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Shortlisted for
the Booker Prize

'Ishiguro is the best and most original novelist of his generation, and *When We Were Orphans* could be by no other writer. It haunts the mind. It moves to tears.'

Susan Hill, *Mail on Sunday*

Kazuo Ishiguro

When We Were Orphans

By the author of *The Remains of the Day*
and *Never Let Me Go*

When We Were Orphans By Kazuo Ishiguro

Earl G. Ingersoll



When We Were Orphans By Kazuo Ishiguro:

When We Were Orphans Kazuo Ishiguro, 2009-01-08 Kazuo Ishiguro's new novel *Klara and the Sun* is now available. Shortlisted for the Booker Prize, England's 1930s Christopher Banks has become the country's most celebrated detective. His cases are the talk of London society. Yet one unsolved crime has always haunted him: the mysterious disappearance of his parents in old Shanghai when he was a small boy. Moving between London and Shanghai of the interwar years, *When We Were Orphans* is a remarkable story of memory, intrigue, and the need to return. You seldom read a novel that so convinces you it is extending the possibilities of fiction. John Carey, Sunday Times: Ishiguro is the best and most original novelist of his generation, and *When We Were Orphans* could be by no other writer. It haunts the mind. It moves to tears. Susan Hill, Mail on Sunday: Discloses a writer not only near the height of his powers but in a league all of his own. Boyd Tonkin, Independent. **When We Were Orphans CD Unabridged** Kazuo Ishiguro, 2005-03-29 A masterful novel from one of the most admired writers of our time. Christopher Banks, an English boy born in early 20th century Shanghai, is orphaned at age nine when both his mother and father disappear under suspicious circumstances. He grows up to become a renowned detective, and more than 20 years later returns to Shanghai to solve the mystery of the disappearances. Within the layers of the narrative told in Christopher's precise, slightly detached voice are revealed what he can't or won't see: that the simplest desires of a child for his parents, a man's for understanding, may give rise to the most complicated truths. A feat of narrative skill and soaring imagination. *When We Were Orphans* is Kazuo Ishiguro at his brilliant best. Performed by John Lee. *When We Were Orphans* Kazuo Ishiguro, 2001-10-01 Sent to live in England after the disappearance of his parents, Christopher Banks returns to Shanghai, the city of his birth, more than twenty years later to uncover the truth about the tragedy that transformed his childhood. *When We Were Orphans* by Kazuo Ishiguro, Emma Gordon Williams, 2002. *Kazuo Ishiguro* Sebastian Groes, Barry Lewis, Sean Matthews, 2011-09-11 Kazuo Ishiguro is one of the finest contemporary authors who possesses that increasingly rare distinction of being a writer who is both popular with the general reading public and well respected within the academic community. *Kazuo Ishiguro: New Critical Visions of the Novels* presents eighteen fresh perspectives on the author's work that will appeal to those who read him for pleasure or for purposes of study. Established and rising critics reassess Ishiguro's works from the early Japanese novels through to his short story cycle *Nocturnes*, paying particular attention to *The Remains of the Day*, *The Unconsolable*, *When We Were Orphans*, and *Never Let Me Go*. They address universal themes such as history, memory, and mortality but also provide groundbreaking explorations of diverse areas ranging from the posthuman and minor literature to ethics, science fiction, and Ishiguro's musical imagination. Featuring an insightful interview with Ishiguro himself, this collection of essays constitutes a significant contribution to the appreciation of his novels and forms a lively and nuanced constellation of critical enquiry. Preface by Brian W. Shaffer. Essays by Jeannette Baxter, Caroline Bennett, Christine Berberich, Lydia R. Cooper, Sebastian Groes, Meghan Marie Hammond, Tim Jarvis, Barry Lewis, Liani

