Kazuo Ishiguro and Japanese Films: Concerning the Visual and Auditory Effects and Images of Danchi

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Introduction

Kazuo Ishiguro has admitted he has been influenced by the movie director Yasujiro Ozu and Mikio Naruse. Ishiguro's first encounter with Ozu's work was when he was about twelve or thirteen years old. (Yamakawa 8) It was broadcast of a late-night movie. Michie Yamakawa states, “Seeing little boys running around on tatami mats, ladies' courteous gestures, and a different manner of speaking made an unexpected impact on Ishiguro.” (8) Probably the memories of the first five years of his life in Nagasaki were reproduced accurately in the TV screen, so Ishiguro received an “impact.” As Ishiguro confesses, “Five years of my memories until my family moved to England, including the views in Nagasaki, and Ozu and Mikio Naruse's films of postwar Japan -- these elements as a whole helped construct my inner Japan” (Ikeda 137), it seems that these Japanese movies become important tools for recalling, reproducing, and imagining what Japan was like long ago and prevented all his precious childhood memories from sinking into oblivion.

Many scholars have theorized regarding the influence of Ozu in Ishiguro's works. Particularly, Akinori Sakaguchi mentions “Ishiguro was pursuing normative Japan” (230) through Ozu films. Gregory Mason says that “Ishiguro has been able, through film, to revisit the Japan of his childhood.” (East-West film journal 40) However, many theses which describe the influence of Japanese movies tend to use conceptual terms such as mono no aware or yugen with Ishiguro's work. The use of these terms fails to point out exactly how we can observe the influence of Ozu or Naruse in Ishiguro's novels. Also, there are not many theses in Japan that consider the influential factors of their films regarding subtitles or filming methods with A Pale View of Hills and An Artist of the Floating World, so I think it is worth considering.

In this paper, I would like to explore Ishiguro's first two novels and search for Ozu's influence in them, mainly focusing on the dialogues, paces, and danchi (public housing). In addition, I would like to unveil what was difficult for Ishiguro to express Japaneseess comparing A Pale View of Hills and Naruse's The Sound of the Mountain.

1. Auditory and Visual Effects from Ozu Films
(1) Dialogues

Ishiguro sets his first novel, *A Pale View of Hills* and his second novel, *An Artist of the Floating World* in Japan. Both novels are of course written in English, but the characters in the novels are supposed to be talking in Japanese. When the character is describing things Japanese to a foreigner in the novel, the reader will automatically assume that the character is speaking English. In other words, it can be seen as if Ishiguro is translating the characters' native language (Japanese) into English for his readers. Ishiguro mentions this by giving an example of Ono in *An Artist of the Floating World* as follows:

[H]e’s supposed to be narrating in Japanese; it’s just that the reader is getting it in English. In a way the language has to be almost like a pseudotranslation, which means that I can’t be too fluent and I can’t use too many Western colloquialisms. It has to be almost like subtitles, to suggest that behind the English language there’s a foreign language going on. *(Conversations with Kazuo Ishiguro 13)*

We can see here that Ishiguro is consciously thinking of his readers as viewers of a movie. He wants the reader to think that the dialogues that are developing in the novel are Japanese but readers are getting them in English. This is obviously the same mechanism of Ishiguro who could only understand the Japanese movies by reading subtitles.

