



Family Dysfunction in Kazuo Ishiguro's *The Pale View of Hills*

Asmaa Sabah Kadhim ¹ Asst. Prof. Sana Lazim Hassan (PhD) ²

Department of English language, College of Education for Women, University of Baghdad, Iraq¹

Department of English Language, College of Education for Women, University of Baghdad, Iraq²

asmaa.sabah2203m@coeduw.uobaghdad.edu.iq¹

sanalazim@coart.uobaghdad.edu.iq²

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Abstract

Cultural Globalization Theory as one of globalization theories explains how cultural ideas, beliefs, and behaviours can spread from one country to another. It means that people all over the world have adopted the same cultural practices and beliefs. This paper explores how Ishiguro's novel, *A Pale View of Hills* embodied the effect of global culture on family relations and the ways in which each member of the family react towards the change after world war the second and defeat of Japan, there is a kind of cultural conflict between the traditional Japanese culture and the global culture leads to deconstruction of stereotypical Japanese family and contradictions between the past and present, the clash between contemporary and traditional way of life and thinking that form culture.

Keywords: Deconstruction, Cultural Globalization, Stereotypical Japanese Family, Contradictions, Change, War



الخلل الأسري في رواية منظر شاحب للتلال لكازو اشيغورو

أسماء صباح كاظم^١ أ.م.د. سناء لازم حسن^٢

قسم اللغة الانكليزية، كلية التربية للبنات، جامعة بغداد، العراق^١

قسم اللغة الانكليزية، كلية التربية للبنات، جامعة بغداد، العراق^٢

¹asmaa.sabah2203m@coeduw.uobaghdad.edu.iq

²sanalazim@coart.uobaghdad.edu.iq

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المستخلص

نظرية العولمة الثقافية كأحد نظريات العولمة توضح الطريقة التي تنتقل بها الأفكار والثقافة والمعتقدات والسلوك من بلد لآخر. وتعني بأن الأفراد في كل العالم يتبنون نفس السلوك الثقافي والمعتقدات. هذا البحث يدرس رواية الكاتب كازو اشيغورو منظر شاحب للتلال التي جسدت أثر الثقافة العالمية على العلاقات الأسرية والطرق التي سلكها كل فرد في العائلة كرد فعل لهذا التغيير بعد الحرب العالمية الثانية وهزيمة اليابان. هنالك نوع من الصراع الثقافي بين الثقافة التقليدية اليابانية والثقافة العالمية التي سادت في ذلك الوقت الذي نتج عنه تكسر للروابط الأسرية للعائلة التقليدية اليابانية وتعارض بين الماضي والحاضر والتصادم الحاصل بين الحاضر والحياة التقليدية القديمة وطريقة التفكير التي شكلت الثقافة العامة.

الكلمات المفتاحية: تكسر، العولمة الثقافية، العائلة اليابانية التقليدية، التعارض، التغيير، الحرب

1. Introduction

An important part of the global-local connection is that people and things can interact in surprising ways and change in creative ways. In the field of globalization, researchers study countries, transnationalities, diasporas, refugees, identities, racial and gender differences, and culture itself and how families are being affected by this change. Anthropologists today are very interested in new problems that come up when people from different places meet, like migration, war results, development, identities, and so on. Studies on tribes are another way to see how world and local issues connect, farmers and workers who work in global workplaces and homes that span borders, etc. Consequently, these days, one cannot truly discuss a "community" (Mondal, 2007, p.95) without considering the global community. When delving into the diverse personalities and the associated social and cultural processes, issues related to travel, gender, and personal development often surface, in the study of globalization, movement and the mixing of cultures are getting more attention (Mondal, 2007, p. 93-98) as main factors of family dynamics.

Ishiguro's *The pale view of hills* encompass both stereotypical and non-stereotypical culture, representing by the global culture, and its effect on Japanese culture. This distinctive representation facilitates the dismantling of biases and the comprehension of various cultures, his work examines cultural diversity and significant societal changes, including cultural gaps between traditional Japanese culture and global culture that dominate after world war II, found in aspects such as social traditions, manners, languages, religions, social histories, ways of thinking, and values, have been brought about to the society after Japan's defeat. These differences exist between Japan and England, which means English, western dominance as global culture, as well as there was a difference between prewar Japan and postwar Japan as kind of transformation. Gaps in thought processes and value systems across individuals or nations have a significant impact on people's lives and their interpersonal connections and kind of difficulties and tension they had in their family relationships. In Japan, particularly before the war, there was a dominant culture of communal and paternal mindset. In contrast, individuality and democracy have been the prevailing values in Britain. the main characters reflect on their lives, attempting to evaluate the

experiences that have influenced them. Etsuko, the widow recalls her past life in Nagasaki, and although she never explicitly refers to the bomb, it hangs in the background of the events described in Ishiguro's novel; the disintegration of the family is obvious. Ishiguro fears that things that are valuable, like family, are losing their worth. Adams highlights Ishiguro's worry about the potential risk to priceless items in a 2005 interview report that The Guardian published. Human connections, both in general and specifically within families, are under threat. Ishiguro provides insight into the post-war conversations in Japan regarding the influence of the interaction with the Orient on Japanese families. Ishiguro is highlighting the phenomenon referred to as "family changes" by Hartman (2001), which "have emerged concurrently with society's departure from the modern world of the industrial age into what is now frequently called the postmodern age" (p.73).

The powerful use of narrative structure highlights the connection between the past and present exists. There is an unrestricted movement in the mixing of past and present events The narrative voice transitions between these two chronological points and sites across postwar Nagasaki in the late 1940s and contemporary England, possibly from the late in the 1970s or early 1980s

2-Theoretical Framework

Keywords

2-1 Cultural Globalization Theory

Many theories of globalization usually based on bigger theories and points of view, like Marxism, Weberianism, functionalism postmodernism, critical theory, and feminist theory. They also encompass a wide range of perspectives on society, such as literature, cultural studies, international relations, and postcolonial studies, among others (Robinson,1992, p.128).

Cultural globalization theory is called "homogenization" of values and thoughts (Janada, 2023, p.45). Numerous scholars hold differing opinions regarding this theory. Some experts say that globalization has made cultures more diverse instead of homogenization. One of the most prominent scholars who support the idea of cultural globalization is Roland Robertson; He asserts that globalization has created a worldwide society. He explains that a shared set of beliefs and habits, such as technology use, shopping,

and individuality, comprise this culture. As people learn new cultural practices and ideas from around the world, some experts ensure that globalization has broken down cultures into smaller pieces. (Janada, 2023, p.45).

