

## **A Critical Study of Cosmopolitanism and Multiculturalism in Kazuo Ishiguro's Novels**

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### **Abstract**

Cosmopolitanism and multiculturalism are recurrent themes in the post war novels, Cosmopolitanism refers to the citizen of the world, people move across different cultures and continents, aftermath of the colonial domination many countries opted for the liberalism this liberalism gave rise to free flow of ideas and people. cosmopolitanism and multiculturalism are product of the free movement of people, people no longer defined by the specific territory or religion, caste, ethnicity, negotiation and resistance are prominent elements in the post imperial world, multiculturalism has gives space to multiple voices, kazoo ishiguro tries to show how the world accept the people from different ethnicities.

**Keywords:** multiculturalism, cosmopolitanism, Ethnicity, post war novels

### **Introduction**

Kazuo Ishiguro is a prominent figure in the international writing, he is labelled as an immigrant writer, Ishiguro is not a typical one. His writing is not a repetition or successor of diasporic literature. Kazuo Ishiguro is doyen of the literary world , he is a leading novelist in the contemporary world, As a widely published and translated writer of Anglo-Japanese background, Kazuo Ishiguro has made his life – and a living – out of crossing borders of nation, language, and even genre. Ishiguro has emerged as one of the most prominent international writers of modern time, focusing often on various post war or interwar periods.

The novels of Ishiguro are set in the past reflecting the 20th century confronting nasty life style. The novels are expressive about self-denial in the face of preserving the dignity that the protagonist faces, The various subjects and diversified locations of his works have been appropriately corresponded to his claim as a “ kind of homeless writer”

He is always been locating himself in different cultures as well as engaged in a de cultural writing, providing insights into the relationship between subjective and other, which shows the ambivalence dangling between different cultures, reading Ishiguro in the

global context enables the detection of his compromise as a cosmopolitan writer constructed by a deliberate de privileging and cultural alienation. a genre which rejects binary notions of East and West or national interest in favour of a transnational mode of cooperation and cohabitation

Kazuo Ishiguro's novels are concerned with the exigencies of the cosmopolitan world, then they portray that world as one which remains split and haunted by divisions between East and West, past and present, self and 'other'. That is, they present a cosmopolitan world in which the process of negotiation and contact is difficult, confrontational and often violent.

Human history is a tale of conflicts of classes, invasions of other lands , destructions of civilizations , constructions of their legacy , explorations of unknown territory and so on. All these results in some changes in the course of making the human society, during the modern era many events which shook the foundations of the human society those are wars and their horrendous impact on the human beings and the collective humanity, the destruction of Nagasaki and Hiroshima symbolizes the cruel nature of greed for power , arrogance and deception.

Aftermath of the war, the human beings lost their sense of hope about their existence, the horrific experience of the war made human beings think about the futility of the human actions and the civilizational achievements, the very purpose of existence became meaningless, technological progress made human beings forget their soul and feelings, human relationships are influenced by the material conditions. All these things made human beings existence fragile and weak. The moral and spiritual decadence shown how the war torn humanity is fragile.

Ishiguro embodies the kinds of crossings and mixings World Literature must take seriously. Ishiguro suggests works of art should be valued for the social life they help establish and indeed, as widely translated and translatable texts, Ishiguro's works themselves thematize the tension between their own singularity and multiplicity, as well as the cultural, national, and political boundaries they simultaneously enact and cross.

Aftermath of the catastrophic events, the literary landscape has changed in the academia, especially emergence of the post colonial literature, this domain of knowledge further gave the impetus to the emergence of cosmopolitan novel, multiculturalism and world literature..Human migration, technological revolution, Industrial development, information explosion, globalization have led to the free flow of people, ideas and cultural Exchange, the world now becomes a global village which is characterized by its cultural exchange, cultural diversity and multiplicity.

Kazuo Ishiguro who was born in japan, grown up in United Kingdom, got Nobel prize for his tremendous stylistic works, which explores the universal problems of human beings, his novels constantly shift their focus from one continent, region and territorial restrictions, in this way he crates scope for international outlook to explain the personal and social lives of the individual as well as the communities.

Nowhere are concepts of nation and a sense of history more closely intertwined than in moments of global crisis. Each of the novels considered here is deeply concerned with the ways in which such moments of global historical crisis and change are narrated, and with ‘what happens when the “narratives” of globalization and chaos converge in the consciousness and habits of globalization’s beneficiaries’.