Mason says, “Where does this perceived “Japaneseness” in Ishiguro’s writings come from? Aside from his family upbringing, it transpires that Ishiguro’s Japan has come to him almost entirely from Japanese films.” *(East-West film journal 39)* Mason determines that Ishiguro’s Japaneseness stems from Japanese movies, especially from Ozu films. In addition, in order to evoke an emotional response to the reader, Ishiguro adopts Japanese things, such as tatami or kujibiki, as they are in Romaji (a method of speech notation in which Roman letters are used for writing Japanese words) in the novels. For example, like Walkowitz points out, the correct way of saying the cartoon character, “Popeye the Sailorman,” Ishiguro leaves out the article “the” to show the Japanese tendency of eliminating the article disposition and lets Ichiro say, “Popeye Sailorman” (152). Also, some scholars say the protagonists’ stiff and careful speech attributes to Ishiguro’s translation process from Japanese into English, so they are almost like subtitles. However, in order to translate from one language into another, one has to have good knowledge of both languages. Ishiguro admits that his Japanese language level stopped at the age of five (Agawa 144), so he speaks mixing Japanese
and English together like, "Dinner ha finish shimashitaka?" which means "Did you finish dinner?" in English. He also says, "I should make clear that I am illiterate in Japanese" (Gallix 144), so it is hard to think that he translates first when he thinks of the dialogue. However, when he started to think seriously that he wanted to know more about Japan, he mentions "I read many books of Japan and saw movies" (Agawa 147) in the interview. In addition, he says, "I'm probably more influenced by Japanese movies than books." I see a lot of Japanese films. The visual images of Japan have a great poignancy for me, particularly in domestic films like those of Ozu and Naruse, set in the post war era, the Japan I actually remember" (Conversations with Kazuo Ishiguro 4), so it seems that the influence from the movie is far greater than Japanese books. Ishiguro learned Japanese daily customs and dialogues through movies.

More interestingly, though, Ishiguro stopped writing novels that take place in Japan after releasing An Artist of the Floating World, and his third novel, The Remains of the Day, is completely severed from Japan and is based in England. However, many critics praised Ishiguro's emotionally-controlled voice of the protagonist, Stevens, who is a British butler, in the same way he was praised with the Japanese characters. In the interview with Gallix, Ishiguro said, "I started to get slightly concerned because this was just a natural voice. [...] So I came to the painful conclusion that perhaps this was something to do with me." (136) In other words, we can say that beside the protagonists' voices, such as unfamiliar voices or dialogues of Japanese women and children are mostly taken from Japanese movies. From here on, I would like to point out in detail which part of Ishiguro's novels reflect dialogues and paces that are created by the actors' facial expressions and actions in Ozu films, which nobody has mentioned before.

First, I would like to compare the dialogues in Tokyo Monogatari with An Artist of the Floating World. In the former, the eldest son, Koichi, lives in a two-story house that contains a small clinic and a residence. He lives with his wife and two sons. One day, in preparation for a visit of his parents, Koichi's eldest son, Minoru's desk was taken out into the hallway. Minoru becomes upset and says, "Tell me: Where am I supposed to study?" to his mother. His mother replies, "Keep quiet. You never study anyway!" Minoru glares at his mother and playfully states, "So I don't have to study, right? No more studying, right?" Then his mother glares back and says, "What are you saying." In another scene, the family plans to go out on a daytrip with their grandparents. Both children seem excited about it, but it is suddenly called off because of an emergency patient. The children become peevish and Minoru sits on his father's desk waving his feet while nagging, "It's not fair!" or "You liar!" The grandmother enters the room with a smile and tells him, "There'll be another time." but Minoru says
Immediately, his mother appears and apologizes for the attitude of the child saying, "Behave yourself. Just leave the room." The mother apologizes again to the grandparents by saying, "Bad boys."

These family conversations between a parent and a child or grandparents and a child injected new life into Ishiguro's memories that had been frozen since he was five years old. Ishiguro revealed in an interview with Agawa that after moving to England, he was shocked to see his British friends being scolded by their parents when they played loudly in the house. In Nagasaki, nothing hindered little Ishiguro from playing freely in the house. He learned that it was an influence of the Victorian tradition that children behave nice and quiet in front of adults. (Agawa 145) After five or some years living in Britain, when Ishiguro saw small boys running around the house or talking back to their parents it must have given him a great impact and recalled his memories of Nagasaki. Ishiguro says he remembers his memories as if they were "fragments of scenes of ordinary life." (Agawa 145) Ozu films certainly activated Ishiguro's memories and gave inspiration to Ishiguro to write stories of Japan.6 The following scenes of family conversations between Ono, Ichiro, and Setsuko in An Artist of the Floating World seem to be reflective of Tokyo Monogatari.

