

**REPRESENTATION OF MEMORY AND  
NOSTALGIA: KAZUO ISHIGURO'S WHEN WE  
WERE ORPHANS**

**Kazuo Ishiguro'nun When We Were Orphans Romanında**

**Nostalji ve Hafıza Kavramlarının Sunumu**

**Mehmet Akif BALKAYA<sup>1</sup>**

**Abstract**

The aim of this paper is to analyse the notions of memory and nostalgia in Kazuo Ishiguro's novel *When We Were Orphans* (2000), in which the protagonist-narrator Christopher Banks searches for his parents, who disappeared suddenly in his childhood. The novel tells the life of Christopher banks from 1900s to 1958, therefore the fragmented sources of his orphanage lead to a formation of monologue through his inner speeches. The memories guide the reader to know about his identity now that memory is related to past and it is a deliberate and conscious action of human beings. In *The Remains of the Day* (1989), *When We were Orphans* (2000) and *Never Let me Go* (2005), Ishiguro writes about memory and past of the characters in search of an identity, home and self. Additionally, since historical and political background of the Shanghai Settlement and the Sino-Japanese War plays a crucial role, it will be explained to enable the reader perceive the relationship between history, fact and fiction. Although the novel portrays that nostalgia may cause unhappiness and "... that nostalgia can be dangerous, Ishiguro also demonstrates that it can serve as a foundation for imagining a World better than one's present" (Weston, 2012: 337). It will be concluded that Christopher seems to go on living through his memories and his nostalgic part since the sort of emptiness is filled with his memories.

**Key Words:** *Nostalgia, memory, Sino-Japanese War, Shanghai International Settlement, identity.*

**Özet**

Bu makalenin amacı Kazuo Ishiguro'nun *When We Were Orphans* (2000) adlı romanında hafıza ve nostalji kavramlarını incelemektir. Eserde, anlatıcı ve başkahraman Christopher Banks çocukluğunda ortadan kaybolan anne babasını aramaktadır. Eser 1900'lerden 1958'e dek Christopher Banks'in hayatını anlatır bu yüzden iç konuşmaları vasıtasıyla başkahramanın yetim hayatı bölünmüş parçalarla monolog olarak verilir. Hafıza bilinçli olup geçmişe dayandığından okuyucuyu kahramanın kimliğine yönlendirir. *The Remains of the Day*, *When We Were Orphans* (2000) ve *Never Let Me Go* adlı eserlerinde, Ishiguro kimlik, yuva ve benlik arayışında olan karakterlerin geçmişlerini ve belleklerini aktarır. Buna ek olarak da Şanghay Yerleşkesinin ve Sino-Japon savaşının tarihi ve politik kökenlerinin önemi olduğundan bu makalede okuyucuya tarih, gerçek ve kurgu arasındaki ilişkiyi anlamlandırabilmeleri için bunlar aktarılacaktır. Roman nostaljinin mutsuzluğa sevk edebileceğini ve tehlikeli olabileceğine göstermesine rağmen, "Ishiguro şimdikinden daha iyi bir Dünya hayali sağlayabileceğinden, bir dayanak da olabileceğini gösteriyor" (Weston, 2012: 337). Bir tür boşluğun bellek vasıtasıyla doldurulduğundan, Christopher'ın bellek ve nostaljik yönüyle yaşamaya devam ettiği sonucuna varılacaktır.

**Anahtar Kelimeler:** *Nostalji, hafıza, Sino-Japon Savaşı, Uluslararası Şanghay Yerleşkesi, kimlik.*

<sup>1</sup> Öğr. Gör., İngiliz Dili ve Edebiyatı, Aksaray Üniversitesi, e-posta: [makif.balkaya@hotmail.co.uk](mailto:makif.balkaya@hotmail.co.uk)

### Introduction

The Japanese-British novelist Kazuo Ishiguro was born in Nagasaki, Japan in 1954, but he moved to England with his family when he was five. Among his novels are *Never Let Me Go* (2005), *The Unconsoled* (1995), *The Remains of the Day* (1989), *An Artist of the Floating World* (1986). Ishiguro lives in London with his wife and child (British Council, "Kazuo Ishiguro").

Kazuo Ishiguro's *When We Were Orphans* (2000) is a detective story, in which the protagonist-narrator Christopher Banks searches for his parents, who disappeared suddenly in his childhood. The novel tells the life of Christopher Banks from the 1900s to 1958. Banks is a Shanghainese detective, who lived in the Shanghai International Settlement in 1900s, then a British-built-settlement for economic reasons, until the disappearance of his parents. Then he is taken to England to be raised by his aunt. Banks studies in Cambridge and gets a good British education, and becomes a well-known detective in the upper class. His mother is against opium dealers, and it seems that they are kidnapped by them. He returns to Shanghai to find out what happened to his parents. Banks is held to his past and memories. Orphan hood affects his whole life. He has an odd affair with Sarah Hemmings, an orphan, and he adopts an orphan, named Jennifer. Throughout the novel, Banks goes down memory lanes and narrates his past, and memories with his friend Akira. However, in China Banks is caught up in a war between the Chinese and Japanese. Uncle Philip tells him that his father elopes with his mistress but dies in Singapore. And his mother was kidnapped by a war Lord as a concubine. Banks finds his mother in a mental hospital in Hong Kong at the end of the novel. The aim of this paper is to analyse the notions of memory and nostalgia in Kazuo Ishiguro's novel *When We Were Orphans* (2000), in which the protagonist-narrator Christopher Banks searches for his parents.

