS**

#### **3.1 A PALE VIEW OF HILLS**

*A Pale View of Hills* introduces us to Etsuko, a Japanese woman living in England, who reminisces about her past in post-World War II Nagasaki. This novel explores themes of memory, loss, and cultural dislocation. Etsuko's fragmented *Self* emerges through her reflections on her past and the tragic events of the war that continue to haunt her. Ishiguro skillfully blurs the lines between personal and collective memories, creating a narrative where reality and imagination coalesce. The guilt shapes Etsuko's *self*-identity, as she addresses remorse for her actions during the war, and seeks reconciliation with her present life in England.

The novel operates on two levels: the collective alignment of all characters, illustrating the universal struggles of overcoming trauma and sorrow, and the individual backgrounds and responses that linger in the reader's consciousness. This duality enriches our perspective on inner discord, coping mechanisms, and the ultimate triumph over unfortunate fates.

#### **3.2 AN ARTIST OF THE FLOATING WORLD**

*An Artist of the Floating World* follows Masuji Ono, an aging artist in post-war Japan, who reflects on his life and his role as a propagandist during the war. Ono's *self*-identity is deeply intertwined with his profession and the traditional cultural values he upholds. As he navigates the changes in post-war Japan, his *self*-concept is challenged by the shifting societal norms and the emergence of a new generation. The novel explores the complexities of guilt, responsibility, and the search for redemption as Ono copes with the consequences of his past actions and attempts to come to terms with his changing *Self*.

#### **3.3 THE REMAINS OF THE DAY**

*The Remains of the Day* features Stevens, an English butler serving at Darlington Hall in the 1950s. The novel inquires themes of loyalty, dignity, and emotional repression. Stevens' *self*-identity is defined by his unwavering devotion to duty and his suppression of personal desires and emotions. As he embarks on a journey to reunite with a former housekeeper, Miss Kenton, Stevens confronts his past choices and their impact on his emotional fulfillment. Ishiguro

masterfully portrays the complexity of Stevens' *self*-perception and the subtle shifts in his understanding of himself as he contends with regret and unfulfilled aspirations.

## **4. THE FRAGMENTED SELF IN LATER NOVELS**

### **4.1 THE UNCONSOLED**

*The Unconsoled* introduces us to Ryder, a renowned pianist who arrives in an unnamed European city for a concert. Throughout the novel, Ryder's sense of *Self* undergoes profound fragmentation as he navigates a surreal and ever-shifting environment. Ishiguro employs a dream-like narrative that blurs the boundaries between past and present, fantasy and reality. As Ryder moves through the city, encountering people from his past, he manages conflicting memories and unresolved emotions. The fragmented nature of the *Self* is poignantly illustrated through Ryder's struggle to comprehend his relationships with others and the blurred boundaries between his public persona and his private *Self*.

### **4.2 WHEN WE WERE ORPHANS**

*When We Were Orphans* follows the story of Christopher Banks, a renowned detective in 1930s London, who returns to Shanghai to solve the mystery of his parents' disappearance. As Banks revisits his childhood home, memories from his past resurface, leading to a fragmented sense of *self*. The novel explores the impact of memory on *self*-identity and how one's perception of reality can be influenced by imagination and nostalgia. Banks' journey to uncover the truth exposes the complexities of memory and the unreliability of one's own recollections, resulting in a profound transformation of his *self*-understanding.

### **4.3 NEVER LET ME GO**

*Never Let Me Go* unfolds in an alternative dystopian England, a world where clones are cultivated solely for organ donations. Within this chilling backdrop, the narrative intimately trails the lives of Kathy, Ruth, and Tommy, three friends entwined in a destiny scripted from birth. In their poignant journey, they wrestle with the haunting realities of their preordained existence while searching for meaning in a society that mercilessly controls their fate. Ishiguro artfully

navigates the theme of existential *self*-discovery as these characters confront the harsh inevitabilities of their lives, leading to a profound exploration of the fragmented *Self* and the relentless quest for purpose.