The initial relief at the end of the Cold War gave rise to concerns about the state of the West, especially in the aspects of ethics and culture concerns have been expressed about the sustained existence of Western cultures that appear to have lost their moral compass, (Florin, 2010 as cited in Rahman, p.12). Postmodern era characterized by the rate of change and transformation around the world which appears to have significantly increased in the later decades of the 20th century, impacting various aspects of human society and social life. Two factors contribute to this social change: firstly, an increase in global connections between individuals and countries (an objective dimension), and secondly, an increase in the understanding of these global connections (a subjective dimension). While embracing a diversity of advantages, such as valuable ideas and experiences, one must also consider the limitations created by one's own cultural background. Perspectives refer to different ways of seeing, understanding, and approaching a subject or situation. Culture has the ability to make a meaningful contribution to our planet, Davis (1999) states:” In the end the cultures that survive will be those that are willing and able to embrace the new on their own terms, while rejecting anything that implies the total violation of their way of life” (p. 89).

2-2 Related Works

Many eminent authors, critics, and scholars attempted to examine this work using various methods, perspectives, and approaches to analyse the novel. The narrative is enjoyable and highly praised for its thorough analysis of an extensive variety of themes and concepts like; identity, hybridity, third space culture, history, family relations, parenting, japanesness and otherness.

Researchers have used cultural globalization theory as their theoretical framework in literature, but none been applied on Ishiguro's *A Pale View of Hills*. Dimitrijovska (2023) in his article *The Sense of Alienation In The New Land: A Pale View Of Hills*, explores the novel's major postcolonial issue: from postmodern perspective the difficult quest for self-identity. Etsuko is a Japanese woman who has been in England for an extended period of time.

She finds herself torn between two cultures and faces difficulties in harmonizing her Japanese origin with her British identity. Král'ová (2008) stated in his thesis "Japan in the Novels of the British Writer Kazuo Ishiguro" that concerning implying a Japanese author. If the reader is familiar with Japanese culture, they may discover similarities in the topics, characters, and intentions of the protagonist. The goal is to uncover the Japanese nature of the work underneath the English veneer in Ishiguro's first two books, *A Pale View of Hills* (1982) and *An Artist of the Floating World* (1986).

Thomas in his thesis *Identity, Identification and Narcissistic Phantasy: In The novels of Kazuo Ishiguro* (2012) proposes a hybrid critical paradigm that balances classic humanist novel elements with postmodernist deconstructive strategies. Both ethical and practical considerations in mind are involved. According to Ishiguro, the "deficit" (ii) concept helps to illustrate humanity. An analysis of six novels, including his first two novels *A Pale View Of Hills*, *An Artist Of The Floating World*, supports the claim that conflict stems from many types of fragmentation, including wars, socio-historic upheaval, geographical displacement, and emotional detachment.

3- The Analytical part

3-1 Reflection of Cultural Globalization in *The Pale View of Hills*

Ishiguro's *The Pale View of Hills* encompass both traditional, stereotypical culture and non-stereotypical culture, representing by the global culture, and its effect on Japanese culture. This distinctive representation facilitates the dismantling of biases and the comprehension of various cultures. His work, examines cultural diversity, explores the contradictions between the protagonist's history of the past and present, traditional and modern lifestyles and mindsets, masculine and female perspectives, East and West, as well as insider and outsider viewpoints, In the novel Etsuko living in England, reflects on her life in Japan before moving to England with her second husband, a British man, following the death of her eldest daughter. She recounts a narrative of her life in Nagasaki with her first husband and her first daughter throughout her pregnancy and her life before immigrating. She reminisces about a friend, Sachiko, and her daughter, Mariko, drawing comparisons between her daughter's

demise and their misfortune. Etsuko was apprehensive of Sachiko's intention to move to America and its potential impact on her daughter Mariko. Etsuko wonders if moving her daughter to England led to her suicide because she didn't adjust properly with the new globalized culture which in fact affects the mother as Japanese woman as well, the sad mood, or *mono no aware*, which means "the pathos of things." As a result, their primary themes and tones encompass longing, sorrow, and we miss the wonderful old days. This genre encompasses another important theme in Ishiguro's work: uncertainty and change in the narrators' complex mental and physical journeys through their past, as well as the idea of ideals changing. There is an "unmistakable air of transience, about the apartment building in Nagasaki, Etsuko remembers" (Ishiguro, 1982, p.12).

A critic from the New York Times (1982) commented on the novel *A Pale View of Hills*, "Its characters, their brief bursts of self-knowledge and honesty, which erase their inspired self-deceptions, are extraordinarily convincing. It brims with surprises and exudes considerable charm. However, it is the equilibrium, straddling elegy and sarcasm that persists in memory".

Etsuko, the main character, and woman in post-war Japanese culture was described as the woman who, Japan changed its emphasis on conventional traditions to the pragmatic and self-interested dynamics of the economy. The story takes place during a transformative era, unveiling various facets of Japanese culture. Some of these are unique and non stereotypical, while others are traditional Japanese examine all of these aspects of "Japaneseness" (Edmond et al, 2011, p.49).

Etsuko recollects, she dwells with her partner Jiro in the eastern sector of the city, is in her third or fourth month of pregnancy with their daughter Keiko. Here, she encounters her friend Sachiko, who attempts to look after her daughter Mariko, a youngster who, in contrast to her other age mates, does not attend school. Sachiko develops a friendship with an American named Frank, a figure typical of a Pinkerton agent, who repeatedly fails to fulfill his promise to accompany her and Mariko to the United States.

The second narrative develops in England with Etsuko, who is now a widow recalls the sad suicide of her eldest daughter, Keiko, who had passed away more than one year before, she

committed suicide by hanging herself in her room in Manchester. The perception of loss appears to be observing Etsuko, whose British partner Mr. Sheringham died before the sudden death of the daughter. Keiko's suicide haunts Etsuko with regret. And prompts Etsuko to question whether her decision to relocate abroad was the right one. The image of the young girl on the swing, often appearing in her nightmares while she is in England, truly symbolizes her deep love for Keiko. Through her engagement with memories, Etsuko ultimately uncovers the truth of the events and confronts the reality that she was responsible for causing pain to Keiko in the past. Accepting the reality and releasing the grief marks the beginning of Etsuko's process of reconciliation with the previous world that represents the traditional Japanese culture. Etsuko's thoughts correspond with Niki's visit her younger daughter with her English husband. This second narrative concludes with Niki's departure to London. Both narratives centre on Etsuko's life, with her recollections functioning as the exclusive connection to her history. Although Etsuko begins her tale by articulating her "selfish desire not to be reminded of the past" (Ishiguro, 1990, p.9), within the pages of the novel, it becomes evident that Niki's father possesses characteristics that suggest he is an English gentleman with distinct qualities. Niki had a challenging relationship with Keiko's Japanese father. Keiko is associated with negative memories for Niki, who describes her "as someone who used to make me miserable" (Ishiguro, 1990, p.10). She avoided attending Keiko's funeral after her suicide. Niki visited her mother Etsuko "out of a sense of mission" (p.10), to tell her that she "should have no Regrets for those choices I [her mother] once made" (p.11) or to reassure her that she was not responsible for Keiko's death" (p.11). After introducing herself as the narrator of this narrative, Etsuko shares the following information with us, she immediately begins to recount her memories of the incidents that she was living in Nagasaki around three decades before. Therefore, at this juncture in the narrative, we, as readers, as she enters her clearly remembered world, find it is filled with many sights and events in Nagasaki. Specific details are crucial as the novel makes clear: the significance of Nagasaki; Niki's father is not Keiko's biological father; and global culture, which differs from traditional Japanese culture, influence the reasons and methods by which Etsuko ended her family