Nostalgia and memory go deep inside the novel and in the mind of the protagonist, who pants after finding the truth out for himself. Regarding nostalgia, Dennis Walder remarks that,

Nostalgia was first named in the mid-seventeenth century, and first emerged widely during the rise of industrialisation in modern Europe, when the writings of the European Romantics challenged what was happening in the world by exploring—as Rousseau and Goethe and Wordsworth explored—the restorative, nurturing potential of memory for the threatened individual. During the nineteenth century it was of central importance in writers and thinkers as far apart as Dickens and Turgenev or Ruskin and Nietzsche, an importance heightened in the early twentieth century by the works of Bergson, Freud, and Proust. (Walder, 2011: 1-2)

Banks explores his past through his remembrance for as much as the narration is unreliable as Holmes has put it, "Banks' unreliable perceptions had their origins in the trauma that left him an orphan as a child" (2005: 17). Christopher's desire to be a detective dates back to his childhood when his parents were kidnapped. When Colonel Chamberlain arrives to get Banks to England, Banks says "... the detectives are working extremely hard to find my mother and father. And they're the best detectives in Shanghai. I think they're bound to find them very soon" (Ishiguro 27). The reason why he becomes a detective lies in his childhood experiences. That he would return to Shanghai to search

for his parents is realized in the dialogue between him and the Colonel, who says “Think you’ll be back again one day?” to which young Christopher replies: “Yes, sir. I expect I’ll come back” (Ishiguro, 2000: 29). The dialogue goes on as such:

[Chamberlain:] We’ll see. Once you’re settled in England, I dare say you’ll forget all this quickly enough...

[Banks:] Yes, sir.

[Chamberlain:] ... After all, you’re going to England. You’re going home.

It was this last remark, this notion that “going home,” which caused my emotions to get better of me for ... the first and last time on that voyage (Ishiguro, 2000: 29). England is regarded to be the “home” by Christopher but as he grows up, he cannot be sure where his home is since he goes to Shanghai to search for his parents. Christopher often remembers his past; he cannot fling of his time in the past. Therefore, the theme of nostalgia is examined throughout the novel. Longman Dictionary defines “nostalgia” as such “a feeling that a time in the past was good, or the activity of remembering a good time in the past and wishing that things had not changed” (“Nostalgia.”). Christopher desires to know his past, and learns the reality. That is, Christopher desires to learn the truth behind the disappearance of his parents. Because of his desire, Christopher finds himself in the middle of his past, and home, The International Settlement of Shanghai. He searches his past to know about his identity together with his parents. Regarding the relationship between nostalgia and the will to know the truth, Dennis Walder says

Nostalgia begins in desire, and may well end in truth. It can, and often does, serve as a key to the multiple pasts that make us who and what we are, for better or worse. This is particularly the case in relation to the histories and experiences that fall under the rubric of the postcolonial ... Nostalgia is usually thought of in terms of longing and desire—for a lost home, place, and/or time. (Walder, 2011: 3-4)

Shanghai holds Christopher’s past; therefore, he misses that time and place, which forms his identity. However, “returning home” is painful for him since his parents are lost; that is, his memories are gone. The definition of the word “nostalgia” explains why he is in pain: “The word *nostalgia* is a learned formation of a Greek compound, consisting of νόστος (*nóstos*), meaning “homecoming”, a Homeric word, and ἄλγος (*álgos*), meaning “pain, ache” (“Nostalgia, Wikipedia.”). However, Christopher seems to be a foreigner to both Chinese, Japanese and English societies; that is, he becomes in-between. Therefore, it can be claimed that he is in search of his identity.

The fragmented sources of his orphanage lead to a formation of monologue because of his inner speeches. The memories guide the reader to know about his identity. Memory is related to the past and it is a deliberate and conscious action of human beings. In *The Remains of the Day, When We were Orphans* (2000) and *Never Let me Go*, Ishiguro writes about memory and past of the characters in search of an identity, home and self.