At this point, Ichiro's dignity seemed to give away. Abandoning his pose, he rolled onto his back and began waving his feet in the air.

'Ichiro!' Setsuko called in an urgent whisper. 'such bad manners in front of your grandfather. Sit up!'

Ichiro's only response was to allow his feet to slump lifelessly on to the floor boards. (15)

or

I had not meant this remark to be provocative, but its effect on my grandson was startling. He rolled back into a sitting position and glared at me, shouting: 'How dare you! What are you saying!'

'Ichiro!' Setsuko exclaimed in dismay. (15)

Many English readers might have felt somewhat awkward when reading Ichiro's lines such as, "How dare you! What are you saying?" It seems too strong a thing for a grandson to shout to his grandfather. However, if we compare Ichiro with Minoru, it makes sense. In addition, Ichiro's behavior in front of adults like, "Abandoning his pose, he rolled on to his back and began waving his feet in the air." (15), which is rarely seen.
in Britain, reminds us that Ichiro was created referring to Minoru of *Tokyo Monogatari*.

In *Tokyo Monogatari*, Ozu describes the way a daughter and son give cold shoulders to their old parents. The children agree to send their parents away to a hot spring resort, but the inn is a noisy place where young people gather. The next day, the parents decide to cut the trip short and go back to Tokyo. When the old couple enter their daughter's hair salon, which is on the first floor of her house, she gives a look of displeasure. She's clearly upset that they have come back earlier than she had expected. She asks a typical question: "Was it crowded?" Her father confesses, "We thought it was about time we went home." The daughter then says, "I was planning to take you to the Kabuki."

"However, I've a meeting here tonight with other beauticians. It's my turn to provide the place. [...] That's why we wanted you to stay at Atami. I should've told you so." She makes a show of trying to stop them from leaving but doesn't forget to mention that they are not wanted at home that night. This scene reminds us of Jiro and Ogata-san's conversation in *A Pale View of Hills*:

"Well, Jiro, I'll be leaving you tomorrow."

"You're leaving? Oh, a pity. Well, I hope you enjoyed your visit."

"Yes, I've had a good rest. In fact, I've been with you rather longer than I planned." [...] "Now this deal's finally gone through," said Jiro, "I'll have a little more time. A shame you have to go back just now. And I was thinking of taking a couple of days off too." (154-155)

Jiro uses the term 'busy' as an excuse to end conversations with his father many times (38, 83, 93, 219). On the other hand, just like the daughter in *Tokyo Monogatari*, Jiro doesn't forget to feign disappointment: "Perhaps Father will still be with us on Sunday," [...] "Then perhaps we could go out somewhere for the day." (30) or "I'll have a little more time. A shame you have to go back just now. And I was thinking of taking a couple of days off too. Still, it can't be helped, I suppose." (155) It is typical for Japanese to want to save face and say things they do not really mean in order not to hurt the feelings of others. Ishiguro captured the characteristics of Japanese conversations. It is the fruit of his efforts of studying Ozu films.

(2) Ozu's Pace

Many scholars from overseas call Ozu's domestic drama *shomingeki* thinking that Ishiguro was influenced by the way Ozu expresses small happenings in ordinary lives.7
Ishiguro mentions *shomingeki* as follows: “[A] profound, respectable genre, and distinctively Japanese. It’s concerned with ordinary people in everyday life, and it has that sort of pace: a pace which reflects the monotony and melancholy of everyday life.” (Tookey 34) We can see that the concept Ishiguro has of *shomingeki* is the same as the scholars from overseas. However, I want to emphasize the way Ishiguro uses the term “melancholy” to describe Ozu’s “pace.” Ozu uses paces in unique way. For example, the scene where Hirayama visits his son, at his clinic for the first time in Tokyo, Hirayama seems confused to accept the fact that Koichi has become a doctor of a small clinic in the suburb of Tokyo. He never says anything to his son, but Ozu expresses the father’s disappointment with his “pace”; the picture of the father sitting on a *tatami*, having his back and shoulders rounded, fanning himself slowly and looking into vacant space for five seconds. Without saying a word, the viewers can feel the father’s sadness through the action.

