

Tribhuvan University

Projection of Orientalist Ethos in Kazuo Ishiguro's *When We Were Orphans*

A Thesis Submitted to the Central Department of English, TU

in Partial Fulfillment of the Requirements for the

Degree of Master of Arts in English

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Kirtipur, Kathmandu

April 2018

Tribhuvan University

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Letter of Recommendation

Tej Narayan Pandey has completed his thesis entitled “Projection of Orientalist Ethos in Kazuo Ishiguro's *When We Were Orphans*” under my supervision. He carried out this research from July 2016 to April 2018 and completed it successfully. I hereby recommend his thesis be submitted for the final viva voce.

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Mr. Pradip Raj Giri

Supervisor

Date: .....

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Letter of Approval

This thesis, entitled “Projection of Orientalist Ethos in Kazuo Ishiguro's *When We Were Orphans*” submitted to the Central Department of English, Tribhuvan University, by Tej Narayan Pandey has been approved by the members of the Research Committee.

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## Acknowledgement

The present study would not have been completed without the continuous encouragement and scholarly supervision of Mr. Pradip Raj Giri, Lecturer of Central Department of English, Tribhuvan University. Apart from giving suggestions he guided me well through the beginning till the end, frequently checking the contents and structures of the study and correcting mistakes. I express my sincere gratitude to him.

I am very much grateful to Prof. Dr. Amma Raj Joshi, Head of the Central Department of English, for the approval of this research work. I owe my sincere gratitude to all respected lecturers of the Department and who provided me with a number of valuable insights during the preparation of this thesis. I am very much grateful to all staff of the Department for their readiness to help.

I am also thankful to my family members who provided me remarkable affection and inspiration in my works. I am grateful to my colleagues who motivated me to seek more interesting ideas and reviewed my paper minutely. Lastly, I'm grateful to writers, critics, intellect and thinkers of all the resource materials whom I have cited.

April 2018

Tej Narayan Pandey

## Projection of Orientalist Ethos in Kazuo Ishiguro's *When We Were Orphans*

Abstract:

*This research looks into Kazuo Ishiguro's When We Were Orphans from the perspective of orientalism. In this novel the orientalist notion is incredibly exposed. The main concern of this research is to show how the writer is guided through the orientalist view point. The researcher claims that the novelist is representing the east as barbaric and civilized which is inspired through the artificial boundary created between orient and occident by the west. The researcher draws orientalism to read the text which is significant for the general reader and to know the biased perspective of representation. The spectacle of west towards east is explored in this research.*

Keywords: Irrational, Traumatic, Distraction, Exotic, Disgraceful, Corrupt

The perspective of west towards east is explored in Ishiguro's *When We Were Orphans* throughout this research. The researcher questions how the writer is motivated by the orientalist ethics for presenting the characters, plot and setting of the story. As Edward Said argues that the whole world is divided into two parts: west and east and west is civilized and east is barbaric and oriental. This is an artificial boundary for certain purpose. Thus, in this research, the researcher claims that the text *When We Were Orphans* by Kazuo Ishiguro is guided through Chinese of orientalist point of view by projecting non-west as inferior and west as superior.

The researcher claims that Ishiguro is representing the eastern world as uncivilized, traumatic and traditional too. To prove the argument, the researcher uses the theoretical tool: Orientalism forwarded by Edward Said and Ziauddin Sardar. The main problem with the text is that it is representing the eastern world full of exotic, uncivilized and destination less throughout the text.

In the text, Chinese society and culture is bizarre, exotic and mysterious. The

portrayal of China, its cultural milieu and lives of Chinese people are questionable. Far from being an objective representation, the representation of China is biased and unpleasant. China looms as the surreal, war torn and free-floating land which is incapable of achieving any form of durability and stability. Both the male and female characters of this novel are impulsive, irrational and unpractical. Diana's husband is a faithless man who has no regard and respect for others' feelings. Diana also takes irrational decision of being Wang Ku's mistress so that Wang Ku funds her son's education and upbringing in London. Christopher's satisfaction is one of the most vulnerable aspects. China looks as a country where opium trade is more. Instead of establishing firm and stable administrative system on their own, Chinese people prefer to be governed by outsiders like Japanese people, Russians and British colonizers.

Christopher's mother suffers from plenty of torture and dishonor. She is betrayed by her husband whom she had trusted more than herself. Shipwrecked in one of the war torn territory of China, she has to fall prey to the brutal lust of a man who is eager to keep her as a mistress. Even in these conditions she thinks about her duty towards her small son and then lives as that corrupt man's concubine. Haunted by the chronic domestic violence, war threat and insecurity, she lost gradually sanity of her mind. Finally she could not recognize her own son who comes to her rescue after many years.

The detective Christopher's journey to find out his mother, whom he lost in his childhood, shows how a helpless woman is betrayed by her husband, and then how she is compelled to live together with bad man on the condition that he would fund his son's upbringing and education. The narrator's mother fall victims to the fear and horrible effects of war between Japan and China as well. Her pain appears to be shocking in the actual atmosphere of war and discriminating climate of patriarchal

society of China.

The writer who has been writing on diverse subject matters like war, cultural degradation and the impact of recent innovations in science and technology. Some of his popular novels deal with areas like cultural clash, threat of nuclear destruction and psychic shock of war victims to results of the rapid innovations in science and technology. In the novel, Tailor Smith says that “Ishiguro appears to have found his synthesis, not only in its expansive yet finely modulated narrative but also in the way it bends the horrifying world of its immediate predecessor toward the surface similarity of the butler’s story” (Ishiguro’s *Cosmopolitanism* 45). Some of the novels written by Ishiguro in the early phase of literary career dramatize historical subject matters as well.

Jessica Langer calls into question some of the recurrent themes that are commonly found in Ishiguro’s novels. Personal trauma is such kind of theme which gets repeated in the novels of Kazuo Ishiguro’s novels. In this regard, Jessica makes the following observations:

Personal trauma as the world falls apart is classic Ishiguro territory, and in many ways he seizes the drama with both hands. It is striking how the ghastly 1930s shocker at the beginning moves into something altogether deeper as the book progresses. The single problem with the book is the prose, which, for the first time, is so lacking in local color as to be entirely inappropriate to the task in hand. One can't only admire a book's structure. There is something troubling about Ishiguro's prose style that took me a while to pin down, and it's this - he hardly ever uses a phrasal verb. (42)

The historic-cultural developments that arose in the post war period area really

attracting to the novelist. Langer is of the opinion that Ishiguro's immersion in the same thematic ethos sometimes affects the intended clarity and smoothness of his thought. Though it is the great achievement of Ishiguro's novels, it has some of drawbacks too. Jessica Langer takes into account how Ishiguro's novels have faced serious limitations due to the specific thematic preference of the author.