relationships as she is no more the stereotypical Japanese woman that she supposed to be. Significant societal changes, including cultural gaps between traditional Japanese culture and global culture that dominate after World War II, found in aspects such as social traditions, manners, languages, religions, social histories, ways of thinking, and values, have been brought about to the society after Japan's defeat. These differences exist between Japan and England, which means English, western dominance as global culture, as well as there was a difference between prewar Japan and postwar Japan as kind of transformation. Gaps in thought processes and value systems across individuals or nations have a significant impact on people's lives and their interpersonal connections and kind of difficulties and tension they had in their family relationships. In Japan, particularly before the war, there was a dominant culture of communal and paternal mindset. In contrast, individuality and democracy have been the prevailing values in Britain.

The study examines how Ishiguro's characters contribute as important elements in global culture theory, specifically in relation to historical and current migration crises. It discusses these crises' causes and harsh outcomes. Ishiguro critically examines his characters' depictions of migration in the novel *A Pale View of Hills*, juxtaposed with global crises, as a means of challenging the concept of "globalism" (Grumke, 2013, p.17). According to political scientist Thomas Grumke, who see "the process of globalization as a deliberately controlled destruction of cultures, traditions, and values (and, ultimately, of nations and peoples)" (Grumke, 2013, p.17).

To explore the theme of familial dysfunction in the work of contemporary novelist Kazuo Ishiguro, his approach to this issue is to be historicist, as he draws upon the past to elucidate the impact of World War II as an aspect of globalization on Japanese society and traditional culture. He examines the effects of World War II and Orient-West interactions on the family. It also aims to expose how materialism has diminished the significance of familial relationships, making it anti-capitalist in its approach. These encounters provide his fiction with a domain that encompasses a multiplicity of perspectives on the concept of family. The fundamental principle of his argument is that global culture, represented by individualism, has led to the geographical and

emotional disintegration of the family. And he asserts to what Hartman (2001) calls “family changes” which “have emerged concurrently with society’s departure from the modern world of the industrial age into what is now frequently called the postmodern age” (p.73).

People perceive politics as a force that undermines the harmony within the family. Ishiguro’s perspective on the condition of the family is global, transcending the geographical confines of Japan and England to demonstrate that family fragmentation is universal and widespread. In the novel, With the Japan’s surrender in World War II, the West, especially Britain and The U.S., becomes the ‘winner’ and Japan the ‘loser’ (Nurkhasanah, 2013, p.2). Needless to say, these two terms are paradoxically hierarchical. The winning team is associated with anything better, and the losing one is everything inferior, sub-ordinated. Consequently, the inevitable process of mimicry begins surfacing. Some of the Japanese started to internalize in their mind that everything about Western is fascinating, at the same time, they began to identify their traditional value as something shameful, outdated, and not good (Nurkhasanah, 2013, p.2). Japanese people recognize the influence of the West, as Matsuoka (1993) illustrate in the 1980s and ’1990s ... English and American culture had already penetrated throughout the mass body of the Japanese population, not only by books and education but also by movies, music, mass-media ... Moreover, the exuberant exposure to American literature is not limited to Murakami; a whole generation of young people is familiar with it (Matsuoka, 1993, p.436-437).

Jayakody, et al. (2008) states that, historically, the family has served as the principal social mechanism through which individuals exert and receive influence across various life dimensions. Consequently, evolving beliefs regarding institutional factors such as religion, education, and the economy are essential to recognizing changes within the family structure. Consequently, the integration of family-specific concepts and norms with those associated with the broader system is crucial. Concentrate on global politics and interpersonal dynamics, as well as motivating and conceptual elements. The principal regions of the globe, such as the Middle East, Europe, Africa, North America, South America, and various areas of Asia, witness familial transformations. The global scope enables a vision to challenge

several common assumptions about the nature of family transformation. These include the assertion that contemporary family life in the Western world is a certain result of social and economic trends that familial transformations beyond the east are likely to mirror those of the West, and that governmental and ideological forces exert minimal impact on the nature of family change. The familial tendencies vary significantly across nations, shaped by varying transformations in beliefs and customs, as well as changing governmental ideologies and policies (Jayakody et al, 2008, p.9).

A primary theme of Kazuo Ishiguro's works is the impact of historical transformation on the lives of regular people. During a 2000 interview, he referred to the fact that:

"I've always been interested in what happens to peoples' values when they have invested all their energies and their lives in the prevalent set of social values, only to see them change...and to see what happens to people when, at the end of their lives, they find that the world has changed its mind about what is good and what is bad. But for this particular individual, it's too late. They had the best intentions, but history has proved them to be either foolish or perhaps even someone who contributed to evil" (Feeney, 2000, p.17).

This fundamental theme is distinctly evident in all his works thus far, where first-person narrators struggle to reconcile their ideals and identities during historical transformation. Indeed, it is the theme of historical transformation is the driving force. This text tells the story in a unique way. Not a historical novelist in the traditional context, Ishiguro's perspective on history is far from typical unambiguous. He stated,

"What I started to do was to use history. I would look for moments in history that would best serve my purposes or what I wanted to write about" (Ishiguro & Oe 1991, p.115).

This procedure of Historical transitions promotes the emergence of dominant societal ideals. It's also what subsequently eliminates them. It simultaneously establishes and removes hegemonies. Since Antonio Gramsci argued that the establishment of social hegemony occurs through the "spontaneous" consent

given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group; this consent is “historically” caused by the prestige (and consequent confidence) which the dominant group enjoys because of its position and function in the world of production (Gramsci, 2020, p.12). This investment is notably characterized by acceptance of personal identity underlying a dedication to the discourse of specific norms, historically relevant and applicable at the time of its adoption. Families globally have experienced similar structural changes. Significant declines in mortality rates, educational growth, heightened urbanization, and migration, along with enhanced transportation and communication process are nearly universal. Nonetheless, these are similar. Changes have not led to an identical global family; show a noticeable continuity in family life across several regions of global context, but significant regional disparities.