#### **4.4 THE BURIED GIANT**

*The Buried Giant* is an original novel that skillfully weaves together elements of fantasy and historical fiction. Set in post-Arthurian Britain, the narrative centers around an elderly couple, Axl and Beatrice. Their journey commences as they embark on a quest to find their missing son, a journey that takes them through a mystical land shrouded in mist and forgetfulness. Along the way, they encounter an array of intriguing characters and confront various challenges that compel them to examine their memories, reflect on past actions, and reevaluate the nature of their relationship. At its core, the story explores profound themes such as memory, love, and the intricacies of the fragmented *Self*, all set against the backdrop of a world where the past is obscured by a pervasive amnesia.

#### **4.5 KLARA AND THE SUN**

Ishiguro's latest novel, *Klara and The Sun*, presents an original and thought-provoking narrative. The story is narrated by Klara, an Artificial Friend (AF), designed to assist and support children on their journey to maturity. Klara is not your typical robot; she possesses artificial intelligence that allows her to adapt and code herself, all for the betterment of human interaction. What distinguishes Klara from other AFs is her exceptionally high level of perception. She can make accurate assumptions and deductions, and she has the capacity to generate theories and hypotheses based on the information and data she collects. This remarkable level of perspicacity and cognition sets her apart from conventionally programmed robots.

### **5. SELF-EXPLORATION THROUGH SHORT STORIES**

In *Nocturnes*, Ishiguro presents a collection of five interconnected short stories exploring themes of music, relationships, and *self*-discovery. Each story revolves around characters who are musicians or have a connection to music. The characters' interactions and reflections on their

lives lead to moments of *self*-reckoning. Whether it is a struggling musician confronting the reality of his career or a woman reflecting on her past choices, the stories analyze the complexities of *self*-identity and the search for authenticity.

The stories within this collection are titled “Crooner,” “Come Rain or Come Shine,” “Malvern Hills,” “Nocturne,” and “Cellists.” These narratives are regarded as an interconnected unit, with Ishiguro adeptly offering in-depth character analyses, even within the constraints of brevity. This meticulous examination significantly contributes to our broader dissertation, which centers on the exploration of the manifestations of the *Self*.

In relation to the exploration of the *Self*, these stories hold significant relevance to the foundational premises of the dissertation. They offer readers a specific window into the lives and internal struggles or contemplations of the artists portrayed within. On one hand, as these narratives unfold, the narrators frequently explore the *pre-conscious* realm of the psyche, underscoring the profound role that memory plays in these stories, akin to Ishiguro’s novels. Furthermore, the reactions of other characters are masterfully depicted, presenting ample material for analysis in the context of the characters’ psyches.

## **5.2 “CROONER”**

The inaugural short story, “Crooner,” unfolds around the character of Tony Gardner, a Jazz singer whose prime has faded, rendering him unrecognizable and underappreciated compared to his former glory. Set in a Venetian piazza, the narrative introduces Jan, a young Jazz guitarist, who astutely recognizes Tony Gardner, initiating a conversation between the two musicians. Through their exchange of past and present experiences, as well as their respective life trajectories, Jan and Tony forge a special relationship characterized by trust and a refreshing honesty that transcends the superficialities of fame and fortune.

## **5.3 “COME RAIN OR COME SHINE”**

In the second short story, “Come Rain or Come Shine,” the narrative revolves around a trio of friends who initially met at university: Ray, Emily, and Charlie. Subsequently, Emily and Charlie entered into matrimony, while Ray opted for a single life filled with exploration and

adventure. Ray's return to visit his married friends unravels uncomfortable truths concerning marriage, the pursuit of stability, and the act of neglecting one's own *Self*.

#### **5.4 "MALVERN HILLS"**

In the short story "Malvern Hills," the narrator remains nameless, and the narrative is presented from a subjective perspective. The first-person narration accentuates subjectivity and the immersion into inner characteristics and traits. This narrative style reinforces the notion that events are perpetually influenced by both the environment and the characters within it. Much like in real life, one event invariably leads to another, and each event brings with it its own set of triumphs and setbacks.