James Markfield is another prominent critic of Ishiguro. He dwells upon the stylistic aspect of *When We Were Orphans*. Markfield reveals that the voice of the speaker or narrator is not transparently clear. Markfield contends that Ishiguro is renowned for creating dramatically convincing characters in his novels. Markfield delivers the following opinion:

All in all, Kazuo Ishiguro is a pretty odd novelist. His voice is studiously anonymous, unfailingly formal and polite, even under the most dramatic circumstances. He resists and dislikes what most novelist's relish, the particular concrete detail which pins down a scene to a locality and a time. He resists, too, that other most concrete element of writing - the metaphor. Towards the end of *When We Were Orphans*, it reveals itself to be a variation on *Great Expectations*, but a less Dickensian novelist can hardly be imagined. Dickens only constructs a plot, one feels, so that he can write about the characters' shoes, the particular color of someone's shirt, and the particular smell of a full larder. (67)

Markfield concludes that the particular detail is hindering and irrelevant. Even in a costume drama like this one, the events pass in a smooth, weightless movement, undistinguished by the gritty marks of the particular fact. His virtues are all architectural ones. His timing and presentation of events is practically appreciable. In

some chapters of this novel, the core thematic content is overshadowed by the unpractical and unusual stylistics.

Brett Cooke categorizes as the detective novel. The major character's detective search for his missing parents is the core event of this novel. Many thematic conclusions and clues can be thoughtful from this quest of the protagonist. Cooke puts forward the following view:

Ishiguro's fifth novel, *When We Were Orphans*, tells the story of detective Christopher Banks as he pursues his lifelong quest to find his missing mother and father. Born in Shanghai's International Settlement to two English parents, Christopher lives there until age nine, when his father and then his mother mysteriously disappear within a few weeks of each other. In the absence of his parents, Christopher is shipped to England to live with his aunt. (84)

According to Cooke, Christopher is eventually able to discover his parents' fates. Thereafter, the novel closes with Christopher, now nearing sixty, looking back on his life and his search. Ishiguro begins by creating a sense of temporal displacement in his reader. He locates Christopher's narrative in a particular time, and then moves it to another. The text begins with a heading, locating a reader firmly within the novel's physical layout and the story's fictional space and time.

Draper Hall adds utmost importance to the use of perspective in Ishiguro's novel. The perspective that is used in this novel is associated with the main thematic content of this novel. Hall takes the view that the perspective of Christopher Banks opens serious facts about the psyche of characters that are affected by the effects of trauma. Hall's view is mentioned shortly in the following citation:

The whole story is told in the first person, with Christopher Banks as

the narrator. This perspective is critical, because Ishiguro's intention is to show the unreliability of memory and the misperceptions of self.

There are several times in the book when Christopher is annoyed, because someone from his past describes him as being other than whom he remembers himself to be. Christopher perceives himself to be one who, for the most part, has been able to keep up a good front, always maintaining respectability. (17)

Hall is of the opinion that memory is most unreliable source. The absolute dependence on the power of memory is dreadful, according to Hall. By the same way, self is also deceptively stronger. It is difficult to trust them for the sake of overall transformation. During the time of crisis and anarchy, memory and self appear to be fragile. But in the time of stability and happiness, these two things sources of power are the most essential factors for survival.

Jane Maduram notices plenty of characteristics of unbalanced narrative in the text. Much more commitment to professional ethics and distraction leads to the eruption of insanity on the part of Christopher. Maduram makes the following observations with respect to this aspect of this novel of Ishiguro:

In the dreamy, almost hallucinatory world of the narrator, scenes take on an unnatural sense of resolution. The only passion existing in Christopher's bleached life is his profession, an adult extension of the childhood games he used to play in Shanghai. Everything else seems unreal to Christopher, who is gifted with an unusually exceptional memory. Despite this, he has been obliged to accept, in other words, that with each passing year, his life in Shanghai will grow less distinct, until one day all that will remain will be a few muddled images. (47)

The setting is undoubtedly surrealistic. No rational mindset is likely to succeed in such an atmosphere. It is doubtful to act in a rational way when the entire working condition is sure to grow descended and degradation. The exceptional power of Christopher's memory is together with the surreal atmosphere. As a result, the supremacy of memory begins to fail in an embarrassing way.

Although all these critics and reviewers examined this novel from different points of view and then arrived at several findings and conclusions, none of them notice the issue of orientalist ethos. Since, the topic of orientalist ethos is untouched and unexplored; the researcher claims that it is the fresh, new and original topic. The gender trauma faced by the narrator's mother who is betrayed by her husband and then exploited needs to be examined within the broader analytical framework. By using the theory of post colonialism, the researcher test into this topic. The biased portrayal of Chinese culture is clearly noticeable in the novel. The most crucial side of the portrayal is how various colonial interests pushed China to the point of virtual disintegration and ruin. China changing into disorder and instability as well as the underlying cultural dynamics is the chief domain of this research.

Ziauddin Sardar's *Postmodern and The Other: The New Imperialism of Western Culture* discuss, "Postmodern, as the label suggests, is post-modernity: It transcends modernity, which in turn surpasses tradition . . . (8). Colonialism was about the physical occupation of non-western cultures. Modernity was about displacing the present and occupying the minds of non-western cultures (13).

Most of the territory of China, which serves as the setting of this novel, is portrayed as exotic, free-floating land far removed from the glow and light of modernization and the spirit of enlightenment. Almost all the characters like Wang Ku, Diana, her husband, Christopher Bank and others appear as impulsive, insensible,

anxious and horrible. Diana's husband is silently lack of the idea of marital loyalty. He does not inculcate the idea of being loyal to his wife, Diana. Without any fault of Diana, he leaves her in the lurch. When she and her husband live as migrants in China, and when she needs mostly his need and support in alien land, it is he who deserts her.

