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novelist,

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even as they  
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with Kazuo  
Ishiguro  
Literary  
Conversations  
Series

Strategies,  
Suter explains  
how Ishiguro has  
been able to  
create a “two-  
world  
literature” that  
addresses  
universal human  
concerns and  
avoids the  
pitfalls of the  
single, Western-  
centric

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perspective of  
“one-world  
vision.” Setting  
his first two  
novels, A Pale  
View of Hills  
(1982) and An  
Artist of the  
Floating World  
(1986), in a  
Japan explicitly  
used as a  
metaphor enabled  
Ishiguro to

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parody and  
subvert Western  
stereotypes  
about Japan, and  
by extension  
challenge the  
universality of  
Western values.  
This subversion  
was amplified in  
his third novel,  
The Remains of  
the Day (1989),  
which is

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perfectly legible through both English and Japanese cultural paradigms. Building on this subversion of stereotypes, Ishiguro's early work investigates the complex relationship



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between social conditioning and agency, showing how characters' behavior is related to their cultural heritage but cannot be reduced to it. This approach lies at the core of the author's compelling

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portrayal of human experience in more recent works, such as *Never Let Me Go* (2005) and *The Buried Giant* (2015), which earned Ishiguro a global audience and a Nobel Prize. Deprived of the easy

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explanations of  
one-world  
thinking,  
readers of  
Ishiguro's two-  
world literature  
are forced to  
appreciate the  
complexity of  
the  
interrelation of  
individual and  
collective  
identity,

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personal and historical memory, and influence and agency to gain a more nuanced, “two-world appreciation” of human experience.

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