#### **5.5 "NOCTURNE"**

The fourth short story centers on an up-and-coming jazz singer who faces adversity due to his less appealing appearance despite his remarkable talent. This narrative highlights the music industry's emphasis on looks over talent, drawing parallels with the preceding story and underscoring the theme that originality and hard work alone may not be enough for success.

#### **5.6 "CELLISTS"**

The fifth and final short story in the collection unfolds the narrative of Tibor and Eloise. Tibor, a cellist who often performs in a piazza, has dedicated his life to music and strives for excellence. In contrast, Eloise presents herself as a cello enthusiast, gradually exerting influence over the young artist. The story is narrated in the first person; however, the narrator's role shifts from being a colleague to becoming an omniscient narrator, even exploring Tibor and Eloise's private sessions, thereby revealing their innermost thoughts and emotions. This transition highlights the intricacy of the plot, the narrative technique employed, and Ishiguro's literary craftsmanship.

## 6. MEMORY AND IDENTITY IN ISHIGURO'S WORKS

Memory is an essential component of the human experience, anchored in our past and significantly influencing our future actions. It provides individuals with a sense of continuity, shapes their identity, and fosters connections within society. Exploring memory's functions and susceptibility to modification offers valuable insights into the complexities of human psychology and behavior. Being dynamic and malleable, it is subject to distortion and forgetting.

It is not a static repository of past events; rather, it is dynamic and subject to constant modification. Our recollections can be influenced by numerous factors, including time, emotions, and external stimuli. This susceptibility to change and distortion raises intriguing questions about the reliability of our memories. How accurately do our memories reflect the past, and to what extent are they shaped by our present emotions and perspectives? Exploring these questions sheds light on the intricate workings of human psychology.

## 7. PSYCHOLOGICAL PERSPECTIVES ON THE SELF IN ISHIGURO'S FICTION

By analyzing Ishiguro's characters through the lens of psychological theories, a deeper insights into the nuances of their personalities and motivations is gained. Freudian concepts such as the id, ego, and superego illuminate the inner conflicts and desires driving the actions of characters like Stevens in *The Remains of the Day* or Kathy H. in *Never Let Me Go*. Similarly, Jungian archetypes provide a framework for understanding the symbolic dimensions of characters like Beatrice and Axl in *The Buried Giant*, whose journey echoes the hero's quest for *self*-discovery and enlightenment. Furthermore, Adlerian psychology sheds light on the striving for superiority and significance evident in characters such as Ryder in *The Unconsoled*, as he addresses his sense of identity and purpose amidst the chaos of his surroundings. Through this interdisciplinary approach, the intricate interplay between individual psychology and narrative construction in Ishiguro's fiction is uncovered; therefore enriching our understanding of *the Self* and its manifestations in literary works.

## 8. FINDINGS AND CONCLUSIONS

The current dissertation embarked on a journey to elucidate, examine, and substantiate various facets of the *Self*, employing both reader-response methodologies and psychoanalytical literary criticism (Ellmann 1994, Wright 2003, Rowland 2019). By selecting and analyzing vital elements within each literary piece, this research not only validates its uniqueness but also significantly contributes to contemporary progress in literary analysis. Furthermore, dissertation offers a complete understanding of the multifaceted nature of *self*-identity in Ishiguro's literary works.

The utilization of psychoanalytical criticism in this study has not only affirmed but also enhanced the hypothesis that the characters' articulations of their selves are necessary to the progression and resolution of the narratives. This approach has played a crucial role in dissecting and categorizing significant and relevant aspects of the characters' psychological facets. It has facilitated a deep comprehension of how their actions and internal struggles, influenced by external pressures and internal stimuli, contribute to the overarching themes and directions of the stories.