The conversation between Philip and Christopher reveals a good deal of oriental stereotypes. Philip furthermore says that his mother had become ready to live as Wang Ku's concubine on the condition that Ku would provide essential support for his education and upbringing in London. Christopher Bank is profoundly affected by this message about his mother's condition. He goes to meet her in Shanghai. The following lines show how much rash and careless his mother is due to decade long detachment from the outer world as said here in these lines by Christopher:

Mother, I said slowly, it's me. I've come from England. I'm really very sorry it's taken so long. I realize I've let you down badly. I tried my utmost, but you see, in the end, it proved beyond me. I realize this is hopelessly late. I must have started to cry, because my mother looked up and stared at me. Then she said: 'Do you have toothache, my man? If so, you'd better talk to Sister Agnes. No, I'm fine. But I wonder if you've understood what I'm saying? It's me. Christopher.' She nodded and said: 'No use delaying it, my man. Sister Agnes will fill in your form. Then an idea came to me. Mother, I said, it's Puffin, Puffin, and Puffin. She suddenly became very still. (187)

Christopher does not exercise the rational power of managing the greatest disaster in his life. Knowledge does not enable him for further. He is rather weakened by the horrible reality which looks before him. Christopher Bank comes to meet his mother

only after uncle Philip tells him everything that happened between his father and mother. Uncle Philip also tells Bank that his mother is living a pathetic life. When Bank comes to know the horrible reality that his mother is living as a concubine of a war lord so that he could get proper fund for his education, he is profoundly shocked. His heart flows with affections, feelings and love for his wife. He goes to meet her in Shanghai. With extreme difficulties and exhaustion, he finally gets a chance to meet her. He calls his mother several times but she does not recognize him. By that time she has already fallen into the state of amnesia. Her mind is already so affected and oppressive by Wang Ku's rakish assault that she has no recollections of her past. When Bank touches her loving, she avoids him warning him not to touch her. Bank repeatedly with her to recognize him, but she mistakes him as a man who is ill and who comes for cure of his tooth ache. Son is insistingly asking for recognition, but mother is in turn responding if he has come for the treatment of his ached tooth. Bank's mother is totally forgetting of her past life. She was sexually exploited by Wang Ku almost a decade. She mistakes her son's loving touch as the sexual assault.

To expose how Ishiguro's metropolitan bias and prejudice is implicated in the novel, the researcher makes use of *Orientalism* by Edward Said is a canonical text of cultural studies in which he has challenged the concept of orientalism. He puts an end to the difference between east and west, as orientalist put in discourse of orientalism. He says that with the start of European colonization the Europeans came in contact with the lesser developed countries of the east. They found their civilization and culture very exotic, and established the science of orientalism. Orientalism is the study of the orientals or the people from these exotic civilization. Edward Said argues that the Europeans divided the world into two parts; the east and the west or the occident and the orient or the civilized and the uncivilized. This was totally an

artificial boundary. And it was laid on the basis of the concept of them and us or theirs and ours. Said's ideas, which constitute the theoretical framework, are presented below:

The Europeans used orientalism to define themselves. Some particular attributes were associated with the orientals, and whatever the orientals weren't the occident were. The Europeans defined themselves as the superior race compared to the orientals; and they justified their colonization by this concept. They said that it was their duty towards the world to civilize the uncivilized world. The main problem, however, arose when the Europeans started generalizing the attributes they associated with orientals, and started portraying these artificial characteristics associated with orientals in their western world through their scientific reports, literary work, and other media sources. (87)

The trend to divide geography, culture and civilization takes root in the discourses of orientalism. The Europeans see their advantage in drawing boundary between the culture of the west and the culture of the east. By so doing they intend to make their culture acceptable universal. On the strength of the universality of their culture, the westerner intends to take economic and political benefit. As claimed by Said, orientalism generates those truths regarding to the cultures and history of orientals. Those truths are political truths. The truths and knowledge that arise from the discourse of orientalism are politically charged. They are unable to give exact reality regarding how the oriental culture really is. The truths that are commonly found in the discourses of orientalism favour the colonial interest.

Knowingly Diana puts her life in danger. She does not have rational behaviour of controlling her life in problematical situations. She tries to solve one problem of

her life by creating other problem. The miserable and directionless life of Diana enables the researcher to make use of the theory of orientalism and the mode of discursive analysis. In their search for new experiences and freedom, women have to encounter several factors which pull their progressive motion and push them ahead on the way to transformation.

Insecure, anarchic and instable China is the recurrent stereotype. Even the government administration lags behind in giving security and protection to the vulnerable groups of the society. Terrifically, Diana is tired and puzzled. Still she takes Bank as an outsider and unknown man who has come to meet her with evil intention in his heart. Memory of recognition comes shortly in her face. She speaks the word 'puffin' and soon this flash of identification seen. This extract by Diana suggests how Bank's mother had to face various callous practices and underhand dealing of a man who is none other than a monster.

Puffin, she repeated quietly to herself, and for a moment seemed lost in happiness. Then she shook her head and said: "That boy. He's such a worry to me. Excuse me, I said. Excuse me. Supposing this boy of yours, this Puffin, supposing you discovered he'd tried his best, tried with everything he had to find you, even if in the end he couldn't. If you knew that, do you suppose... do you suppose you'd be able to forgive him? My mother continued to gaze past my shoulder, but now a puzzled look came into her face. Forgive Puffin? Did you say forgive Puffin? Whatever for? Then she beamed again happily. That is a boy. They say he's doing well. But you can never be sure with that one. Oh, he's such a worry to me. You've no idea. (188)

Bank's mother finally utters the word 'puffin' to respond to him. Then she says she is

worried for him. Thereafter her mind descends into unconscious. Only the surprise and awe are the emotions expressed by victims of administrative anarchy that reigned sovereign in the society of pre-communist China. Only the puzzling look and confounding gaze are seen in her face. This condition of his mother makes Christopher Bank deeply wounded. He feels ashamed of his own masculinity. For not being able to do anything for his mother when she is in trouble, he feels increasingly guilty. Bank calls her several times, acts as a son does before a mother. But his mother displays the same attitude.

Some additional ideas of Said become practical here. Said argues that Europeans defined themselves while defining oriental people and oriental culture. The definition of oriental culture and people helps the European people to project their self and identity. Orientalists use a stock of stereotypical remarks to depict the oriental culture and oriental civilization.