Ozu often shoots an actor’s face on the whole screen as if it were a portrait photograph as a mean to create the pace. Ozu expresses the actor’s feelings by shooting the subtle movement of the actor’s facial reaction. Ishiguro adopts Ozu’s movie directing methods into his novel. For example, in the First Chapter of *A Pale View of Hills*, there is a scene where Etsuko observes Mariko skipping school, fighting with children in the neighborhood, and getting hurt by one of them in the face. Etsuko runs to find Mariko’s mother, Sachiko. Ishiguro inserts scenes of the character [Etsuko and Sachiko]’s facial reactions before the dialogue: “She was gazing at me with a slightly amused expression, and something in the way she did so caused me to laugh self-consciously.” (15) or “For a moment, she continued to look at me with her amused expression. Then she said: “How kind you are. [...]” (15) When analyzing both Etsuko and Sachiko’s psychological states, we see that Etsuko is interested in getting to know Sachiko who has moved into the neighborhood accompanied by an American boyfriend recently. Therefore, Etsuko must have thought that reporting Mariko’s injury to Sachiko was an opportunity to get to know her better. On the other hand, Sachiko shows a confusion of mixed feelings such as gratitude and nuisance to Etsuko, who she does not know well. For appearance sake, Sachiko gazes at Etsuko “with a slightly amused expression” and at the same time, by reading Sachiko’s “amused expression,” Etsuko thinks that Sachiko has seen through her intention of longing to get to know Sachiko better, so she laughs “self-consciously” to hide her embarrassment. In addition, the scene is not just a conversation with a greeting and words, Ishiguro inserts, “For a moment, she continued to look at me with her amused expression” (15), a sentence that expresses Sachiko’s facial reaction of showing her suspicion of Etsuko, and Etsuko perceiving that suspicion cast on her.
These series of non-verbal pictorial expressions recall Ozu's directing technologies. It is natural for a protagonist to explain what he/she feels in a novel, but Ishiguro uses more of a motion picture method and lets the reader predict what the characters are thinking. Particularly, the method of showing the way Japanese read each other's facial reaction during conversation matches the method of Ozu's film making. Ishiguro sufficiently utilized Ozu's method in his novels. Ozu's visual images contributed greatly to stimulate Ishiguro's fragmental memories of the first five years of his life in Nagasaki. Thus far, I mentioned how well Ishiguro grasped Japanese characteristics and adopted them into his novels, but I would like to point out there is one thing that Ishiguro could not express thoroughly concerning the Japanese character: male-female relationships.

In an interview, Ishiguro revealed as follows that he was planning to write a story centering on Etsuko and Ogata, a daughter-in-law and father-in-law relationship, but failed to do so:

I wanted to start [the book] between Etsuko and Ogata, the father-in-law, [but the idea] very much faded away. Let's say I was a less experienced writer at that point, and I think that one of the things that happens to less experienced writers is that you cannot control the book, as more experienced writers can. You bring in an element without realizing what the implication of this is on the rest of the book. (Conversations with Kazuo Ishiguro 6-7)

I think Ishiguro referred to Yasunari Kawabata's *the Sound of the Mountain*, which was later made into a film by Mikio Naruse, when outlining the daughter-in-law and father-in-law relationship. (Taketomi 167-178) It is not clear what kind of daughter-in-law and father-in-law relationship Ishiguro had in mind, but it is obvious that he wanted to portray them as having a certain intimacy from their conversations:

“If it's a boy we could name him after you.”