Following the methodology, the research proceeds to provide theoretical descriptions and classifications of certain elements and concepts utilized in the analysis of each novel and short story. The approach adopted ensured that there were no exaggerations or excessively analyzed characters, as only those aspects relevant to the dissertation's purpose and ideals were considered. Furthermore, the theme of exile was selected for exploration in terms of character development and background. Characters often experience *self*-imposed exile or are subjected to societal exile, significantly influencing their development and integration into society, as well as their individuation process. Ultimately, the *Self* depicted in the narratives is the composite of all the aspects and characteristics each character possesses, reflecting their particular journeys and experiences.

In the realm of Kazuo Ishiguro's narratives, the concept of individuation, regarded as the zenith of *self*-development, is vividly portrayed through the intricate montage of his characters' lives, thoughts, and emotions. These characters, each in their distinct way, exhibit nuanced

development and adaptation to the complexities of their environments, personal histories, and future prospects. Through Ishiguro's masterful storytelling, readers are invited to witness the journey of individuation undertaken by his characters, as they navigate the challenges of *self*-discovery and integration into society.

Etsuko, in *A Pale View of Hills*, confronts her past, allowing her to reconcile her present and future, particularly in her relationship with her surviving daughter. Master Ono, in recognizing and accepting his past missteps in *An Artist of the Floating World*, demonstrates a commitment to a more enlightened future. Mr. Stevens, despite the pain of unfulfilled relationships and missed opportunities in *The Remains of the Day*, continues steadfast in his dedication to his profession. Ryder, traversing through a labyrinth of dreams and reality in *The Unconsoled*, experiences incremental growth, gaining new insights into his existence with each unfolding dream. Christopher, in coming to grips with the stark realities of his life in *When We Were Orphans*, releases the burdens of his past to focus on a future with his adopted daughter, ensuring she is not left alone in the world. These characters' journeys exemplify the resilience of the human spirit and the transformative power of confronting one's past to shape a more hopeful future.

Kathy H., in *Never Let Me Go*, confronts the inevitability of her designed purpose with a profound understanding, grappling with the possibility of a deeper existence beyond her preordained role. Axl and Beatrice, in *The Buried Giant*, gracefully accept the twilight of their lives, rediscovering the essence of their shared past. Klara, an artificial being in *Klara and the Sun*, completes her mission with a sense of accomplishment, showcasing the complexity and evolution of her programmed *Self*. These characters' experiences underscore the theme of *self*-discovery and acceptance, demonstrating the diverse pathways individuals traverse in their quest for meaning and fulfillment.

In the vignettes of *Nocturnes*, Ishiguro introduces us to characters of remarkable depth and complexity. Despite the brevity of our encounters with them, they reveal profound layers of the *Self*, navigating their paths towards individuation. These characters embody the process of *self*-acceptance and the journey towards *self*-awareness. Ishiguro's storytelling masterfully illustrates the myriad ways in which individuals evolve, confront their realities, and inch closer to understanding and embracing their true selves. Through these diverse narratives, Ishiguro not only crafts compelling stories but also offers insightful reflections on the human condition and

the ongoing quest for personal identity and fulfillment. This thematic richness underscores the enduring relevance of Ishiguro's work and its ability to resonate with readers on a profound level, inviting introspection and contemplation of our own journeys towards *self*-discovery and *self*-realization.

In this analysis, I found that memory plays a crucial role in shaping the characters' *self*-perceptions, with past experiences and cultural contexts influencing their understanding of themselves. Freudian concepts of *Self* shed light on the characters' inner conflicts, while Jungian archetypes offer insights into the universal patterns that shape their personalities. Additionally, existential themes drive the characters' quests for meaning and authenticity. This intricate interplay between memory, psychological frameworks, and existential concerns enriches our understanding of the characters' development and the complexities of their *self*-identity journeys.