Ishiguro examines the changes in familial dynamics within a specific country or region and identify ideational elements as essential influences on family transformation in almost every nation or location. Simultaneously, the alterations that have occurred and the factors affecting them, the evolution of political power doctrines and regulations, along with various changes in beliefs and customs, have significantly shaped them across civilizations (Jayakody, et al., 2008, p.29).

This ideological shift alienates the older generation from their future generations; females from males; native peoples from their homelands; and people from their previous identities. Cheng (2010) is among the critics who analyses *A Pale View of Hills* from a historical standpoint. She examines how America, particularly in the post-World War II era, is perceived as a frequent challenger by Britain and Japan in Ishiguro’s first pair of novels. In her analysis of *A Pale View of Hills*, Cheng asserts that Ishiguro analyses the American hegemony that causes the transformation of Japanese culture, landscapes and their societal significance.

The narrator has significantly invested in a certain set of values that, while prevalent and supported by the broader historical background, enabled her to operate within their social environment. However, her reflections demonstrate how the passage of time has transformed the value systems, making people excessive and making incorrect choices in light of their evolving

historical context. The consequence of such a historical setting is that the narrator's identity has ceased to hold significance in the external world. This information creates a gap; the relationship between individuals' values and their environments facilitates the resurgence of lost histories, while history—especially the power dynamics that generate discourse—reveals itself via the subjectivity of the narrators in his novels. Their observations on current conditions and historical experiences distinctly delineate the power dynamics that have shaped their consciousness. Interpretive consonance simply defines hegemony's tendency to advocate for an interpretation of events that matches its own narrative.

Furthermore, as Ogata-san, Etsuko's Father-in-law observes the kind of change in the society, "They [the Americans] decided our schools would be like American schools; the children should learn what American children learn" (Ishiguro, 1982, p.45). Moreover, it is likely that Western culture shapes individuals' perceptions, leading to discrepancies between Eastern concepts and Western elements. Japanese society appears to be a realm where Western concepts struggle with Eastern philosophies. The concept of democracy has spread to such an extent that a husband and wife may cast their votes for opposing political groups. Conventional Japanese society, which expects a wife to submit to her husband, makes it impossible. Shigeo Matsuda, an individual of Ogata-San's pupil argues that there are deficiencies in the Japanese education system and has even published an article aims to critique Ogata-San's conventional pedagogy. The two cases demonstrate the application of Western concepts. America's hegemonic strength maintains the dominance of Western influences over Eastern ones and Japanese society after World War II. The data clearly demonstrates the presence of diverse cultures. Landscapes emerged in Japan post-war, and the spatial practices that generated these hybrid landscapes reflect America's dominance and crucial and significant function. Moreover, national culture reflects the values maintained by people in authority.

Ishiguro also focuses on the experiential aspects of these processes for common people, the crucial members of what Gramsci refers to as 'the great masses' (Webley, 2006, p.3), conveying historical change through the narrator's personal

experiences. By narrating her experiences, Ishiguro offers images of Gramsci's concept of 'spontaneous consent' (Webley, 2006, p.3), refers to the general direction imposed on a societal critique on the impact of consent. Specifically, his creative work highlights the significant influence of historical circumstances on the development of common people's perceptions of hegemony shape the behavior of those who devote their entire life and energy to the dominant system of societal ideals.

National culture denotes the actual region in which people reside. In the novel *A Pale View of Hills* Perspective of Mountains, Kazuo Ishiguro offers a detailed portrayal of post-WW II Japan in which Etsuko resides. To Summarize Japan's post-Second World War situation: "The world had a feeling of change about it" (Ishiguro, 1982, p.2). Undoubtedly, post-war Japanese society experiences significant transformations. Initially, Nagasaki, the city where Etsuko resides, collapses due to the war, and the Japanese populace were actively engaged in the reconstruction of their residence. As Etsuko observes "then the bomb had fallen, and afterwards all that remained were charred ruins" (Ishiguro, 1982, p.2-3), the war destroyed the motherland of the Japanese people. To recover from the trauma inflicted by the war, they are dedicated to reconstructing the city so that "in time four concrete buildings had been erected" (Ishiguro, 1982, p.3). As the city undergoes reconstruction, individuals' lives progressively recover to a level of normality. Secondly, the hybridization of Eastern and Western cultures defines Japanese society.

Etsuko was once in love with Nakamura-san, Mrs. Fujiwara son. She must have remembered their friendship because it was genuine and strong. Unfortunately, Nakamura's wartime death ended the connection; his death appears to affect Etsuko's mental state, as Mrs. Fujiwara recalls her being "very heartbroken" (Ishiguro, 1982, p.76). After Nakamura's death, Etsuko married Jiro. Mrs. Fujiwara believes Etsuko can overcome Nakamura's loss. Etsuko disputes Mrs. Fujiwara's claim that her marriage to Ogata-san's son ease the misery of loss of Nakamura. She claims her lover's death haunts her soul forever. Unwanted loss memories sometimes haunt her. Guo (2015, p.32-38) argues that Ishiguro's scene goes beyond implying a personal link between Etsuko and Mrs. Fujiwara's son. We can use Nakamura's death to enhance the dynamic of post-war Japan. It may suggest war's aftermath—

survivors' grief and psychological pain. However, Nakamura-San's death can explain Etsuko's hasty decision to marry Jiro, as she was alone and already lost her parents in the atomic bomb of Nagasaki, which leads to her second marriage to the British man and her daughter's death. Etsuko could use these details and female characters to show how the post-war period affected her, but she doesn't identify with them. She does it to differentiate herself from the group in her society. Etsuko chooses to be different from the typical Japanese woman; she views Japanese women as individuals who continue to uphold pre-war values. The manner in which they "busily involved [themselves] with their husbands and their children" (Ishiguro, 1982, p.13) proposes the ways in which people are affected by the myth of "good wife and wise mother" (Iwao, 1993, p.19). Etsuko, conversely, does not perceive herself in that manner; she refuses to portray herself as a virtuous and submissive wife. Her effort to establish her identity as a modern lady adopted by the global culture fails to match the traditional values which are shown mostly in Etsuko's apparent lack of intense affection or love for Jiro. The affection she conveys for Nakamura is more sincere than the emotions she has for her husband. Secondly, the link described through Etsuko's narration appears to suggest her opposition to Jiro's intentions regarding the traditional interaction between a dominant husband and a submissive wife. Jiro desires to be Etsuko's "Pharaoh" (Ishiguro, 1982, p.2), who holds ultimate authority over his subordinates. This type of expectation is how Etsuko demonstrates how Jiro orders her to procure tea for his friends: "Etsuko, get some tea for the gentlemen". My husband had said this despite the fact that I was already on my way to the kitchen. But then the tubby man started to wave his hand frantically. "Madam, madam, sit down. Please. We'll be going in just a moment. Please be seated." "It's no trouble," I said, smiling. "No, madam, I implore you" – he had started to shout quite loudly – "We're just rabble, like your husband says. Please don't make a fuss, please sit down." I was about to obey him, but then I saw Jiro give me an angry look (Ishiguro, 1982, p.61-62).