Lochner Christopher Ringrose Victor Sage Andy Sawyer Motoyuki Shibata Gerry Smyth Krystyna Stamirowska Motoko Sugano Patricia Waugh Alyn Webley *Kazuo Ishiguro* Sean Matthews, Sebastian Groes, 2010-01-28 Kazuo Ishiguro is one of the finest and most accomplished contemporary writers of his generation The short story author television writer and novelist included twice in Granta's list of Best Young British Writers has over the past twenty five years produced a body of work which is just as critically acclaimed as it is popular with the general public Like the writings of Ian McEwan Kazuo Ishiguro's work is concerned with creating discursive platforms for issues of class ethics ethnicity nationhood place gender and the uses and problems surrounding artistic representation As a Japanese immigrant who came to Great Britain in 1960 Ishiguro has used his unique position and fine intellectual abilities to contemplate what it means to be British in the contemporary era This guide traces the main themes throughout Ishiguro's writing whilst it also pays attention to his short stories and writing for television It includes a new interview with the author a preface by Haruki Murakami and discussion of James Ivory's adaptation of *The Remains of the Day*

Postcolonial Postmortems Christine Matzke, Susanne Muehleisen, 2006 Recent crime fiction increasingly transcends national boundaries with investigators operating across countries and continents Frequently the detective is a migrant or comes from a transcultural background To solve the crime the investigator is called upon to decipher the meanings hidden in clues and testimonies that require transcultural forms of understanding For the reader the investigation discloses new interpretive methods and processes of social investigation often challenging facile interpretations of the postcolonial world order Under the rubric postcolonial postmortems this collection of essays seeks to explore the tropes issues and themes that characterise this emergent form of crime fiction But what does the postcolonial bring to the genre apart from the well known and valid discourses of resistance subversion and ethnicity And why postmortems A dissection and medical examination of a body to determine the cause of death the postmortem of the postcolonial not only alludes to the investigation of the victim's remains but also to the body of the individual text and its contexts This collection interrogates literary concepts of postcoloniality and crime from transcultural perspectives in the attempt to offer new critical impulses to the study of crime fiction and postcolonial literatures International scholars offer insights into the postcolonial postmortems of a wide range of texts by authors from Africa South Asia the Asian and African Diaspora and Australia including Robert G Barrett Unity Dow Wessel Ebersohn Romesh Gunasekera Kazuo Ishiguro Sujata Massey Alexander McCall Smith and Michael Ondaatje

The Cambridge Companion to Kazuo Ishiguro Andrew Bennett, 2023-03-23 The Cambridge Companion to Kazuo Ishiguro offers an accessible introduction to key aspects of the novelist's remarkable body of work The volume addresses Ishiguro's engagement with fundamental questions of humanity and personal responsibility with aesthetic value and political valency with the vicissitudes of memory and historical documentation and with questions of family home and homelessness Focused through the personal experiences of some of the most memorable characters in contemporary fiction Ishiguro's writing speaks to the major communitarian questions of

our time questions of nationalism and colonialism race and ethnicity migration war and cultural memory and social justice The chapters attend to Ishiguro's highly readable novels while also ranging across his other creative output Gathering together established and emerging scholars from the UK Europe the USA and East Asia the volume offers a survey of key works and themes while also moving critical discussion forward in new and challenging ways

Genre Bending Jeremy Rosen, 2025-12-09 Detective horror fantasy romance science fiction spy thrillers westerns zombie novels In recent decades acclaimed and ambitious writers of literary fiction have increasingly gravitated to popular fiction genres In this comprehensive account Jeremy Rosen describes literary fiction's embrace of genre fiction's conceits as genre bending and argues that while literary writers adopt genres for a wide variety of purposes what they share is a revitalized attitude toward genre a recognition that while genres can be used in formulaic ways they can also be adapted and transformed endlessly Rosen reads across the outpouring of fiction of the last several decades by writers like Margaret Atwood Michael Chabon Jennifer Egan Louise Erdrich Kazuo Ishiguro Chang-rae Lee David Mitchell Cormac McCarthy Ian McEwan Haruki Murakami and Colson Whitehead He finds that literary writers' embrace of popular genres is the product of several seemingly contradictory forces including their attempt to extend a modernist inspired project of formal experiment to pursue high cultural prestige and to preserve the distinctiveness of the literary which they perceive to be under threat while also embracing the role of providing pleasure to readers Examining what today's most critically acclaimed and widely read literary writers have done with the genres of genre fiction **Genre Bending** reveals the values practices and forms as well as the tensions that constitute literary fiction today