In Ishiguro's works, memories serve as a key narrative device, allowing characters to access the pre-conscious and uncover deeper layers of their selves. Conscious actions often stem from a desire to reconcile past experiences or achieve a better life, highlighting the ongoing struggle for *self*-understanding and fulfillment. The unconscious, whether personal or collective, manifests through slips, words, and actions that bear significance to the characters' stories and sometimes foreshadow future events. Throughout Ishiguro's narratives, the ego, id, and super-ego vie for acknowledgment and recognition, while Jungian archetypes such as the shadow, anima, animus, and persona manifest through various characters, adding complexity and depth to their personalities. As a result, Ishiguro's characters exhibit undeniable roundness, each undergoing a process of individuation that propels them toward greater *self*-awareness and integration of their unconscious elements.

The use of first-person narration in Ishiguro's works serves as a powerful tool in providing readers with intimate access to the inner workings of the characters' minds, offering nuanced insights and authentic details from their specific perspectives. This narrative technique fosters a deep connection with the characters, allowing readers to directly experience their thoughts, emotions, and experiences. However, the first-person perspective also introduces an element of subjectivity and potential unreliability, as the narrators have the autonomy to choose what they reveal or conceal. Their actions and inadvertent slips often reveal deeper truths about their characters, contributing to a more complex and multifaceted understanding of their selves.

The portrayal of the *Self* in Ishiguro's narratives underscores its dynamic and ever-evolving nature. Each reading and re-reading of his works can unveil new facets and dimensions of the characters, reflecting the fluidity and multiplicity of the *Self*. This richness of characterization ensures that Ishiguro's novels and short stories remain fertile ground for future analyses and interpretations. The intricate exploration of the *Self* within these narratives suggests a vast potential for diverse perspectives and readings, making Ishiguro's body of work a continuous source of scholarly interest and inquiry.

In the context of *The Buried Giant*, this study posits that the novel aligns well with the concept of narrated monologue. The omniscient narrator, revealed to be the boatman in a compelling narrative twist, consistently and effectively conveys the characters' inner thoughts, desires, and motivations. The narrative occasionally shifts to allow characters like Sir Gawain to directly articulate their thoughts, further enhancing the depth and complexity of the storytelling.

This narrative strategy exemplifies Cohn's assertion that psycho-narration possesses "almost unlimited temporal flexibility." It adeptly summarizes inner developments over extended periods, captures the flow of successive thoughts and feelings, and can expand upon a single mental instant (Dorrit, 1978: 34). In *The Buried Giant*, this narrative flexibility allows for a rich exploration of the characters' psyches, situating the novel within the broader theoretical framework of psycho-narration and its impact on understanding character consciousness in literature. The novel's narrative structure and technique thus become a powerful tool in exploring the psychological dimensions of its characters, aligning seamlessly with Cohn's insightful theoretical perspectives on narrative and consciousness.

The other novels and short stories have a mixed outcome, a combination of retrospective techniques that Dorrit (1978) explores in the other half of the book. Etsuko, Ono, and Stevens have a pure recounting of their past events, for their present *selves* are the ones that do the remembering and retelling. Even though Stevens lives the events as he tells the story, he never tells them as they happen. There are always moments in which he recounts them and manages to filter his emotions and feelings to suit the readers' expectations of him. Some novels, it can be argued, may use memory monologue because their minds are "trained full-time on the past."

Christopher Banks, the protagonist of Kazuo Ishiguro's *When We Were Orphans*, exemplifies the utilization of psycho-narration, a technique that underscores Ishiguro's exceptional skill in crafting narrative perspectives. This study has built its premises and analyses

on the foundation of Ishiguro's original narrative talent, which distinguishes his work from that of the average writer.

Kathy H., the narrator in *Never Let Me Go*, presents a complex blend of perspectives, embodying a combination of values that provide depth to her narrative. Similarly, Klara, in *Klara and the Sun*, parallels Mr. Stevens from *The Remains of the Day* in her direct and honest recounting of events. However, Klara transcends this straightforwardness, adeptly conveying the emotions and sentiments associated with the experiences she narrates.