Sardar has said that westerners want to rule east by thinking that easterners are docile as well as barbaric. More problems are created by them knowing but they hide as they are for the favour of east.

Sweeping generalizations regarding oriental culture take place in discourse of orientalism. These stereotypes are suggestive of how well-organized and systematic is the politics behind the productions of orientalist texts. Certain political motive really exists at the back of the textual production. The entire process of producing orientalist discourse is supported by colonial greed, the vision of colonialism and ultimately the idea of conquest. By representing others' culture, it would be easier to conquer it. The idea of conquest is inherent in the representations of oriental culture.

Due to cultural backwardness and developing social anarchy, most of characters of the novel are bound to have undeveloped personality. They do not have

perfect personality. Throughout this novel, plenty of evidences can be found to claim that Diana has a less developed personality. If she had mature and reliable personality, she would not have taken self-destructive decisions. But even if her personality is held as the most accountable factor for her traumatic condition, it becomes necessary to ask explore the factors that hindered the growth of her personality.

Diana is not practical and cautious. It appears that the land she leaves is static and unchanged. It prefers to remain as it is. Far from being pragmatic and practical, she is unduly demonstrative. She demonstrates the impression that nothing has happened to her. Such a shift from laughter to fury and from fury to self-consciousness is the distinguishing characteristic of an oriental woman. The following paragraph cited from the text illustrates how her psyche and manners are orientalized:

For the next few moments I continued to watch her. Then my mother began to sing. She sang quietly to herself, almost under her breath, as her hands went on picking up and placing down the cards. The voice was faint I could not make out the song she was singing - but it was effortlessly melodious. I reached forward and gently touched her hand. Instantly she pulled it away and stared at me furiously. Keep your hands to yourself, sir!' she said in a shocked whisper. 'Keep them right to yourself! I'm sorry. I moved back a little to reassure her. (187)

Quietness and outburst occur at the same time in Christopher Bank's mother.

Modesty, civilized sense of courtesy and reasonable manners are utterly absent in the society of China. She takes everything and everyone in a hostile way. In the past she was exploited several times by war lord. She was kept under compelled observation. More than a decade she was cut off from the outside world.

In the novel, there are plenty of evidences which exemplify that representation

of beliefs and customs of people is full of prejudices. With the help of Stuart Hall's idea on representation, the further analytical task will be conducted. Hall is a noted theorist of representation. He is of the view that representation does not successfully convey truth. One who represents has one intention while encoding message in the textual representation. But the viewers or readers approach it from another angle. The one who wants to decode the message has different objective. That is why the problem can occur. Hall's view regarding to theory of representation as:

A message must be perceived as meaningful discourse and be meaningfully de-coded. There are four codes of the communication. The first way of encoding is the dominant code. This is the code the encoder expects the decoder to recognize and decode. The second way of encoding is the professional code. It serves to reproduce the dominant definitions precisely by bracketing the hegemonic quality, and operating with professional coding. The third way of encoding is the negotiated code. It acknowledges the legitimacy of the hegemonic definitions to make the grand significations. The fourth way of encoding is the oppositional code also known the globally contrary code. (37)

Hall elaborates how message is encoded and then how the perceiver happens to seek different message other than the message he intends to achieve. The different objectives in the minds of encoder and decoder create problems. The problems exist that at the level of textual production and interpretation. Hall challenged all four components of the mass communications model. It argued that meaning is not simply fixed or determined by the sender. The message is never transparent. The audience is not a passive recipient of meaning.

Bank carefully observes his mother from distance. Abduction of women, establishment of brothel house then he sees her physically emaciated and enervated. She deals out cards. That means she is interested to play card. While playing card she acts in a normal way. Christopher himself says “I looked carefully at my mother as she dealt out her cards. She was much smaller than I had expected and her shoulders had a severe hunch. Her hair was silver and had been tied tightly in a bun” (186). Only in card game Bank’s mother acts out of regard for sanity and normality.

In China, the widening gap between illusion and reality is greatly increasing. Instead of facing reality, people of China prefer to roll in illusion. Fantasy is their forte. Prior to meeting uncle Philip, Christopher Bank used to think that his father is held captive by kidnapper and his mother is living a morally loose life. Now it is Uncle Philip, who removes haze from his mind and makes him aware of the ground reality. It describes how Christopher happens to know the ground reality.

You see, until I saw her that time, she'd been utterly cut off from the outside world. For seven years, she'd only heard what Wang chose to have her hear. What I mean is, she didn't know for certain that the financial arrangement was working. So when I saw her, that's what she wanted to know, and I was able to reassure her that it was. After seven years of torturous doubt, her mind was put at rest. I can't tell you how relieved she was. That's all I wanted to know, she kept saying. That's all I wanted to know. He was watching me now very carefully. After another moment, I gave him the question for which he was waiting.

(179)

Philip tells Bank that Bank’s mother is really noble and great. There is reason to be the concubine of Wang Ku. After his father left his mother, there was nobody to look

after Bank. So his mother was not as worried about the failure of her marriage as she is about Bank's helplessness. The helplessness of Bank and the lack of financial prospect to educate him trouble her. But that time, the war lord Wang Ku puts extreme pressures on her to be his concubine. Had she not agreed to be his concubine, he might have forcibly held her in his custody and made her a concubine. That is why she expressed her willingness to be his concubine.

Most of the character of this novel represent Chinese norms and values. They tend to glorify those values which constantly cheat them in very bad circumstances. To make Christopher aware of his mother's sacrifice for his sake, Philip hints at the moral audacity of his mother. Philip frankly says that after her father abandons her, it is he who had also sought to marry her. But she treated Philip out of respect. Philip then altered his way. Philip makes a forceful but right claim that if she need not have thought about Bank, Bank's education, and his upbringing, his mother might have died by her own hand prior to Wang Ku lays his hand on her. These lines throw light on this aspect:

Uncle Philip, what financial arrangement?' He looked down at the back of his hands and studied them for a time. 'Had it not been for you, her love for you, Puffin, your mother, I know, would have taken her own life without a moment's hesitation before allowing that scoundrel to lay a finger on her. She would have found a way, and she would have done it. But there were you to consider. So in the end, when she saw the situation for what it was, she made an arrangement. (180)

Philip convinces Bank that his mother goes to this extent of selling her moral purity and grace not for the sake of her delight and satisfaction but for the sake of her son's well being. Philip's emotional words and sincere way of revealing reality touch

Christopher Bank's heart. That is why he puts an end to his wrong assumptions and pursues the path of reality, ground reality and the reality of reality. Christopher Bank asks the head of detective department to extend his tenure and send him to Shanghai. Only after meeting Uncle Philips, Christopher Bank finds himself on the path to awakening.