But as well as being moments in which citizens rally around nationhood, international conflicts are simultaneously one of the ways in which the citizen is made to feel global, part of a larger network of existence that goes beyond national borders. They are also vivid examples of cosmopolitanism’s excess, where the notion of harmonic transnational coexistence comes up against the return of the repressed nation state in the face of the collapse of international order.

**Objectives of study:**

The present research works attempts to achieve the following aims and objectives.

- To unfold the emergence of Cosmopolitanism and multicultural trends in the novels
- To analyse various themes in Kazuo Ishiguro’s novels
- To study the pathetic condition of human world
- To analyse the harsh realities in post war period
- To discover the psychological treatment in Kazuo Ishiguro’s novels
- To locate the Kazuo Ishiguro’s novels in world literature
- To study the role of science in determining the human progress and human relationships.
- To explore the how fiction helps to preserve one’s own world and imagination
- To discover the unresolvable problems in his novels
- To predict the future of human world and analyse the causes for human predicament
- To broach the meaning of being” human” in the technological world.

**Methodology of the Study:**

Theories are critical to illuminate the possibilities of every literary research, theories help us to understand the literary world in a different way, and it allows possible interpretations and new avenues of analysis about the particular work, author and field of study. Ideological structures helps us to locate a literary text within the specific ideology, every ideology has its own belief system and practises, in that way novels of Kazuo Ishiguro can be interpreted in many ways by incorporating the ideas from different theories and modes of discourse in literary criticism.

Kazuo Ishiguro’s novels are heterogeneous in nature, they cross the different genres within the novels, he gives importance to the stylistic structures in his writing, in order to explore his novels and would like to adopt some theoretical deliberations such as Post colonial theory help us to understand how the characters on the novels are portrayed from the Asian perspective, the trans cultural theory, Japanese nationalism, cross cultural

encounter. The remains of the day deals with the class divisions and disintegration of British value system.

Psychoanalysis theory is imperative to understand the conscious and unconscious state of individuals,

The most of the novels, Ishiguro explores the role of memory in defining the identity and one's own historical past, memory can act as a witness and historical legacy to the human beings in their makeup of their existence. The concept of self is very important in the post modern novels, the literature is moved away from the contextualization and the socio- cultural and religious understanding, the human beings individual experience constitute to the collective experience. According to author himself, fiction is to preserving one's own world and experience

Memory studies are vital for analysing the impact of war on the individuals and their past, human psyche is troubled by the horrific experience of the war. All the collective experience is made up of the horrific past.

Theory of multiculturalism: in this cosmopolitanism world, there is increasing tendency for diversity and multiculturalism , final decades of the twentieth century has often been taken as evidence of an increasing multiculturalism both in Britain and the wider world as well as in British literature itself, Ishiguro is celebrated as one of the leading proponent of the cosmopolitan novel.

HomiBhaba's mimicry and hybridity is necessary to understand the cosmopolitan culture.

Theory of globalization and Disjuncture is vital to understand the cosmopolitanism and its features in the novels

Arjun Appadurai theory of globalization and disjuncture helps in dealing with this theme.

The notion of Political Unconscious: **drawing** upon Frederic Jameson's notion of political Unconscious, the novels of Ishiguro deals with the deep divisions of the world which emerged during the first decade of the twentieth century, analysing the ways in which they reveal a degree of cultural incommensurability, frustrated cosmopolitan agency and the enduring power and appeal of the nation state.

Transnationalism :most of the Kazuo Ishiguro's novels are transnational in nature, their setting is devoid of any location and shifts from one continent to another continent , through this theory the researcher will be able to identify the how post modern novels are borderless and not confined to a specific ethnicity, location and civilizations. There is a sense of Asian sensibilities are reflected in the novels of Kazuo Ishiguro, the novels also reflect how the the characters express their ethnic background and their sensibilities.

Social identity theory is crucial to understand the quest for identity in the Kazuo Ishiguro's novels , it helps us to explain how individual struggle for identity and the recognition by the society.

World literature is a new discipline which circulates the literature outside of the particular territory and specific geographical location. Translation to English from the texts from

different language not leads to cultural exchange but political homogenization Historiographic metafiction is theory help us to understand novel with reference to its fiction and fragmented version of history, it helps to relocate the Nations's history in fictionalized way.

**Related research work**

Human Fragility in the technological world: Kazuo Ishiguro is a profound observer of human Fragility in the technological world.