In Ishiguro's short stories, a range of narrative viewpoints is employed. Some stories feature similar first-person narrations, while others, like *The Buried Giant*, utilize an omniscient narrator who ultimately reveals themselves as a character integral to the story. This revelation often occurs through a shift to first-person narration towards the end, adding a layer of complexity and engagement to the narrative.

Ryder, the central character in *The Unconsoled*, diverges from established narrative categories, presenting a story reminiscent of a dream where past memories intertwine with present experiences. This blending blurs the lines between past and present, imbuing the narrative with a surreal quality that challenges readers to discern the origins of certain thoughts or events. Despite this ambiguity, Ryder's consistent adherence to the dream-like narrative style is essential for preserving the cohesiveness and immersive quality of the story.

Ishiguro's narrative techniques, showcased across these diverse characters and stories, reflect his mastery in manipulating narrative perspectives to deepen character development and enhance the reader's engagement. Each character, through their particular narrative style, contributes to the richness and complexity of Ishiguro's literary world, showcasing his ability to explore the human condition through varied and innovative storytelling methods.

## **WORKS CITED - selected**

### **Books**

- Adler, A. (1997). *Understanding Life. An introduction to the psychology of Alfred Adler*. Edited and with an introduction by Colin Brett. Oneworld Publications.
- Cohen. J. (2022). *How to live. What to do. How great novels help us change*. Ebury Press. London.

- Ehrlich, S. (2014). *Point of View. A Linguistic Analysis of Literary Style*. Routledge. London.
- Ellmann, M. (1994). Editor. *Psychoanalytic Literary Criticism (Longman Critical Readers)*. Longman.
- Erikson H. E. (1968). *Identity, Youth, and Crisis*. W.W. Norton & Company.
- Freud, S. (1989). *The Ego and the Id*. Translated by Joan Riviere. W.W. Norton & Company.
- . (2005). *The Unconscious*. Translated by Graham Frankland with an introduction by Mark Cousins. Penguin Books Ltd.
- . (2010). *The Interpretation of Dreams*. Translated by James Strachey. Basic Books.
- . (1938). *Psychopathology of Everyday Life*. Translated by A. A. Brill. Penguin Books Ltd.
- . (1962). *Civilization and Its Discontents*. Translated by James Strachey. W.W. Norton & Company.
- Groes., S. (2016). Editor. *Memory in the Twenty-First Century. New Critical Perspectives from the Arts, Humanities, and Sciences*. Pelgrave Macmillan.
- Ishiguro, K. (2005). *A Pale View of Hills*. London: Faber and Faber Limited. Found on: <https://silo.pub/a-pale-view-of-hills.html>
- . (2001). *An Artist of the Floating World*. Faber and Faber Limited. Found at: <https://www.pdfdrive.com/an-artist-of-the-floating-world-e176368823.html>
- . (1999). *The Remains of the Day*. London: Faber and Faber Limited. Found on: <https://yes-pdf.com/book/1018/read>
- . (2013). *The Unconsoled*. London: Faber and Faber Limited.
- . (2000). *When We Were Orphans*. London: Faber and Faber Limited. Found on <https://thelabenglish.com/blog/wp-content/uploads/2019/11/when-we-were-orphans.pdf>
- . (2005). *Never Let Me Go*. Faber and Faber Limited. London. Found online at <https://www.swgs.wilts.sch.uk/wp-content/uploads/2021/05/Never-Let-Me-Go-by-Kazuo-Ishiguro>
- . (2010). *Nocturnes: Five Stories of Music and Nightfall*. Faber and Faber Limited.
- . (2023). "Novel Lecture." NobelPrize.org. Nobel Prize Outreach AB.
- James, W. (1983). *The Principles of Psychology*. Vol. 1-2. Harvard University Press.
- Jung, C. G. (1958). *The Undiscovered Self*. Translated by R. F. C. Hull. A Mentor Book. New American Library.