Michel Foucault contests that the new notion of truth is formed out of discursive practice. He categorically rejects the effects of ideology in the productions of knowledge. Discursive framework is largely responsible for the inception of a new mode in which discourse about culture and history circulates. The production of discourse about culture and history is affected by power groups. At the same time, the circulating truths and knowledge generate a sort of power. The process is mutual and interactive. Further Foucault adds:

With the emergence of post-structuralism, a shift from ideology to discourse in social theory took an upper hand. Let us begin with the two main tendencies in post-structuralism: textuality and discursivity. Textuality refers to a movement within literary, cultural theory and in philosophy emphasizing the revaluation and revalorization of text as text. Textual researches focus on language as a producer of meaning rather than a pale reflection of some prior reality. Discursivity on the other hand, has an area of research much broader than textual analyses.

(70)

Foucault's discourse contains all traditions, norms, rules, texts, symbols, words and expressions. These contents demonstrate hierarchical power relations. Discursivity unlike textuality, not only deals with the text but also with the context. Discursive researches focus on the question of how rather than why. They do not look

for causal explanations. Foucault analyzes different institutions and other discursive unities to detect power relations. According to Foucault, whenever one can describe, between a numbers of statements, such a system of separation, one can define regularity an order, correlations, positions and functioning, transformations. That regularity, order and equality are highly hegemonic and oppressive.

Opium trade is the greatest conspiracy spreadeed by the British colonialism. To put pressures on Bank's mother, he usurped all the opium of Philip's corporate head. Seeing no prospect of getting the opium back form Ku, Uncle Philip goads Bank's mother to mortgage a deal with Wang Ku. Uncle Philip's shyness and fear are also responsible for the disgraceful plight of Bank's mother. But he argues convincingly that the fate that Bank's mother had to encounter is inevitable. Such a deterministic and fatalistic mindset occupied not only by men but by women also set the traumatizing state for women at large. These lines reveal true facts about Uncle Philip's so-called sincerity:

So much so that he wished to take her back with him as a concubine, back to Hunan. He proposed to tame your mother, as he would a wild mare. Now you must understand, Puffin, the way things were then, in Shanghai, in China, if a man like Wang Ku decided on a course like that, there was little anyone could do to stop him. That's what you must understand. Nothing at all would have been achieved by asking the police or whoever to guard your mother. That might have slowed things down a little, but that's all. There was no one who could protect your mother from the intentions of a man like that. Your mother's fate was inevitability. But for you, there was something to plead for. And that's what I did.' (179)

The brutal lust of Ku is another traumatizing factor. The clash of conflict between several colonial agencies is another equally important factor. Philip promises to help Ku in Ku's attempt to make Bank's mother (known as Diana) as a concubine on the condition that Ku would free Philip's cargo of opium from seizure. The intertwined interests of males have also created traumatically harmful atmosphere.

In the unlawful society of China prior to the outbreak of the Second World War, every member of society had to live in the close society which does not offer sound space for mobility and dynamism. An individual does not have respect for another individual. For trivial mistakes also, characters of this novel tend to quarrel. Towards the sorrow and suffering of their belongings, they remain neutral and indifferent. When Bank's mother is abandoned by his father, several people try their best to possess her. Philip, whom Bank's mother holds in high respect, does not hesitate to show greedy look on her. Free and uncontrolled trade and transaction of opium shows how unlawful the society is. Wang Ku is ready to go to any extent in order to possess her and make her his concubine. The head of opium trade compels Philip to use Bank's mother as the bargaining object for freeing huge quantity of opium from seizure. The following lines describe how Philip is compelled to use Bank's mother as the bargaining chip:

But the important thing was to stop the imports. To make the trade unprofitable, unfortunately, that day Wang Ku came to your house he said something that for the first time made clear to your mother the reality of his relationship with us. My guess is she felt foolish. Perhaps she'd suspected it all along, but hadn't wished to look at it, and was as angry with herself and with me as she was with Wang. In any case, she quite lost her temper, actually struck him. Only lightly, you

understand, but her hand did touch his cheek. (179)

If Wang is helped in his effort to get Diana as his sex partner, it would be possible for Philip to bring the huge quantity of seized opium back from government customs. Wang Ku is the most powerful figure of Shanghai. He is the popularly known war lord. So Philip thinks that even if he is not able to win Diana, he would not lose any moment to take advantage of the helpless life of Diana. But Philip covers his selfish motive with the rhetoric of Diana's inevitable destiny.

According to Philip, Diana "said everything she had to say to his face. I knew then some terrible price would have to be paid. I tried to sort the thing out then and there. I explained to him how your father had just left, that your mother was really upset, I tried to convey all this to him as he left"(177). The lengthy talk between Philip and Christopher Bank is not just a formal conversation. Bank is eager to know the reality. But Philip does not seem to be conveying truth. He rather seems to be confessional. Had he not inwardly guilty and tortured, he might have come to meet Bank and tell everything that has to be told.

Since a long time the narrator, Christopher Bank does not know the reality regarding to the betrayal of his mother by his father. Philip knows the truth and at last informs Bank in a twisted way. Bank's father betrays his mother. As a result, his mother had to live a horrible traumatic life. But Philip affirms that his father had more love for his mother. What is the value and use of this love which became the root cause of her trauma? Philip narrates stories by keeping personality of his father intact. Philip says "your father covered his tracks rather well. Your mother only found out because he wrote to her. She and I were the only ones who ever knew the truth. How on earth did the detectives fail to discover what he'd done?"(177). Philip is quick in seizing upon the opportunity. He hesitates to say that Bank's father is monstrous. But

he holds back from uncovering truth, total truth.