This excerpt indicates that Etsuko does not conform to the expectations of an honest, traditional Japanese wife that Jiro holds. Jiro contends that, as an ideal Japanese woman, Etsuko ought not to ignore her husband's request. Nonetheless, Etsuko prioritizes pleasing Jiro's friends before satisfying her own partner. The angry

look Jiro directs to Etsuko conveys his dissatisfaction with the instruction, which not only challenges her but also denounces her disobedience, which causes shame to her husband.

Additional evidence demonstrating Etsuko's deviation from the conventional role of a Japanese wife is seen in Ogata-San's critique of her behaviours, Ishiguro depicts Ogata-San as a typically traditional Japanese individual. He exhibits an obviously antagonistic attitude, concerning the principles of equality, democracy, and Americanization. He believes that "These things we've learnt so eagerly from the Americans, they aren't always to the good" (Ishiguro, 1982, p.65).

He believes that Americanization is the main cause of the issues that arise in Japan. When he discusses with his daughter-in-law, he appears to entirely oppose her perspectives. When Ogata-san has a discussion with Mrs. Fujiwara, his former associate, he asserts that "young women these days are all so headstrong, and forever talking about washing machines and American dresses, Etsuko here's no different" (Ishiguro, 1982, p.151-152). Furthermore, Ogata-San remarks that, "A wife these days feels no sense of loyalty towards the household. She just does what one pleases" (Ishiguro, 1982, p.65). Etsuko's rebellion not only indicates her deficiency in the attributes necessary to embody a virtuous, traditional Japanese wife while also revealing her conviction that differs from the conventional standards of women in traditional Japanese culture. But as Japanese women who embraced American ideas as global culture comes from out of the borders, because they are Flexible, pliable, and capable of integration into their own feminist discourses, Japanese women suffered "centuries of feudalistic oppression" (Bernstein, 1991, p.153). Before the new Meiji State, gender roles were not clearly identified, and the duties assigned to Women demonstrated diversity across socioeconomic distinctions. Among the lower classes, including farmers and merchants, at artisan levels, women had more freedoms; however, in the upper ranks, particularly among the samurai, women experienced more severe restrictions (Bernstein, 1991, p.153).

Etsuko appears unwilling to accept the current patriarchal ideology in Japan; A culture in which husbands possess ultimate authority and might use their influence over their wives. She refuses to permit her husband to apply physical or mental abuse

against her. Her decision to relocate from Japan to England stems from her determination to liberate herself from the bleak and miserable existence in post-atomic Nagasaki (Drag, 2014, p.96). Despite the fact that Etsuko portraying herself as scared and nervous, she demonstrates the ability to make unconventional and notably risky actions, such as departing from Nagasaki and leaving her husband; Jiro (Mason, 2008, p.6). The opportunity for women to liberate themselves from abuse or domination by their husbands is opportunities for an improved quality of life. Etsuko not only indicates her bond for American culture as global culture to distance herself from traditional Japanese women, but she also employs it as a means to cope with the trauma resulting from Keiko's death rationalizing that her decision to depart was ideal, not for herself but for her daughter. Tragically, her decision did not improve the circumstances for either herself or her daughter. Etsuko's choice to abandon Jiro and get married to the British man signifies that it is nearly impossible for her to be perceived as a virtuous wife in accordance with traditional Japanese norms and principles. Her second marriage is regarded as an act of dishonesty, which profoundly impacts her psyche. Significantly, Etsuko's choice ultimately results in her daughter's dissatisfied existence, and suicide in England. Although Etsuko claims to be an ideal mother who consistently prioritizes the well-being of her beloved daughter, she is nonetheless unable to reduce regret caused by her role in her daughter's death.

Japanese women generally accept US occupational reforms; there is a convergence in feminist rhetoric between America and Japan, which links feminine identity with the emphasis on family life and the importance of women's roles as wives and mothers eventually improved. Japan's women not only conceptualize American values of gender equality but also embrace various socials, and during this period, there were political changes as well. From the perspective of neo-imperialism, as expressed by Mire Koikari, he argues that women were forced to engage in discussions about femininity and domesticity in order to fulfill their personal interests (Koikari, 2008, p.5). Ishiguro's exploration of familial struggles in the wake of the Second World War in modern civilizations acknowledges the influence of capitalistic, profitable behaviours and ideals about familial unity a significant socio-cultural entity. He insinuates the family has declined in

value. He highlights its fragmentation, which is indicative of the collapse of community. Family relationships are fractured and replaced with Chaos.

The Meiji Restoration's political and social transformations in 1868 marked the period in question. The state began to recognize the role of women, subsequently responding to these significant developments encouraged women to begin organizing and advocating for modifications (Sharon, 1991, p.151-153). On the top of this list was "the emancipation of the women of Japan through their enfranchisement" (Pena, 2016, p.9). This era exemplifies American neo-imperialism with a significant emphasis on the policies implemented by American occupational authorities. The broader discourses of power dynamics between America and Japan obscure the voices of women, diverting attention away from their experiences; by situating this era in relation to Japanese women and the conflict over voting. Ishiguro examines the matter of political rights in post-war Japan in the identical family; particularly those connected to the voting rights of individuals, specifically women. He implies significant consequences regarding men's interference with women's choices to support this party or another regarding the family. Men often resort to violence as a means of convincing their partners to cast their votes for specific candidates. In *A Pale View of Hills*: Jiro humiliates his colleague, Hanada, alerted him to the threat he had issued. As Hanada attacked his wife with a golf club in the same moment that she would not give a vote as desired; Hanada rejected the accusation, asserting that his wife possesses the authority to select her preference. His intention and his threat were solely to help her understand the situation (Ishiguro, 1982, p34). Hanada expresses disapproval, his wife been voted for Yoshida solely due to his resemblance to her uncle, asserts that women possess no knowledge regarding Political Affairs. According to his perspective; women "think they can choose the country's leaders the same way they select dresses" (Ishiguro, 1982, p35). Ishiguro aims to suggest that politics creates a force of division rather than unity. Political Affairs could lead to conflicts and disagreements within the family. Voting for several parties, as is the case with Hanada and his wife in the post-war period Japan, is portrayed as a topic of debate linked to aggression and male dominance. Hanada is an advocate for women's suffrage but believe they ought to be

instructed on how to make decisions. This gender-based perspective illustrates how some men hold a negative perception of women. Political issues in post-war Japan; this perspective poses a risk to the family. Hanada represents Japanese males who reluctantly, accept the idea of meeting their Partners cast votes for an alternative political party. Elderly man Ogata-San views it as an innovation in the family issues “a few years ago that would have been unthinkable” (Ishiguro, 1982, p.36). It is a consequence of the war that leads to the United States occupied Japan.