- . (1959). *AION Researches into the phenomenology of the self*. Vol. 9. p. II. Translated by R. F. C. Hull. Bollingen Series XX. Pantheon Books.
- . (1975). *The Archetypes and the Collective Unconscious*. 2nd ed. Vol. 9. p. I. Translated by R. F. C. Hull. Bollingen Series XX. Princeton University Press.
- . (1985). *Freud and Psychoanalysis*. Vol. 4. Translated by R. F. C. Hull. Bollingen Series XX. Princeton University Press.
- . (1985). *Spirit in Man, Art, and Literature*. Vol. 15. Translated by R. F. C. Hull. Bollingen Series XX. Princeton University Press.
- . (1988). *Man and his Symbols*. Editor: Carl G. Jung and after his death M. – L. von Franz. Anchor Press.
- . (1975). *The Structure and Dynamics of the Psyche*. Second Edition. Translated by R. F. C. Hull. Bollingen Series XX. Princeton University Press.
- Matthews. S., Groes., S. (2009.) *Kazuo Ishiguro. Contemporary Critical Perspectives*. Continuum International Publishing Group.
- Mead. H. G. (1972). *Mind, Self, and Society – from the Standpoint of a Social Behaviorist*. Edited and with an introduction by Charles W. Morris. University Chicago Press.
- Opre, A. (2012). *Inconștientul Cognitiv. Modele teoretice, suport experimental și aplicații*. 2<sup>nd</sup> ed. Polirom.
- Said. E. (2000). *Reflections on exile and other essays*. Granta Publications. London.
- Shaffer, B. W. (1998). *Understanding Kazuo Ishiguro*. South Carolina: University of South Carolina Press. [https://www.scribd.com/document/290336990/Brian-W-Shaffer-Understanding-Kazuo-Ishiguro-University-of-South-Carolina-Press-1998?fbclid=IwAR1SUZdNDtUIS2S0H0zbbzEseg7SjPdIWXFue6\\_KFl3rx69S32JyOdglZpM](https://www.scribd.com/document/290336990/Brian-W-Shaffer-Understanding-Kazuo-Ishiguro-University-of-South-Carolina-Press-1998?fbclid=IwAR1SUZdNDtUIS2S0H0zbbzEseg7SjPdIWXFue6_KFl3rx69S32JyOdglZpM)
- Sloane, P. (2021). *Kazuo Ishiguro's Gestural Poetics*. New York: Bloomsbury Academic.
- Stevenson. R. L. (2003). *The Strange Case of Dr. Jekyll and Mr. Hyde*. Penguin Classics.
- Wong, C. F. (2005). *Kazuo Ishiguro*. Liverpool: Liverpool University Press. <https://www.cambridge.org/core/books/kazuo-ishiguro/15E93DB5A27A59867B8A208A460E683F>
- Wright. E. (2003). *Psychoanalytic Criticism Theory in Practice*. Routledge. New York.
- Yugin, T. (2014) *Kazuo Ishiguro and Memory*. London: Palgrave Macmillan UK.