The tendency toward escapism is the distinguishing feature of orientalism. Christopher has been under illusion since a long time regarding to his father. He is guided by the notion that perhaps his father is held captive. But his meeting with Philip makes him aware of horrifying reality which slips into tragic news. Christopher comes to know that his father had eloped with a girl to Hong Kong. Then he went to Malaya and then Singapore. Infected with typhoid, he died. Christopher does not have any kind of moral grudge against his father because he died many years ago. The more Christopher Bank engages himself in the dialogue with Philip, the more closer he goes to reality. Bank falls victim to his own escapist mind:

Uncle Philip nodded. I'd supposed you believed something like that. Your mother and I discussed carefully what to have you believe. And it was more or less what you've just said. So we were successful. The truth, I'm afraid, Puffin, was much more prosaic. Your father ran off one day with his mistress. He lived with her in Hong Kong for a year, a woman called Elizabeth Cornwallis. But Hong Kong is awfully stuffy and British, you know. They were a scandal, and in the end they had to rush off to Malacca or some such place. Then he got typhoid and died, in Singapore. That was two years after he left you. I'm sorry, old fellow, it's hard to hear all this, I know. But brace yourself. Because I've a lot more to tell you before the evening's out. (176)

Having heard the narrative account of Uncle Philip, Christopher Bank is caught in the state of puzzle. He takes his father's act of betrayal as the most hateful and inhuman act. But he cannot comment his father for this act of his betrayal since he is dead already. The story of the sacrifice of his mother for the sake of his well-being touches

him to the core of his heart. He is at a loss. The willingness of his mother to fall to the lowest level of moral disorder and disgrace is taken as the most heroic act an individual being can demonstrate for the sake of his or her child. Wang Ku's brutal lust alone is not accountable for the distract of Diana's normal psychological makeup. Uncle Philip's awkward sense of handling the situations is also equally accountable for the traumatic tension from which Diana is seriously affected.

Unwillingness to trust is another facet of oriental society and culture. First time Christopher happens to see his mother, he is startled in an unbelievable way. He does not understand if his mother is intentionally avoiding him or is she behaving in this way because she does not recognize him. She calls him as Christopher the gentleman. The informal tone which she assumes while calling Christopher is equally haunting to him. He does not understand why his mother is doing the way she is doing. He immediately guesses that there is fundamental flaw in her thought pattern and various other activities. Drastic change in the facial appearances and wrinkles on her face make Christopher wonder struck. He narrates "no sooner had I reached the kitchen than I heard footsteps, and my mother came in. I have often tried to recall her face. I tried to recollect the exact expression she was wearing at that moment. But I failed utterly to my own humiliation" (60). This reaction shows how pathetic and heart-rending his mother's condition is. From the responses and reaction of Christopher, it won't be difficult to guess how Diana is suffering. Her son could not help closing his eyes having seen her heart-rending plight. The following lines exemplify this point as told by Uncle Philip:

Perhaps some instinct told me not to look at it. What I do remember is her presence, which seemed looming and large, as though suddenly I were very young again, and the texture of the pale summer frock she

was wearing. She said to me in a lowered, but perfectly composed voice: 'Christopher, the gentlemen with Mr. Simpson are from the police. Will you wait for me in the library?' I was about to protest, but my mother fixed me with a stare that silenced me. In the library then, she said, turning away. 'I'll come as soon as I've finished with the gentlemen.' 'Has something happened to Father?' I asked. My mother turned back to me. 'Your father never arrived at the office this morning. (61)

There is a mixture of surprise and indifference in Diana's treatment of her son. The narrator says that his mother fixed him with stare. The narrator is rather mild and silenced. Contrary to his expectation, Diana seems to inform him curiously if something bad has happened between him and his father. As informed by Uncle Philip, Diana already knows the harsh realities associated with his father. Now it does not sound relevant to talk about him. But Diana is asking formal question about narrator's father. The narrator cannot handle the odd situations. In addition, he declines to understand the growing peculiarity and characteristics of his mother. Naturally he remains subdued and silenced by the incompatible responses of his mother.

To examine Ishiguro's representation of Chinese culture, the researcher deals with Foucault's view on representation. According to Foucault, any mode of representation is not totally free from the formative influence of power and the dominant cultural codes of society. The idea of taking out pure truth from a discourse is forced to fail, according to Foucault. The following lines give a glimpse of Foucault's stand on the absolute representative power of representation:

Foucault maintains that the great turn in modern philosophy occurs

when, with Kant, it becomes possible to raise the question of whether ideas do in fact represent their objects and, if so, how they do so. In other words, ideas are no longer taken as the unproblematic vehicles of knowledge; it is now possible to think that knowledge might be something other than representation. This did not mean that representation had nothing at all to do with knowledge. Perhaps some knowledge still essentially involved ideas' representing objects. But, Foucault insists, the thought that was only now possible was that representation itself could have an origin in something else. (171)

As claimed by Foucault, every mode of representation is problematical. But this problematical nature of representation is actually the true characteristic of representation. Judged from the classical point of view, the postmodern narration or representation is problematical. But viewed from the workable perspective, it is the exact characteristic of representation. This thought, according to Foucault, led to some important and distinctively modern possibilities. Not, however, produced by the mind as a natural or historical reality, but as belonging to a special knowledge: transcendental subjectivity.

Goalless and directionless search of an individual is another trait of the oriental society of China. In this novel, it is noticeable to see how individuals are forced and undertake goalless journey. They have crossed several areas prone to constant conflict and confrontation. It is risky to undertake such a journey. But the narrator faces all such challenges so that he could safely get to the residence of Wang Ku. He sees a plump man accompanying her. She is loudly crying and cursing her father that he is a traitor and she would never excuse him. The narrator says that Diana has lost complete control of her life. In a solitary condition, she often murmurs

and utters those words hardly expresses understandable truth. Christopher speaks here as :

I had been trying to convince myself it was just the same voice she used when angry with me or our servants, but by the time my mother's figure appeared below me, her every word now clearly audible, the effort became pointless. There was something about her that had lost control, something I had never seen before and yet which I at once registered as something I would have to accept in the wake of my father's disappearance. She was yelling at the plump man, having actually to be restrained by Uncle Philip. My mother was telling the plump man he was a traitor to his own race, that he was an agent of the devil, that she did not want help of his sort, that if he ever returned to our house, she would 'spit on him like the dirty animal. (69)

Diana curses her husband. She is consumed with regengeful sense. Proudly she refuses any offer of help towards her. She knows that selfish purpose always lies behind any pretentious offer of help promised by any man. Self hatred, fury and vengeance overpower her completely. Due to his betrayal that she had to throw herself on Wang Ku's careless embrace. It is through her disloyal husband that she had to worry about her son. The pressures of real life impose unbearable pain. One after the other she comes under the huge and heavy traumatic constraints. The narrator is puzzled to know whether she lost control of her own life out of the mounting pressures or not in his first meeting of his mother.