Global Public Square Francis Sealey, 2011-06-01 Description The 21st Century is one of the most turbulent and critical in our history When the blueprints that guided us through the last two centuries have been torn up or found wanting there is a great need to recreate our future through thought discussion and action Well being is about being happy with ourselves and comfortable with our environment and without the public space to create that and forge new maps and purpose then we are in danger of an intellectual and emotional void This book is about creating and expanding the public sphere or square where this can happen and where we can make connections that will make a difference But the public square in the 21st century is both local and global and based around constantly changing networks How we give public space to these new networks is central to the theme of this book This book emphasises that it is these local and global networks that have the power to shape our future by bringing into focus the need to change both our environment and ourselves It is the connections made that are the engines and energy of networks and relationships created between individual and organisations can become the effective agents of change and reinvigorate our political life The 21st century has to be about making the connections that will simultaneously change both our environment and ourselves It is in the global public square of the present century that we can recreate our future in a sustainable way when faced with constant diversity and change About the Author Francis Sealey was born in 1944 and was a Producer and Executive Producer

for many years working for both the BBC Open University and the Community Programmes Unit He has been active in politics and community action for most of his life being a Parliamentary Candidate in 1974 and founder and activist in a number of social community networks Since 1993 he has been a freelance producer working with a number of training public and voluntary organisations In 2007 he founded 21st Century Network to help recreate public space and bring genuine debate back to public life

British Fiction of the 1990s Nick Bentley, 2007-05-07 The 1990s proved to be a particularly rich and fascinating period for British fiction This book presents a fresh perspective on the diverse writings that appeared over the decade bringing together leading academics in the field British Fiction of the 1990s traces the concerns that emerged as central to 1990s fiction in sections on millennial anxieties identity politics the relationship between the contemporary and the historical and representations of contemporary space offers distinctive new readings of the most important novelists of the period including Martin Amis Beryl Bainbridge Pat Barker Julian Barnes A S Byatt Hanif Kureishi Ian McEwan Iain Sinclair Zadie Smith and Jeanette Winterson shows how British fiction engages with major cultural debates of the time such as the concern with representing various identities and cultural groups or theories of the end of history discusses 1990s fiction in relation to broader literary and critical theories including postmodernism post feminism and postcolonialism Together the essays highlight the ways in which the writing of the 1990s represents a development of the themes and styles of the post war novel generally yet displays a range of characteristics distinct to the decade

The Margin Without Centre Chu-chueh Cheng, 2010 Approaching Ishiguro's writings as a corpus this volume highlights the significance of margins and the instability of demarcation seeking to expose what is deliberately obscured or revealed within the narrative

Kazuo Ishiguro Wai-chew Sim, 2009-10-16 Kazuo Ishiguro's writing has rapidly gained global recognition since his first publication in 1981 This guidebook offers a biographical survey of Ishiguro's literary career an introduction to his novels plays and short stories as well as an accessible overview of the contexts and many interpretations of his work Part of the Routledge Guides to Literature series this volume cross references thoroughly between sections and presents useful suggestions for further reading

Moving Images, Mobile Viewers Renate Brosch, 2011 Vision and movement seem to have shifted center stage in modes of experience in the last century as a result of their joint effect slow contemplative gazes at static images seem to be increasingly displaced by distracted vernacular ways of seeing Looking out of the window of a speeding car receiving photographs of Earth from outer space watching the flickering images of the TV screen scrolling through a text zooming in on a location in Google Earth or sending images via mobile phones or webcams all these are unique visual experiences that were impossible before various inventions in the 20th century originated completely new kinds of movement The double meaning of moving images is meant to signal the specificity of motion to these images and at the same time to express the emotional power of those visual images which are able to transcend the constant stream of images in contemporary perception Series Kultur und Technik Schriftenreihe des Internationalen Zentrums für Kultur und