“Really? Is that a promise?”

“On second thoughts I don’t know. I was forgetting what Father’s first name was. Seiji – that’s an ugly sort of name.” (33)

More obvious is when Etsuko says, “the little child is feeling guilty now” (58) to her father-in-law. In reality, it is unrealistic for a daughter-in-law to call her father-in-law “the little child” or say that the father's name is sort of ugly. These conversations
between them are unlikely for a native speaker of Japanese. Why did Ishiguro's scheme from writing the story based on the daughter-in-law and father-in-law relationship failed? Perhaps it stems on *The Sound of the Mountain*. I think it is because Ishiguro was inspired by *The Sound of the Mountain* and used it as the base of *A Pale View of Hills*; however, it was hard for Ishiguro to express the intimate relationship between the father and daughter-in-law non-verbally.

The father-and-daughter-in-law relationships in the novel *The Sound of the Mountain* are a little abnormal. For example, Shingo never confesses his feelings, but it is obvious that he has special feelings for his daughter-in-law. The most characteristic scene describing Kikuko and Shingo's relationship is the scene known as the "Sunflower." In the motion picture version, while Shingo is looking up at a large sunflower that sticks its head out of the fence of a neighbouring house, Kikuko approaches him on a bicycle. She gets off the bike, and the two of them view the flower together. According to Giorgio Amitrano, "They were not facing each other, but were definitely appreciating the same object and seemed to be enjoying the sense of common interests." (70) In short, according to Amitrano, "words that were not spoken out in words between Shingo and Kikuko were more meaningful than the words articulated." (68) The camera captures the actress's facial reactions and movements as Shingo's eyes in the movie, so that the viewers understand how Shingo feels about his daughter-in-law. In the novel version of *The Sound of the Mountain*, Shingo's feelings are projected through insects and things in nature. By contrast, in *A Pale View of Hills*, Ishiguro's pen allowed the characters to speak their minds directly. The story of Etsuko and Ogata did not turn out the way Ishiguro first intended, so the idea faded away. Moreover, those spoken words were a strange fit for the Japanese language system, which may have created awkwardness for Japanese readers. Kawabata and Naruse showed the intimate father-in-law and daughter-in-law relationship nonverbally; they communicate and understand each other by the heart, without using words. However, I shall say that it was difficult for an English writer to grasp the way of expressing a Japanese male and female relationship, especially one which involves special feelings of one towards the other, expressed in a round-about way.

2. Awakening Ishiguro's Memories by Image
In Nagasaki, there is a tram station called "Shian Bashi" that stops in the middle of a pleasure district. Near the station, there are some willows (Mikaeri Yanagi) and many men wander around the bridge and willow trees trying to decide or not whether to cross the bridge and go to the pleasure district, "Hama no Machi," and have drinks with the ladies or go straight home to their wives. Many office workers ponder on the bridge at dusk so the bridge was named "Shian Bashi" (Pondering Bridge). In Ishiguro’s An Artist of the Floating World, a similar bridge appears as "The Bridge of Hesitation" (99) and is explained as follows:

We called it that because until not so long ago, crossing it would have taken you into our pleasure district, and conscience-troubled men – so it was said – were to be seen hovering there, caught between seeking an evening’s entertainment and returning home to their wives. (99)

We can clearly see that “The Bridge of Hesitation” is named after “Shian Bashi” in Nagasaki. After releasing A Pale View of Hills, Ishiguro said in the interview that “I set it in Nagasaki simply because the Japan I remembered, and the Japan I am in any way familiar with, is Nagasaki.” (Bigsby 24) We clearly know that the story of A Pale View of Hills is set in Japan. However, in An Artist of the Floating World, we know that it is set in Japan, but we do not know which city is set in. It seems that in the story, Ishiguro uses many places and facilities that remind us of Nagasaki; such as, cable cars in Inasa Mountain or references to Hamaya Department Store. Like a sculptor gives body and substance on a frame work, Ishiguro rounds out the details of stories on every bit of his memories of Japan. He applies all information he has to construct his Japan; he even uses names that remind us of Ozu films like Noriko, Setsuko, and Chishu. The reason why Ishiguro uses the character’s names or actor’s names as they are in his novels is that he is not hesitant to hide his awareness of Ozu films when he wrote the novels.