It is very pertinent to understand the how world wars did damage to the progress of the humanity and made human being lives pathetic and lamentable. Their spiritual and moral purpose of life starts deteriorating, this suffering forced many people to seek refuge in different parts of the world, many left their own mother land and went in search of the shelter and jobs, this movement of the people is fostered the globalization and multiculturalism, major events which shook the foundations of the world such as, slavery, apartheid, partition, atomic bombing in japan. All these upheavals redefined the course of human history, made every human being to realize how human suffering is universal not confined to the state, nation and ethnicity. The occurrence of world wars is significant movement in the history of human civilization, it reshaped the whole existence of humanity, many are died, many became refugees. New world order has been created. Humanity became prone to the technology, and human beings are trapped in the consumerist, capital and technological world.

In this technological and polarized world, human fragility is evident and universal. Human beings are lacking spiritual and emotional strength which is required to lead a contented life, the war ravaged world experienced. the absence of moral and spiritual strength, this condition is result of the traumatic experience of the war, cruel nature of the humanity, assertion of power, greed for materialism, use of technology, all these factors made human lives are fragile, the very purpose of human existence became futile and purposeless.

The technology and information have given a space for the cosmopolitan culture, because of the movement of the people and globalization, the human beings existence transcend their nation and ethnicities ,culture, this leads to the mixture of the cultural backgrounds and hybridity. Cosmopolitanism and multiculturalism are the product of the technological revolutions, which brought people from various background together in this deeply divided world.

Cosmopolitanism: Traditional and critical Paradigm

One of the key claims of cosmopolitanism is that of a shared humanity which transcends artificially constructed national borders and identities. However, time and again the novels considered here figure the return of that nation, however artificially it may have been constructed, depicting the cosmopolitan space as one of conflict and hostility between competing groups and nationalities.

Cosmopolitan writers as Rebecca L.Walkowitz stresses in her Cosmopolitan style: English modernisms, international cultures, and the twentieth century novel

assemble elements from different national cultures and also assert that international encounters, create new cultures at home as J. M. Coetzee rejects the term “South African novelist” and Kazuo Ishiguro assumes that his potential readers are Norwegians when he writes.

These writers regard themselves as international novelists and devote themselves to working on people in different countries Katherine Stanton has captured cosmopolitan writers in her *Cosmopolitan Fictions: Ethics, Politics, and Global Change in the Works of Kazuo Ishiguro, Michael Ondaatje, Jamaica Kincaid, and J.M. Coetzee* She describes contemporary cosmopolitan writing as “historicize the movements and networks of the transnational or the global, keeping their sights on the multiple histories of colonialism and imperialism, revealing its full implication of irreconcilable resistance and negotiation.

In Bruce King’s “The New Internationalism: Shiva Naipaul, Salman Rushdie, Buchi Emecheta, Timothy Mo and Kazuo Ishiguro” in *The British and Irish Novel Since 1960* edited by James Acheson (1991), he points out that works of Timothy Mo, Kazuo Ishiguro and other immigrant writers have been characterized by “internationalism”, which “reflects the way modern life is characterized by the awareness of new nations, the ease of international travel and communications, the global literary mark, rendering cosmopolitan features prolonged in immigrant literature.

However, under the seemingly “free, international and diverse” appearance, cosmopolitan writing is always intertwined with chaos, anxiety and ambivalence of identity. Cosmopolitan writing is not a repetition or successor of diasporic writing as it covers topics from history and religion to ecology and modern life. Most cosmopolitan writers tend to embrace multiple cultures but deny clear boundaries. Homi Bhabha mentioned the double deaths of memory of forced migration. The two deaths, according to Bhabha, suggest the death of departure and arrival. In the initial death one leaves home, language, and people, while in the second death one kills one’s old identity and welcomes a new one. “You have to die to yourself in order to be born again on a foreign land”, as Bhabha always stress upon the importance of the birth of the new identity.

Nevertheless, the new identity is not new in that the “killed” identity is inextirpable. It is arguable that cosmopolitan writers have several “deaths” before becoming a cosmopolitan. Cosmopolitanism does not signify the freedom of identity. Otherwise, cosmopolitans are traumatized. For immigrant writers, cosmopolitan writing is a new writing method of compromise as they are unwilling to wander on the edge of different cultures.

Nevertheless deliberate de cultural writing could not digest them. Their works are always subtly intertwined with entanglement of identity.