Ogata-San characterizes such circumstances as extraordinary; nonetheless, he simultaneously regards them as distinctive events; the Japanese society, attributing blame to the American democracy for effecting these challenging transformations (Ishiguro, 1982, p36). Hanada's spouse is making false claims in the direction of the home under the direction of democracy. He illustrates her choices, and decision as unreasonable and deficient; “Wife these days feels no sense of loyalty toward the household”. He thinks that families in his nation have diminished their sense of unity in comparison with the past. The family as an embodiment of a constellation of values and shared respect and trust are affected. Ogata-San clearly attributes this loss to the intercultural interaction with the West as dominant global culture, specifically regarding American culture regarding the freedom of women to act according to their own choices, perceived as practical, and just removed from the commands of their husbands. According to him, the Japanese family has been exemplifying the globalization process. He clearly describes this decline in cultural interaction with the West, specifically, he discusses the global culture representing by American culture, which emphasizes the autonomy of wives to behave according to their own judgment and principles, independent of their husbands' restrictions. He asserts that the Japanese family has undergone Americanization, as women like Hanada's wife have chosen to defy their husbands, and to stand apart from him the process of culture globalization has transformed these ladies who cast their votes for alternative candidates in political elections, which is considered a neglect of familial obligations and threatens the unity of the family. Ogata-san articulates with nostalgia regarding the past, when wives remained faithful to their husbands and were unable to act willingly. Ishiguro provides an overview of the discourse that

has set in post-war Japan regarding the effect of the interaction with the west on the Japanese household. Japanese society affected a lot by globalization during the post-war era, feminists such as Kato (1984) continued to advocate for legal equality. Kato, as part of the team responsible for altering the constitutional and civil codes, attempted to garner support for the modification against those who opposed it. "When I spoke about wanting to abolish the feudal family system, which has long oppressed Japanese women, she claims". The male perspective was so limited and uninformed that I was accused of advocating for the destruction of Japanese domestic life!" (Kato, 1984, p.116). Although there was opposition from male citizens of the council, women like Kato kept on arguing for women across Japan, establishing a basis for governmental reform.

If Ishiguro permits Hanada's wife to express her thoughts, she may depict males as egocentric and unfair behavior. However, what is crucial is that she acts according to her sense of justice and reasonableness. Her action represents an important event in the Japanese family during that period. Consequently, Ishiguro's fiction constitutes a domain for a diversity of perspectives within the same family. This is one of the components that (Hartman, 2001) refers to as the "postmodern soup" (p.74). In *A Pale View of Hills*, characters articulate their views regarding the rights of wives to individuality independently from their partner and submit votes for their preferred political parties. They engage in it inside an environment of divergence and hostility. This exemplifies the tension between the collective "we" and the individual "I" in political and gender-related issues. This contentious Plurality is emblematic of a postmodern civilization, as Hartman observes: "a society enters postmodernism when it is forced to see that there are many beliefs, multiple realities, and a profusion of worldviews" (p.74). From this perspective, Ishiguro's fiction may be seen as "postmodern soup" composed of plurality, the pursuit of democracy, liberty, and mobility. He refers to the multicultural and pluralistic discussions between "conformist and non-conformist" (EL HABIB, 2023, p.8), individuals over the definition of a free and dignified woman in a patriarchal family and society.

In Ishiguro's *A Pale View of Hills*, Wong (2016) asserts Etsuko's external commitment to her marriage and her position as the Japanese wife juxtaposes Sachiko's open-minded and

irresponsible attitude on familial responsibilities. Etsuko's exile to England reviles a more rebellious disposition than she admits; however, this facet of her character is not apparent in the narrative of her history. Gregory Mason notes that Etsuko's behaviors shown in the ellipses (Wong, 2016, p.35), of the novel reveal her to be significantly more unusual than she seems (Mason, 2008, p.338). Niki's interactions with Etsuko heighten the reader's consciousness of her impending decisions to abandon Jiro, Japan, and her original lifestyle—bold choices undertaken by an otherwise conventional Japanese woman. Etsuko's recollection of her connection with Sachiko may serve as a reminder that she ultimately embraced attitudes similar to Sachiko's; if she aims to critique her friend for her decisions, it could be an indirect means of reflecting on, and possibly, condemning her own behavior. She is, in simple terms, an observer of her own life, assessing its importance from a temporal and spatial distance, as cited in (Wong, 2016, p.35).

Etsuko's view of Sachiko and her daughter Mariko's experiences; Nevertheless, due to the influence of hegemony and its propensity to standardize experiences, and integration of her identity with that of Sachiko results in her not just projecting her narrative onto Sachiko but rather articulating Sachiko's narrative, and by extension, the narratives of numerous women in post-war Nagasaki, within a singular narrative framework. According to (Wong, 1995, p.136) Etsuko's expanding understanding of the past encourages the reader to gradually reveal or deconstruct the wartime memories he recalled (Wong, 1995, p.136).

Even though Sachiko's experience partially mirrors Etsuko's own, it doesn't alter the outcome of the independent evaluation of Sachiko's character. Sachiko's failure to fulfill her maternal responsibilities is the primary cause of her family dysfunction. The Great War trauma causes Sachiko to experience solely the sensation of escapism, leading to a transformation in her sense of self. Sachiko transitioned from being the perpetrator in her family to the victim of the conflict. Sachiko consistently reminds herself that she engaging in this behavior is not only harmful to Mariko's future but also reflects the self-indoctrination of an irresponsible mother.

Due to Sachiko's lack of maternal knowledge and skills, she is unable to effectively nurture and care for her daughter, she justifies her carelessness by pretending that she is working towards

a better life for her young daughter in the future. Ultimately, Sachiko's response to the horrors of war and the irresponsibility of her family as a mother she is planning to permanently move away from the house. She believes that she will have the opportunity to travel to the United States, seeking refuge from her awful circumstances and reduce the misery of being a neglectful parent. Etsuko struggles to articulate her past regrets, failing even to recognize that she was the victim of a highly terrible historical event—the bombing of Nagasaki was a mother whose decisions negatively impacted her daughter's welfare.