Next, I would like to compare Ishiguro’s An Artist of the Floating World with Ozu’s last film, Sanma no Aji. Like I mentioned earlier, Ozu inserts a stationary picture which symbolizes the trend of that era, such as clothes, blankets, and futon hanging out on the veranda of danchi, which is public housing. I found that scholars from overseas see something nostalgic and exotic in those scenes. (East-West film journal 47) Ishiguro also inserts danchi into his novels. Not only the first two novels he wrote based on Japan, but also in his fourth novel, The Unconsoled, which takes place in an unknown country. These show Ishiguro’s special interest towards danchi. According to some
documents related to *danchi* in the early Showa 30's (around 1955) at Tokiwadaira Danchi in Matsudo, Chiba, “rent for a 2DK apartment was 5,350 yen at the time. The resident's income was 5.5 times higher, about 30,000yen.” (Nitta 41) Further, living in *danchi* was a kind of status symbol in the society at the time. Competition for living in *danchi* was fierce. Only one in ten who entered the drawing won the opportunity to live in *danchi*. Factors which boosted their popularity included flush toilets, bathtubs with gas water heaters, and other advanced equipment. (Nitta 41) Lying carpets on *tatami* was a trend at the time, and it seems that Ozu did not forget to adopt that in his films. Also, Ishiguro reminiscences about the house he lived in until the age of five and says, "There was a room on the top floor with Portuguese furniture." (Yamakawa 18) This gives the impression that a house or rooms occupy important and sensitive parts of his memories. Young Ishiguro, whose active range was not so wide as that of adults had this memory, and it was only waiting for stimulation to burst out. Ishiguro mentions *danchi* in *A Pale View of Hills* as follows:

Rebuilding had got under way and in time four concrete buildings had been erected, each containing forty or so separate apartments. Of the four, our block had been built last and it marked the point where the rebuilding programme had come to a halt; between us and the river lay an expanse of wasteground, several acres of dried mud and ditches. (11)

In *An Artist of the Floating World*, *danchi* is described like this:

Taro and Noriko's apartment, for instance, is a small two-room affair on the third floor... Noriko, however, seems very proud of her apartment, and is forever extolling its 'modern' qualities. It is apparently, very easy to keep clean, and the ventilation most effective; in particular, the kitchens and bathrooms throughout the block are of Western design and are, so my daughter assures me, infinitely more practical than, say, the arrangements in my own house. (156)

In addition, in *The Unconsoled*, it appears: “On our left-hand side were the apartments, a series of short concrete stairways linking the walkway to the main building like little bridges across a moat.” (211) The room of the apartment in *The Unconsoled* plays an important key role to imply Ryder's childhood.

According to *Koei Jutaku Nijunenshi*, the four-story reinforced-concrete apartment building was built for the first time in Japan after the war in 1947 in
Takanawa, Tokyo as an experiment. *(Koei jutaku niju-nen shi 200-201)* After that, *Nihon Jutaku Kodan* (the Housing Corporation) was established to provide *danchi* nationwide in 1955 and a public advertisement for candidate residents was made the following year. In Nagasaki, they already had a prefecture-owned four-story reinforced-concrete apartment building, Uono-machi Danchi, containing 24 apartments with two bedrooms and a small kitchen in Uono-machi, Nagasaki City in 1948. After some renovations, the Uono-machi Danchi still stands in the middle of the city. The Uono-machi Danchi is located three tram stations (about five minutes away) from Shin Nakagawa-machi station, where Ishiguro’s house used to be. The outline from the Nagasaki City Construction and Housing Department indicates that flat wooden houses were mainstream in Nagasaki City in those days. *Danchi* started to appear after 1964. *(Kenchiku Jutaku Gaiyo)* Therefore, Uono-machi Danchi must have been a sensational apartment building back then, and little Ishiguro could have seen it clearly from the tram whenever he used the Hotarujaya Line.9 We can assume that *danchi* had a strong impact on Ishiguro, and perhaps its figure remained in his mind like a snapshot. The memory of *danchi* must have been provoked by watching Ozu films, and Ishiguro was compelled to write it down in his novels about Japan. Ishiguro said in an interview that “I was deeply moved to see the images in Ozu films were the same Japan I remember” supports my statement.