This chapter aims to explore the cultural representations and their convergence in the global context, the globe becomes a small village, where every culture can be

assembled and interacted with the other, with the help of information revolution everyone can exchange their linguistic traditions and ethnic backgrounds.

Cosmopolitanism is an interdisciplinary concept in philosophical, political, sociological and literary studies. Many theorists have revitalized it and offered different versions of cosmopolitanisms since 1990s. The study on cosmopolitanism mainly focuses on next four aspects. The first is the exploration of cosmopolitanism as a pursuit of moral justice beyond nationalism and patriotism, compared with universalism.

Martha Nussbaum has generally discussed the relationship between patriotism and cosmopolitanism in *For Love of Country: Debating the Limits of Patriotism* (1996). She argues: "With our connections to the rest of the world growing stronger, we should distrust conventional patriotism as a parochial ideal, and instead see ourselves first of all as 'citizens of the world'".

As a liberal feminist, her cosmopolitan view as human obligations, beyond cultures, shapes the way we think of public issues. In 2003, Derrida informs cosmopolitanism by drawing on examples of treatment of minority groups in Europe in his *On Cosmopolitanism and Forgiveness*. In *Justice Without Borders: Cosmopolitanism, Nationalism and Patriotism* Kok Chor Tan argues that cosmopolitan justice can accommodate nationalist and patriotic commitments, setting limits without denying their moral significance. Craig Calhoun is "Cosmopolitanism and Nationalism articulates the value of the world as a whole, as well as arguing that if the vogue for cosmopolitanism neglects the need to more local belonging and a fashion for universalism misleads us about the inequalities built into universalist projects.

Wai-chew Sim, in his Doctoral thesis *Globalisation and dislocation in the novels of Kazuo Ishiguro*, probes into the cosmopolitan identity of Ishiguro and his characters, suggesting that the cosmopolitan cultural production needs to "attend to the Systemically and effects of international capital if its oppositional impetus is not to be emasculated" (Sim, 2002, p.vii), paying more attention to the location of international capitals in cosmopolitan writing.

As a cosmopolitan writer, Ishiguro's claim of "homelessness" stems from his deliberately "killing of multiple identities". His Narration across regional and national boundaries has the distinctive features of cosmopolitanism. Meanwhile, his decultural writing reflects his ambivalence as a cosmopolitan.

**Multiculturalism: theory and its reflection in the novels**

"Multiculturalism" refers to anything from the cultural and political discourses and practices of foreign nationals and immigrants, to those of racial, ethnic, sexual, religious, and subnational minorities; from the social characteristics and problems of governance posed by any society composed of different cultural communities, to issues of tertiary education and curriculum reform; from the strategies and policies adopted to govern or

manage the problems of diversity and multiplicity that multicultural societies engender, to the normative justifications of those strategies and policies.

Not only do the descriptive, normative, and legal senses of multiculturalism frequently get conflated -- a problem that leads Murphy to spend nearly a quarter of the book engaging in what he calls "philosophical brush-clearing" . It's also the case that the literature on multiculturalism is vast, multidisciplinary, theoretically fragmented, and (as one might expect) developed and focused in disparate ways in different countries .This theme deals with the issues are related to the theory of multiculturalism and its reflection in the novels of Kazuo Ishiguro. (born 1954) is a modern British writer of Japanese background. His works have been written in a multicultural context, which outlines a layer of literature presented in English by the representatives of other nationalities (Salman Rushdie, Vidiadhar Naipaul, Ben Okri, Hanif Kureishi, etc.). Ishiguro's creativity has always been a point of indisputable interest among literary critics, since this is a new phenomenon not only in British literature, but also in world of art in general.

Multiculturalism in Great Britain was replaced by post-colonialism and introduced a lot of plots that represented national issues and imagery. Attention to the fate of a man, to the national past became the main themes of the new literature. "Literary multiculturalism is manifested in the sum of techniques, in the individual creative manner of individual authors, and each of them presents its variant, its refraction of this concept.

Multicultural texts has the following features: aggravation of the problem of national identity, correlation of the fate of personality and the fate of the nation, projection of large-scale events through individual focusing, a glance at the events from the other side, stylistic originality, characterized by synthesis at the linguistic level, search for a new, universal themes that would relate to everyone.