Almost all the characters in the novel are hindered and handicapped to assert their stand and viewpoint assertively. Characters go back when any progress program is put into action. When an administrative system is reformed, Chinese citizens protest

because they are stuck comfortably to their cultural tradition. She is totally unable to understand the situation in which she is forced to live and how broken hearted her son is having seen her in this condition. Only a moment of remembrance comes over her mind and she begins to notify him to put on a jacket and a shoe. This is cogent and convincing evidence that her condition is provocative of compassion on the part of the narrator. She perceives the serious things in a light hearted trivial way. It is there where the widening incompatibility between the narrator's perception of reality. The following lines by Christopher are illustrative of this sort of phenomena:

I rushed to the doorway and again my mother laughed. Then she told me I would have to put on proper shoes and a jacket. I remember thinking of protesting about the jacket, but then deciding not to in case the adults changed their minds, not only about the accordion, but also about this whole lighthearted mood we were enjoying. I waved casually to my mother as Uncle Philip and I set off across the front courtyard. Then several steps on, as I was hurrying towards the waiting carriage, Uncle Philip grasped me by the shoulder. (72)

The fat man is none other than Wang Ku. He has kept Diana as his concubine. Although it is not mentioned clearly that Wang Ku treated her harshly under compelled observation, there are evidences in the text that it is Wang Ku who detached her completely from the external world. The complete detachment of Diana from the outer world and Wang Ku's frequent sexual assault undoubtedly exerted traumatic pressures on her. Wang Ku is often found accompanying her. No matter how much devoted Wang Ku is towards her, it is selfish and pretentious devotion only. He treats Diana as no less than just a concubine. Throughout the novel, it is obviously clear that what shocks, troubles and haunt her is not the disgraceful fate of

being Wang Ku's concubine but the jolt of betrayal which her husband had filled at her.

Vulgarity and impulsiveness is important facets of oriental inhabitants. These traits are found in the important characters of this novel. Diana's impulses know no bound. She declines obstinately to check her impulsive urges. Her behavior turns from hysterical laughter to pathetic calm. Within a fraction of second her hysterical laughter changes into moral uprightness. She giggles in an incredible way, cracks jokes and expresses her giddy feelings. In the same situations she is laughs and suppresses her laughter. Her son is painfully awake to her indescribable suffering. Joking, laughter, sobriety and sudden outburst have become the inseparable characteristics of Diana in distress.

Mei Li knows the reality about his mother's condition. But he never reveals this truth to him. Had Mei Li, the colleague of Uncle Philip, told him the truth about his mother he might have done something to save her. But now situation has undergone so much change that it would be totally impossible to bring his mother back and track. The following lines throw light on the fury and guilt of the narrator for being utterly unable to handle tragic and torturous destiny:

She was sitting very upright and as I appeared in the doorway, she looked at me and made another giggling sound, as if she were enjoying a private joke and trying to suppress her laughter. It dawned on me then that Mei Li was weeping, and I knew, as I had known throughout that punishing run home, that my mother was gone. I now realized was an impostor: someone not in the least capable of controlling this bewildering world that was unfolding all around me; a pathetic little woman who had built herself up in my eyes entirely on false pretences,

who counted for nothing when the great forces clashed and battled.

(74)

The narrator comes to conclude that great forces clashed and battled. Those forces are so overpowering and overwhelming that individuals have no power to gain control over them. The narrator goes on to ask question to himself who has access into the heart of another person. His mother did not know that his father could be so deceptive and unreliable. She has to pay price for the treacherous activity of his father. Wang Ku turns out to be so ruthlessly lecherous. There is no chance to escape from his hand. Except surrendering to the temptation and threat, she does not have any option. That is why she does what the circumstances compel her to do. The narrator thinks upon the pressures of circumstantial parameters.

The formation of textual representation of oriential culture is largely responsible for highlighting how power dynamics works. In the Foucaultian tradition, Said suggests to look at Orientalism as a discourse:

Without examining Orientalism as a discourse one cannot possibly understand the enonnously systematic discipline by which European culture was able to manage-and even produce-the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period. (3)

Orientalism is not simply a collection of misrepresentations about the Orient in Europe. It created body of theory and practice. Orientalism in the European culture became an instrument for maintaining content. No one has ever devised a method for detaching the scholar from the circumstances of life, from the fact of his involvement (conscious or unconscious) with a class, a set of beliefs, a social position, or from the mere activity of being a member of a society. Orientalism is not a mere political

subject matter or field that is reflected passively by culture, scholarship, or institutions. Orientalism is simply portrayed as a dynamic exchange between individual authors and the large political concerns shaped by the three great empires-British, French, American-in whose intellectual and imaginative territory the writing was produced.

The Shanghai looms as exotic and inscrutable city. While describing this city and taste of people who live in it, Ishiguro makes use of the language of orientalism. The stereotypical images commonly found in discourse of orientalism are used by Ishiguro. The following lines, which capture the exotic taste of Chinese people, illustrate politically charged view of author in this novel:

Diana and Mei Li talked as they washed the dishes, cut and sliced vegetables, swept the floor, tasted the food with their ladles, plant flowers and vegetables in the garden. Christopher wandered around house, and every now and then Diana called him to make sure he was not bothering Wang Ku, who while not drinking, napped in her room on the second floor, or her curtains drawn in the middle of the afternoon, a bedside lamp on, read Indian magazines detailing illicit romances, and murders and decapitation. (52)

The habit of Chinese People is described in the above-cited excerpt. Most of Chinese people are seen eating with ladles. Their custom of eating is totally irrational. It is not hygienic to eat with the same device with which people eat. Outwardly they seem to have interest in gardening and planting flowers in garden. It appears they have idea of cleanliness. But the reality is drastically different. They read magazines which contain articles about murder, decapitation and illegal romance. This taste shows how violent is their taste. The outward gentility is threatened by the latent violence which is

reflected in their taste in decapitation, murder and illicit romance.