3. Conclusion

Ishiguro only has fractured memories of Japan until the age of five. Nonetheless, he was able to write about Japan, a realistic Japan, and there must be a special reason for this. Many books and movies, particularly Ozu films, definitely contributed as tools to activate and reproduce his memories of Japan. Especially for Ishiguro’s first two novels, *A Pale View of Hills* and *An Artist of the Floating World*, we can clearly see Ozu’s influence. In this thesis, however, I clarified that one thing Ishiguro could not seize thoroughly was the affectionate and delicate exchanges between Japanese male and female characters. Acquiring knowledge through books and movies, Ishiguro tried his best to express Japaneseesness, but it was difficult for Ishiguro to express the non-verbal psychological exchanges between the Japanese male-female relationships.

After publishing *An Artist of the Floating World*, Ishiguro ceased to write novels based in Japan. It might be a sign of his satisfaction that he wrote everything he could about Japan, or he became conscious that he is no longer Japanese, but an English man. All in all, through Ozu films, Ishiguro was able to “create a very special and private Japan.” *(Agawa 147)* Ishiguro took “Japanese cultural lessons” from Ozu’s movies and
was able to write about Japan. In fact, exotic Japan, which readers find in Ishiguro’s novels, is the result of Ishiguro’s memories activated by films; they helped Ishiguro create his own imaginary Japanese world. The Japan which is expressed in Ozu films awakened Ishiguro’s frozen memories, constructed the frame work of Ishiguro’s Japan, and gave him an opportunity to advance as one of the young and energetic writers of the 21st century.


2 Walkowitz, Rebecca, “Ishiguro’s Floating Worlds”, p.1053. However, the character “Popeye” was called as “Popeye the Sailorman” in Japan back then, without eliminating the article.

3 For example, Sugano, Motoko. “‘Pseudotranslation’ To Yuu Miburi (The Stance of ‘Pseudotranslation’)”, *Horizon*, Horizon Sha, 2004.

4 Ozu, Yasujiro. dir. *Tokyo Story*. Ryu, Chishu and Hara, Setsuko, perf. Videocassette. Shochiku, 1953. is used for subtitles in this paper.

5 “Iyada!” is a strong way of saying “No”, so the translator may have ignored this part. In Yasujiro Ozu, Kogo Noda. *Tokyo Story: The Ozu/Noda Screenplay*. Trans. Donald Richie and Eric Klestadt. California: Stone Bridge Press, 2003, it is translated as "No!"

6 According to Sugano, when Ishiguro joined the panel discussion of The 14th Hayakawa International Forum on October 23rd, 2001, Ishiguro told the audience that when he reminisces about Japan now he remembers the scenes with English subtitles.

7 For example, Mason, Gregory says, “If the style and technique of Ozu have influenced Ishiguro in many ways, it is in the form that Ozu perfected, the *shomin-geki*, or domestic drama, that the Japanese cinema has had the strongest influence on him.”, *East-West film journal*.

8 Noriko is the protagonist’s name of several Ozu films, Setsuko is the name of the main
actress Setsuko Hara, and Chishu is the name of the actor Ryu Chishu.

9 A former street car line between Hotarujaya and Nagasaki Station (now they are two separate lines, Hotarujaya and Sakura·Machi).

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