She chose not to immediately confront the truth of her experiences as a young woman in Nagasaki or acknowledge her role as a mother whose choices adversely affected her daughter's well-being. Instead of openly addressing the reality of her experiences as a young woman in Nagasaki or her relationship with her daughter, Etsuko implies memories of her interactions with Sachiko and Mariko. Her reflections disclose the unarticulated sorrow stemming from the loss of her daughter and her regret regarding the choices she made that potentially contributed to her fate. Etsuko cannot articulate her guilt regarding her perceived shortcomings as a mother, and she tackles the uncertainty of her maternal ability.

Rebecca Karni (2015) believes that Etsuko's story involves her managing "back in time through an unsettling mist of memories; it vaguely suggests feelings of guilt and remorse related to certain choices she made in her past life" (p.319). Parents have a significant influence on their children, potentially transmitting their psychological condition to their offspring. Ishiguro addresses the topics of divorce and remarriage as characteristics of postmodern society. Steel et al. (2012) state: "Divorce, remarriage, and cohabitation as life choices could be interpreted as further evidence of postmodern diversity, fragmentation, and plurality" (p.163). Ishiguro examines the implications of these choices for personal identity.

Ishiguro argues that catastrophic events such as the Great War and advancements in weaponry manufacture and use have caused fragmentation and disorder within the family. A cash-centric society has emerged, prioritizing materialistic gains over human values. Postmodern theorist Jameson (2013) articulates a similar issue in an interview with Baumbach et al. "I don't know

whether we're interested in families anymore" (p.159-160). The question pertains to the current prioritization of family and its role. Individualistic thinking predominates, leading individuals to prioritize their own interests over those of their family. Ishiguro emphasizes the complex relationships that connect family members, particularly following their interactions with individuals from disparate cultures in the aftermath of World War II. He refers to the influence of the US occupation on the Japanese family. By referencing this American-Japanese intercultural interaction, he articulates a concern regarding the future of the family as a value effected a lot by the global culture, not only in Japan but globally. He recounts several narratives of recurrent marriage and divorce to elucidate the perils that threaten the family as a socio-cultural institution. The absence of one can lead to disintegration which creates an opportunity for strangers to offer assistance exists; Ishiguro explores this interaction in Japanese and British contexts. Ishiguro provides universally applicable examples of human experiences. Parents share a responsibility to form their children's identities and teach them the importance of making decisions; furthermore, parents can regularly guide their children in making and accomplishing these decisions.

Strong parent-child relationships preserve family values. The mother embodies restrictive guardianship and hierarchical custody within the child-parent relationship; parents should refrain from exerting excessive pressure on their children, compelling them to pursue activities they do not enjoy or take decisions they have rejected. Kim (2016) examines the effect of global cultural factors on teenagers' value direction, extending on the issue of cultural traditions within the framework of globalization. Kim's study elucidates how young people manage the clash of traditional and global norms, a dynamic that unavoidably influences family traditions and the inheritance of culture. The results of Kim's study are crucial for comprehending the generational details of cultural adaptation and the influence of globalization on the value patterns of younger family members (Kim, 2016).

Etsuko is burdened with the sorrow resulting from Keiko's suicide. Keiko's suicide causes her to examine if her choice to move overseas was the correct one. The image of the little girl on the swing frequently appears in her dreams. Her mind's representation of England is essentially a manifestation of her deep

desire for Keiko. Etsuko ultimately achieved a sense of nostalgia. She restores her memory of the events and faces the reality that she previously inflicted pain against Keiko. Tackling Etsuko's journey towards reconciling with previous struggle begins with embracing the truth and releasing the grief.

Following the bombing of Nagasaki, the attempt to manage the circumstances hinged on an unchanging reality, according to Cynthia F. Wong, (1995). The Japanese established a reliable framework within the family institution within imitating their symbolic in charge and their emperor, [they emphasized] the importance of strengthening familial bonds (p.137). The desire arose deeply rooted in Etsuko's mentality. Consequently, she tries to motivate her daughter. They had a quarrel about the daughter's pursuit of the same path. When she challenged, Niki lacks comprehension of the significance of marriage to her lover, as her mother's states "in the end, Niki, there isn't very much else" (Ishiguro, 1982, p.180). Nikki has no desire to get married to her boyfriend and dismisses Etsuko's proposal.

She makes a subtle effort to uphold her traditional values to an extreme extent. The lack of progress suggests that the narrator finds herself at the periphery of historical transformation. They inhabit a transitional position that is both cultural and chronological. Cultural change occurs concurrently with the temporal division of the generational divide and the inability to cross its limits. This drives the emergence of regularity inherent in both individual and historical life processes inside the text. Etsuko's historical context and positioning inevitably demonstrate the limitations of hegemony as time progresses. The coming generation has already 'consented' to a distinct and emerging hegemony. The narrator's perception of the fracture and collapse of an old hegemony, coupled with the emergence of a new one, stimulates her reflection. The narrator, having profoundly associated herself with specific values, engages in remembrance as a means of maintaining her personal identity by reaffirming crumbling hegemonies and rejecting emerging ones. In *A Pale View of Hills*, Etsuko's attempts to deny her own role in her eldest daughter's suicide are unsuccessful, and she eagerly recognizes that her youngest daughter's ideals differ from her own.

An important debate occurs between Etsuko and Mariko regarding the latter's claimed relocation to America. Mariko

expresses her discontent with the relocation. She states “I don’t want to go away, I don’t want to go away tomorrow” (Ishiguro, 1990, p.172). Etsuko responds: “But you will like it. Everyone’s a little frightened of new things. You’ll like it over there... In any case... if you don’t like it over there, we can always come back... Yes, I promise... If you don’t like it over there we’ll come straight back. But we have to try it and see if we like it there, I’m sure we will” (Ishiguro, 1990, pp.172-173). In the above paragraph, Etsuko refers to her biological daughter Keiko rather than Mariko, discussing her own experiences instead of those of Sachiko, Mariko's mother (Beedham, 2010, p.16 & Mason, 2008, p.4-5). Etsuko is filled with grief and sorrow for not fulfilling her promise to send her daughter to Japan when she felt uneasy in England (Sim, 2010, p.31). Whether the subject is related to Mariko or Keiko, the scene adeptly illustrates the location's influence and the global culture on individuals. “Keiko, unlike Niki, was pure Japanese, and more than one newspaper was quick to pick up on this fact. The English are fond of their idea that our race has an instinct for suicide, as if further explanations are unnecessary, for that was all they reported that she was Japanese and that she had hung herself in her room” (Ishiguro, 1990, p.10).