Technikforschung der Universität Stuttgart Vol 20 *Quand nous étions orphelins* Kazuo Ishiguro, 2002 Shanghai années 30 le chaos ronge le monde court vers la guerre et il n'est pas très prudent pour un Britannique de s'aventurer hors des limites de la concession internationale C'est dans ce décor brisé que Kazuo Ishiguro l'écrit Christopher Banks le héros de son nouveau roman d'espionnage anglais très en vogue plongé dans le maelström des jeux d'influences occidentales et japonaises dans une Chine démembrée Mais son enquête suivie avec une attention et une passion haletantes par la bonne société l'a même cette fois pour lui même il veut percer le mystère de la disparition subite de ses parents en plein Shanghai alors qu'il n'était qu'un gamin Ishiguro mène avec brio les rebondissements d'une enquête policière et un va-et-vient permanent entre Londres et Shanghai entre l'adulte et l'enfance entre les ravages du monde et les tourbillonnements de la mémoire St phane Lutz Sorg La Croix How Literature Changes the Way We Think Michael Mack, 2011-12-01 *Futurity* Amir Eshel, 2024-05-31 When looking at how trauma is represented in literature and the arts we tend to focus on the weight of the past In this book Amir Eshel suggests that this retrospective gaze has trapped us in a search for reason in the madness of the twentieth century's catastrophes at the expense of literature's prospective vision Considering several key literary works Eshel argues in *Futurity* that by grappling with watershed events of modernity these works display a future-centric engagement with the past that opens up the present to new political cultural and ethical possibilities what he calls futurity Bringing together postwar German Israeli and Anglo-American literature Eshel traces a shared trajectory of futurity in world literature He begins by examining German works of fiction and the debates they spurred over the future character of Germany's public sphere Turning to literary works by Jewish Israeli writers as they revisit Israel's political birth he shows how these stories inspired a powerful reconsideration of Israel's identity Eshel then discusses post-1989 literature from Ian McEwan's *Black Dogs* to J M Coetzee's *Diary of a Bad Year* revealing how these books turn to events like World War II and the Iraq War not simply to make sense of the past but to contemplate the political and intellectual horizon that emerged after 1989 Bringing to light how reflections on the past create tools for the future *Futurity* reminds us of the numerous possibilities literature holds for grappling with the challenges of both today and tomorrow Waiting for the End Earl G. Ingersoll, 2007 *Waiting for the End* examines two dozen contemporary novels within the context of a half-century of theorizing about the function of ending in narrative That theorizing about ending generated a powerful dynamic a quarter-century ago with the advent of feminist criticism of masculinist readings of the role played by ending in fiction Feminists such as Theresa de Lauretis in 1984 and more famously Susan Winnett in her 1991 PMLA essay *Coming Unstrung* were leading voices in a swelling chorus of theorists pointing out the masculinist bias of ending in narrative With the entry of feminist readings of ending it became inevitable that criticism of fiction would become gendered through the recognition of difference transcending a simple binary of female-male to establish a spectrum of masculine to feminine endings regardless of the sex of the writer Accordingly *Waiting for the End* examines pairs of novels one pair by Margaret Atwood and one by Ian McEwan to demonstrate how a writer can offer

endings at either end of the gender spectrum Post-Empire Imaginaries? Barbara Buchenau, Virginia Richter, 2015-07-28
Empires as political entities may be a thing of the past but as a concept empire is alive and kicking From heritage tourism and costume dramas to theories of the imperial idea l empire sells Post Empire Imaginaries Anglophone Literature History and the Demise of Empires presents innovative scholarship on the lives and legacies of empires in diverse media such as literature film advertising and the visual arts Though rooted in real space and history the post empire and its twin the post imperial emerge as ungraspable ideational constructs The volume convincingly establishes empire as welcoming resistance and affirmation introducing post empire imaginaries as figurations that connect the archives and repertoires of colonial nostalgia postcolonial critique post imperial dreaming **Writing Zoological Natural History for British India** John Mathew, 2025-10-03 This book examines the critical role played by colonial peripheries specifically British India in shaping the development of zoology and other disciplines emerging from 19th century natural history Through an analysis of publications such as the monumental Fauna of British India series 1888 1949 it explores how zoology became a site of contestation between European metropolitan centres and colonial territories While taxonomy and comparative anatomy dominated scientific endeavours in Europe colonial naturalists primarily European expatriates engaged in a localized form of natural history and taxonomy that significantly influenced the field Central to this narrative is the figure of the translocate a term introduced to describe Europeans who lived and worked extensively in colonial contexts These intermediaries bridged colonial and metropolitan scientific communities asserting dual authority they claimed a superior understanding of the local environment while navigating and often dismissing indigenous knowledge systems within an asymmetrical power dynamic By doing so it repositions the colonial periphery as a critical space in the global development of zoological knowledge highlighting the complex interplay of authority power and knowledge production during the colonial era

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