In the fictitious world of narration, sick Chinese people believe more in witch doctors, necromancer, and charlatans. Wang Ku does not take his sick wife to psychiatrist. He does not take her to hospital. He takes her to miracle healer. Like Wang Ku and his wife, several sick women and men rather go to witch doctors. Lines by the narrator shows the condition as:

Although he did not take her to Shaman, Wang Ku tried other treatments. He took her to people known for their miracle curers: a healer at the base of the mountainous hill. But Diana's condition, instead of getting better, got worse. Towards the end of their illicit bond of marriage, it became further exacerbated after she failed to get pregnant. (40)

Due to her inability to get pregnant, Diana is losing her normal psychological makeup. The patriarchal society dictates every married woman to bet pregnant after marriage. In case she remains stable, she is likely to get cursed and disgraced. The barren woman is mocked and then left in the drunkard. The pressures put by patriarchy in her puts her on the verge of insanity and bout of schizophrenia. The strong desire to be mother is deprived. As a result, she bursts into convulsive laughter and schizophrenic fit. But Wang Ku does not take her to hospital. Ironically enough, Wang Ku is takes her to witch doctors.

Most of areas of war, and conflict are represented as land inhabited by Shamans and Lamas. The socially alienated and estranged youths linger irrationally and insanelly on streets of crowded Chinese city. Shanghai seems to be alien land of freak and shamans. There is no systematic rule and regulation while managing things. The following by the writer shows the belief and social circumstance as:

In Dark Street, dreadlocked Shamans with long beards and baggy corduroys hung about, looking stoned and happy. A heavy smell of opium and has permeated the air. A multi-colored cart sat outside a shop, and a girl in a long, flowing frock, a cigarette in her hand, was arguing with a Tibetans shopkeeper, probably unhappy over a business deal. From the second floor of a house, the steady, rhythmic beat of reggae, lending the argument below an almost sensual tone are fine and charming. Nearby, a black man in a crew cut chatted with a saffron-robed misfit, explaining to him that he was a Japanese marine. (149)

The impact of Shamanism and other radical movements is described by the novelist in this novel. As told by orientalist, Ishiguro presents Shanghai as the dwelling place of shamans, freaks and saintly Lamas. Shanghai is not the place where rational and pragmatic people live. It is just the shelter of those who have one screw loose. His bias is clearly projected in this sort of representation. Most probably, there are orientalist biases embedded in his mind.

In this way, it can be postulated that the characters' life, manners, viewpoint and other activities illustrate how Ishiguro happens to rely on the language of the discourse of orientalism. The orientalist ethos is clearly manifested in this novel. Chinese culture is portrayed as uncanny, bizarre and inscrutable. The structure of Chinese society hovers on the verge of disintegration. Diana is a helpless and betrayed woman who has to encounter several troubles and hardships. Wang Ku's ruthless lechery, her exposure to violence, bloodshed and murder in the conflict prone zone, her moral degradation and humiliation are some of the factors which communicate oriental stereotypes which the author uses.

The major finding of this research is that the very portrayal of China in the

novel is questionable. Author's orientalist biases are projected in the representation of China, Chinese culture and manners of Chinese people. Plenty of orientalist stereotypes are found in this novel. The biased perspective of the author has gained an upper hand in the novel so far as the representation of China and its culture is concerned. Due to the growing insecurity and vulnerability, women have to encounter innumerable traumatizing situations. The text dramatizes the how western perspective is imposed in the representation of the culture of China. Manners and thoughts of most of the female as well as male characters seem to be irrational. Diana and her husband typify the case in point. Even Wang Ku's manner shows how lecherous and selfish he is.

Wang Ku's life too is insecure. In this way, she continues to endure fearful happenings, threat perception, worry about her son and other forms of moral degradation. She begins to develop symptoms of traumatized minds. At that very moment, Wang Ku is killed by the split gang of the Chinese underground insurgents. Following the disastrous death of Wang Ku, she descends into hurried life, full of illegitimate feeling of doom and devastation. Her traumatized existences are characterized by symptoms of phobic fear of males, self-hatred, killing sense of embarrassment and anxiety attack. Except a few people whom she has been seeing, she is unable to recognize anybody. The same bitter experience of being betrayed by her husband and the catastrophic end of Wang Ku continued to inflict traumatic pain in her.

Even at the slightest provocation she either laughs hysterically or weeps formidably. Fifteen years after her husband's betrayal, her son Christopher Bank comes to meet her in Shanghai. For so many years he did not have any idea of who is funding for his education and upbringing. He vaguely thought that it is his father who

has funded his education and upbringing in London. By the time he came to meet his mother, he was still under illusion that his father is either killed or held captive by kidnappers. When Christopher Bank meets Uncle Philips, the ground reality becomes clear to him.

In Shanghai he awakes to painful realities. He knows that his father had betrayed his mother and his mother has become Wang Ku's conclusion so that he could get proper education and good life style. Christopher Bank's love for his mother tears more in his heart. He feels defeated having seen that condition of his mother. He calls his mother several times. But she does not respond. He goes closer to her to embrace his mother out of reverence and affection for her. But she avoids him and scolds him for daring to touch her. Victimized and shocked by the disastrous accident of the past she sinks into amnesia, alienation, anxiety attack and the fatal premonition of being followed by an unknown figure with evil intention.

All these rumors and estimations disappeared when her husband's letter comes to her from Hong Kong. In that letter he tells her that he has been living with another woman in Hong Kong. Furthermore, he says that he has nothing to do with her. Real motherly concern weakens her. When the war lord, Wang Ku, sees her alone, betrayed and helpless, he tries to capitalize on her destructed life. Before he meets her, he had kept several helpless women as concubines. Now Wang Ku is doing his best to tempt her, love her. He plans to attract her softly. If he fails in his soft approach, he would then use force.

In conclusion, this novel presents the pain and suffering which is narrated by Christopher Bank. Finally, Diana has got punishment by her husband and together with uncle Philip. By this plot of story the writer is exposing the eastern world barbaric and full of exotic condition. The Chinese world has been portrayed as

directed by westerners and superior factor such as British colonial perspective and male patriarchy notion. Wang Ku is an example for this fact where Diana, the narrator's mother is totally fail for her attempt.

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