## Chapters

- Baumeister, Roy F. and Tice, D. M. (1986). "Four Selves, Two Motives, and a Substitute Process Self-Regulation Model." *Springer Series in Social Psychology. Public and Private Self*, edited by Roy F. Baumeister, Springer – Verlag New York Inc.
- Baumeister, Roy F. (2010). "Chapter 5 The Self". *Advanced Social Psychology – The State of Science*. edited by Roy F. Baumeister and Eli J. Finkel, Oxford University Press.
- Bennett, T. (2016). "5 Sigmund Freud ideas that changed the world: Then and now." Published: February 19, 2016. Accessed on 21<sup>st</sup> July 2023. <https://thriveworks.com/blog/sigmund-freud-ideas-that-changed-world-then-now/>
- Bloom, H. (1994). 7. "Freud and the Sublime: A Catastrophe Theory of Creativity." In *Psychoanalytic Literary Criticism (Longman Critical Readers)*. Longman.
- Böss, M., Gilsenan, N. I., Olinder, B. (2006). Editors. *Re-Mapping Exile. Realities and Metaphors in Irish Literature and History*. Aarhus University Press. Aarhus N., Denmark.
- Călinescu, A. (2022). "Kazuo Ishiguro's The Unconsoled: An Interdisciplinary Analysis." *Litera*. 32. pp. 1-28. 10.26650/LITERA2021-988577. [https://www.researchgate.net/publication/358894780\\_Kazuo\\_Ishiguro](https://www.researchgate.net/publication/358894780_Kazuo_Ishiguro)
- . (2022). 1 (35). "Under the Magnifying Glass: Kazuo Ishiguro's *When We Were Orphans*". *PhilologicaJassyensia* 1 (35):187-200. <https://www.ceeol.com/search/article-detail?id>
- Edwardes, M. P. J. (2019). "What Is a Self?: There and Back Again." In *The Origins of Self: An Anthropological Perspective* (pp. 163–189). UCL Press. <https://doi.org/10.2307/j.ctv13xprvd.13>
- Fairbanks, A. H. (2013). Ontology And Narrative Technique in Kazuo Ishiguro's "The Unconsoled." *Studies in the Novel*, 45(4), 603–619. <http://www.jstor.org/stable/23594822>
- Hassan, I. (1988). Quest for the Subject: The Self in Literature. *Contemporary Literature*, 29(3), 420–437. <https://doi.org/10.2307/1208455>

- Hopârtean. A. M. (2021). "Kazuo Ishiguro's Unreliable Narrators." *Lingua. Language and Culture*. 2. pp. 219-224. <https://www.ceeol.com/search/article-detail?id>
- Ionescu. A. (2015). 3. "An Imagological Reading of Kazuo Ishiguro's *When We Were Orphans*". *Cultural Intertexts* 03:62-71. <https://www.ceeol.com/search/article-detail?id>
- Jin. M. (2016). "Americans in the Pacific: Rethinking Race, Gender, Citizenship, and Diaspora at the Crossroads of Asian and Asian American Studies." *Critical Ethnic Studies*. 2(1). pp. 128–147. <https://doi.org/10.5749/jcritethnstud.2.1.0128>
- Mitrea. A. (2018). 1-2. "Remembering the Traumatic Wound in Kazuo Ishiguro's Fiction". *East West Cultural Passage* 1-2:39-55. <https://www.ceeol.com/search/article-detail?id>
- Noriko, M., & Osborne, H. (2018). "Urashimasō: Memory as Trauma and Recovery in Literature," *Review of Japanese Culture and Society*, 30, Hawaii: University of Hawai'i Press, pp. 221–243. <https://www.jstor.org/stable/48618709>
- Sönmez, M. J-M. (2016). 7. "Place Identity and Detection in *When We Were Orphans*" *Kazuo Ishiguro in a Global Context*. Editors: Wong, C. F., and Yildiz H. London: Routledge, pp. 79-89.
- Taketomi, R. (2015). "Father" in Kazuo Ishiguro's Novels.pdf. *Comparatio* (19).[https://www.academia.edu/38194167/Father\\_in\\_Kazuo\\_Ishiguro\\_s\\_Novels\\_pdf?auto=citations&from=cover\\_page](https://www.academia.edu/38194167/Father_in_Kazuo_Ishiguro_s_Novels_pdf?auto=citations&from=cover_page)
- Tedeschi. J. T. (1986). "Private and Public Experiences and the Self." *Springer Series in Social Psychology. Public and Private Self*. edited by Roy F. Baumeister. Springer – Verlag New York Inc.
- Walkowitz, R. L. (2001). "Ishiguro's Floating Worlds," *ELH*, 68(4), Baltimore: The Johns Hopkins University Press, pp. 1049–1076. <http://www.jstor.org/stable/30032004>
- , (2007). "Unimaginable Largeness: Kazuo Ishiguro, Translation, and the New World Literature." *NOVEL: A forum on fiction*. Vol. 4., No. 3., pp. 216-239. Duke University Press.