Alongside the extensively complex introductory paragraph, which conveys Etsuko's objection to the 'vague' Eastern 'echo' (Sim, 2010, p.62) observed by Sheringham through the literal meaning of the word 'thinking', the direct reference to the supposed reader's established opinions indicate that "Pale View" examines such conventional wisdom, since Etsuko's primary effort throughout the book is to elucidate Keiko's suicide, both for herself and for an implied English or metropolitan audience. Peter Wain asserts, "No further explanation is provided, so one can only assume that “The explanation is in the whole of the book” as cited in (Sim, 2010, p.63).

Although Ishiguro claims to lift the veil on the Cultural Other, he constantly throws readers for a loop by playing on their expectations—he fools urbanites into thinking he has an insider perspective that confirms fundamentalist truths, only to turn around and contradict their assumptions. The text only suggests that Keiko perceived her new environment and the global culture as excessively alienating, inadequately explaining her death (Sim, 2010, p.94). Ironically, her suicide seems to arise from familial and

cultural dislocation rather than any distinctly inherent causes. The textual ambiguities or omissions regarding this issue highlight the need to examine prevalent culturalist assumptions. Returning to the introductory paragraph, the 'compromise' achieved about the selection of names may be classified as diagnostic referring to dramatization delineating fundamental issues, and assert an evaluation standard applicable to all of Ishiguro's oeuvre. This opening underscores that our understanding of migrant encounters differs from current notions of equal access to representation. It illustrates the tension between 'East' (or non-West) that exists merely as a projection, a 'vague echo' perceived by the discursive formation of the 'West,' and the meanings constructed by the former when it is not seen as a source of recognition for Occidental Identity; Concerning daughter-mother relationship. The narrator recounts a visit from her daughter, Niki, who requested her signature on an anti-nuclear petition. She notes that despite presenting different facts and data, she mentioned various facts and figures. She never mentioned 'Nagasaki', as though she had 'forgotten' her mother's presence in the city amidst the crise (Ishiguro, 1990, p.47).

4- Methodology of the Study

The transformation to global culture comes as necessity, Lustig (2010) emphasizes that the evolving social environment shapes cultural identities, which are 'fluid' (p.135). Consequently, an individual's cultural identity undergoes transformation along with their continuous life experiences (p.135). Individuals or groups commonly involved in globalization debates contribute to the emergence of a global culture. Ahmadi (2005) states that; postmodern discourse operates on the fundamental idea that a novel society is emerging. Postmodern society is characterized by a lack of clarity about its nature and features; however, there is approval on certain indices. Postmodern culture is defined by pervasive consumerism and an ongoing revolution in communication. Japanese interpersonal dynamics significantly contribute to the portrayal of this central issue. The novels provide the reader with insights into various aspects of Japan and the transformations that occurred following World War II.

Nevertheless, this Japan is devoid of any unpredictability or disturbance; it perfectly embodies the image one would anticipate of post-war Japan. Naturally, Ishiguro presents this image of Japan as seen through the eyes of a woman who appears estranged from her own country, which prevents the reader from expecting a factual portrayal of that nation. Consequently, the reader is uncertain as to whether they are observing Ishiguro's portrayal of Japan itself or his perception of Japan as viewed from a Westernized perspective (Arai, 1990, p.30). This further disrupted the conventional ideals in Japan and shifted them towards a more Western approach. In Japan, the introduction of Western principles brought about changes in all facets of family life. The Western influences in Japan have caused significant changes in family dynamics over the past decade, leading to a rise in singlehood, delayed marriages, divorce, domestic violence, and elder abuse (Traphagan and Hashimoto, 2008, p.3). Despite significant alterations in Japanese traditional family dynamics, this does not automatically indicate that Japanese society is welcoming towards individuals who live independently, nor does it suggest that Japan is adopting a trajectory of individualization that closely resembles that of the United States or other industrialized nations (Traphagan and Hashimoto, 2008, p.3). While some values in Japanese culture have undergone changes, they remain in force because of their historical integration into Japanese society. The novel examined in this study; clearly demonstrate both the changed and unchangeable values. The ancient Japanese morals have been deeply ingrained in Japanese culture for a very long time. Confucianism can trace the origins of these ideals (Sugihara and Katsurada, 2002, p.444), but change referred by Ishiguro is real and clear "These days I see it all around me; something has changed in the character of the younger generation in a way I do not fully understand, and certain aspects of this change are undeniably disturbing" (Ishiguro, 1990, p.59).

5- Conclusions

A Pale View of Hills depicts the process of globalization progress, and how it becomes easier for individuals to adapt to

other nations. The novel provides both stereotypical and non-stereotypical perspectives on Japanese culture. This alternative representation helps in deconstructing preconceptions and comprehending other cultures. It is essential to delineate the representation of Japan, and the stereotypes associated with Japanese people and Japan's image, the evolving representations of Japan throughout history, and the study of global culture, which analyzes cultural stereotypes in literature. These numerous techniques will facilitate the analysis of Ishiguro's work and clarify the representation of Japanese culture within it. Examine the misunderstandings, conflict, and gap in two generations in the family that individuals are involved in because of different cultures, as well as in Japan. Since such assumptions often develop over an extended duration, they are much more challenging as a kind of transformation. The novel serves as an excellent foundation for establishing prejudices, as they depict individuals undergoing significant life transitions. The novel occurs amid a significant transformation in Japanese society, placing the characters within the scope of this shift. The narrators' journeys throughout the novel provide the reader with knowledge about numerous aspects of Japan and the transformations occurring post-World War II. Although the characters are Japanese and their narratives develop in Japan, it represents only an imagined version of Japan conceived by Ishiguro. This depiction given the variety of cultural dimensions and the impossibility of a comprehensive definition, concentrate on the concepts utilized to examine these stereotypical characters, global culture traits, and elements of both Japanese and global culture in the novel. Themes such as World War II and the relinquishment of the past in favor of the future encompass every aspect, offering a comprehensive overview of Japanese culture in relation to the global culture that dominates the world. These themes illustrate the transformations Japan has undergone from World War II. Etsuko, who lives in England and reflects on her past in Japan, following the death of her eldest daughter, before relocating to England with her British second husband; she recounts her experiences in Nagasaki with her first husband during her pregnancy with her first daughter. She remembers her friend Sachiko and her daughter Mariko, recognizing similarities between their narratives and the death of her daughter. Sachiko desired to go to America, but Etsuko was

concerned about its possible impact on her daughter, Mariko. Etsuko questions whether moving her daughter Keiko to England, where she never fully acclimated, contributed to her death. The perception of Japanese culture in relation to global culture is paradoxical. Westerners' influence has shaped Japan's culture image.

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