At present, a single classification which would explain this literary phenomenon has not been performed yet, , as its features are manifested in different ways by different artists. Writers who are considered to be representatives of "multiculturalism" consider themselves as "citizens of the world", "international" writers. One of these authors is Kazuo Ishiguro, whose work has combined English and Japanese traditions.

Kazuo Ishiguro's literary authorship is written within the limits of multiculturalism. The author is a Japanese of origin, but spent his entire life in Britain. In the work of the author combines the features of two cultures, which are inextricably linked together. The features of Japanese culture are not clearly outlined, but a detailed analysis of the novel indicates their presence.

In the novel "Never Let Me Go" the writer combines different cultural codes, as a result, existential motives (tiredness, abandonment, loneliness) are dominant. The English context is presented at the content level, while the "Western" - on the poetological (minimalism of poetry, details, portrait of characters, means of expressing the author's intention, etc.).

The diègetic narrator in the action manifests history through his own perspective, so the narrative is characterized by psychological subjectivity. he author tends to

universality, since in the genre there are features of the parable, fiction elements that bring the product to a new philosophical level. Existential motives are dominant, perception determines the content of the work. The novel is characterized by synthetism, as the lines of realistic, modernist, and postmodern traditions are closely interlaced and interrelated in the text.

In his novels, Kazuo Ishiguro shows contemporary man as a trauma that emerges as a result of the encounter between two different-level worlds, experiences, or identities. Culture is for the writer a space of gaps. He was one of the first litterateurs to reproduce the experience of man's estrangement from culture, of the hybridization of culture and identity. Metaphors of pain and images of traumas run through his oeuvre. Ishiguro is part of modern-day English literature courses throughout the world as a writer of multiculturalism.

The first novel *A Pale View of Hills* (1982) won the Winifred Holtby Prize "for the best expression of a sense of place." This fact shows what a great role space, mix of toposes, and their projection onto a multicultural perspective play in Ishiguro's oeuvre. His heroes reproduce an identity that resembles a kaleidoscope.

This identity speaks in the voices of various cultures which generate a new energy for self-cognition and for life in general. Stevens, the protagonist of the novel *The Remains of the Day*, is an example of the intersection of English and Japanese cultures which create together a different type of world perception.

Ishiguro has been trying to organically absorb the authentic places of the English world, the key ideas that determine the English way of life. But, nevertheless, the writer's "Japaneseness" does not erode – it can be traced, for example, in the titles of his artworks. The original of Ishiguro's novel *An Artist of the Floating World* includes a loan translation of *ukiyo-e*, one of the best-known trends in Japanese art, which glorifies the illusory beauty of a transient world, calls up an association with the portraits of geishas and Kabuki theater actors, and, hence, prompts one to consider the work as Orientalistic or pseudo- Orientalistic.

### **Conclusion**

The above conducted report on Kazuo Ishiguro's novels talks about the varied themes in the Post war period, ranging from memory, identity crisis, cultural encounters, role of human soul and feelings, technological progress, gene editing, individualistic account of history, neo-liberalism, dislocation, consumerism and cosmopolitanism in the globalized world. The areas can be explored in the realm of world Literature, digital literature and overall human predicament and fragility in the post modern world.

Human fragility is characterized by its moral and spiritual decadence, the erosion of human values and nurturance, commodification of the human relationships, are important conditions in the post war period, war had caused the disintegration of the world, every human being lost their very sense of hope about the existence, the role of fiction is not just the form of entertainment and it has a role to play in preserving ones own world, the research activity aims to explore the how human fragility is reflected in

the novels of Kazuo Ishiguro, and how human fragility is reduced by the nurturance of soul and feelings. War torn world is subjected to lack of moral and spiritual strength, this is resulted by the devastating effects of war, on collective humanity.

Kazuo Ishiguro's novel reflect the dominant themes in the post war period, novels tells the complexities of technological world, how the intrinsic values for human life are ignored and replaced by the technological comforts.

the contemporary world is controlled by the technological and software tools, in which human beings are controlled and trapped, this has created attention deficit about the basic qualities of human nature, Kazuo Ishiguro navigate the historical reality with the present day truth, his characters reflect the universal condition, he paints the picture of the world where multiculturalism and heterogeneous environment is depicted.

In his novels, Ishiguro warns about the devastating results of technological progress, he warns the humanity which is trapped in the technological world, Ishiguro explained, is the devastating injustice that may result if society isn't careful with scientific progress as he rattled off a list of promising breakthroughs in artificial intelligence and genetics.

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