### Nostalgia and Identity

To establish a socially accepted identity, Banks tries to avoid discrimination through imitating the manners of the English children at school when he was a child. Banks narrates his memory as such:

... my own memory is that I blended perfectly into English school life. During even my earliest weeks at St Dunstan's, I do not believe I did anything to cause myself embarrassment. On my very first day, for instance, I recall observing a mannerism many of the boys adopted when standing and talking - of tucking the right hand into a waistcoat pocket and moving the left shoulder up and down in a kind of shrug to underline certain of their remarks. I distinctly remember reproducing this mannerism on that same first day with sufficient expertise that not a single of my fellows noticed anything odd or thought to make fun. (Ishiguro, 2000: 7)

The present is mingled with the past through memory. In this sense, Silvia Bizzini remarks that "Memories do not only belong to and recount a past time, but they are also instrumental in connecting past and present. The need to explore one's past life experiences is a way of dealing with one's life" (2013: 70). The discrimination creates unease for Banks. In a sense, Banks becomes an object of Britishness, shaped by the school, education and authority. Banks does not seem to be comfortable in England, and he confesses it to the wounded soldier, who he thinks is Akira. Banks says: "I'll tell you an odd thing, Akira. I can say this to you. All these years I've lived in England, I've never really felt at home there. The International Settlement. That will always be my home" (Ishiguro, 2000: 274). As realized, longing for home and the past confuses Christopher, who "... represents a hybridity, a difference 'within', a subject that inhabits the rim of an 'in-between' reality" (Bhabha, 1994: 13). Also, by longing for the past, Christopher is worried about the present; that is realized when he says "we lived in a good world. These children, these children we've been coming across, what a terrible thing for them to learn so early how ghastly things really are" (Ishiguro, 2000: 281). While looking for the house, which Christopher believes that his kidnapped father and mother are still kept alive, the dialogue between Akira and Christopher reveals the theme of "nostalgia" one more time:

[Christopher:] "... One mustn't get too nostalgic for childhood."  
"Nos-tal-gic," Akira said ... "Nos-tal-gic. It is good to be nos-tal-gic. Very important."  
"Really, old fellow?"  
"Important. Very important. Nostalgic. When we nostalgic, we remember. A world better than this world we discover when we grow. We remember and with good world come back again. So very important..." (Ishiguro, 2000: 282)

That Christopher aims to know the truth behind his mysterious past brings him to Shanghai where he thinks that he comes across his long lost friend Akira. However, since the novel is narrated by Christopher himself, the reader cannot trust him because of the fact that first person narrators cannot act neutral.

### **The Shanghai International Settlement in the Context of Colonialism**

The history of Shanghai International Settlement is important for understanding the situation better. The Shanghai International Settlement was established "... following the defeat of the Qing dynasty of China by the British Empire in the First Opium War (1839–1842)". The result of this war is the British exploitation because "[i]n 1842, at the end of the First Opium War, under the Treaty of Nanking, China opens five treaty ports to Britain (Shanghai, Ningpo [Ningbo], Foochow [Fuzhou], Amoy [Xiamen] and Canton [Guangzhou]) and cedes Hong Kong Island to Britain among other things. A British settlement is established at Shanghai, followed soon thereafter by American and French settlements" (Hackett and Kingsepp "The Seizure of Shanghai's International Settlement - 1941."). The economic interests were what the British Empire was after because "[t]he British, already active in Hong Kong ... quickly established a settlement along the banks of the Whangpoo River for the furtherance of their commercial interests" (Hackett and Kingsepp "The Seizure of Shanghai's International Settlement - 1941."). One of the contributions of the novel is to "... produce a kind of second-hand testimony that includes the [readers] as witnesses to reconstructed events" (Cook, 2005; 2).

The history of Shanghai proves its once colonized position. The control and exploitation of other people's lands and goods means colonialism. Modern colonialism and imperialism is an economic system of control of markets, and it is also called neo-colonialism. Colonialism is an imperial idea that suggests that colonies exist for the benefit of the mother country, Britain. When a country develops colonies, or acquires them, it becomes an empire as the British Empire. For centuries the British Empire colonized many areas in the world. The term colonialism is used to define expansion of a country's ownership of land, resources, and economic advancement. As for economic colonialism, when a country's economy is dominant on another country or region, in this case England's dominance over Shanghai for opium trading, it could be said to be a type of economic colony of the larger one; that is, England (Loomba, 1998: 1-7; Young, 2001: 15-17).

As the narrator tells, his father is an opium dealer in China for a British opium trading company although the mother is against opium dealing. One day, they quarrel about his occupation. Christopher's mother says "Are you not ashamed to be in the service of such a company?" (Ishiguro 75). The British traders merchandised opium in China as the quotation below explains:

Trade between China and Europe begins with silks, porcelain and tea. Demand for tea becomes so strong that the British begin to ship opium from their colonies in India to China to offset the financial trade deficits caused by the importation of tea. The Qing Dynasty (1644-1911) attempts to stop the spread of opium by seizing opium supplies from British traders. This leads to the First Opium War fought between 1839 to 1842 in which Britain prevails. (Hackett and Kingsepp ("The Seizure of Shanghai's International Settlement - 1941."))

Such companies in colonies look after their economic interests by neglecting the human rights in the colonized country. However, Christopher's mother is against such inhumanity. The situation is revealed when an inspector arrives their house. It is narrated as:

There followed a tirade of controlled ferocity ... that the British in general, and the company of Morganbrook and Byatt especially, by

importing Indian opium into China in such massive quantities had brought untold misery and degradation to a whole nation. ... Finally, still fixing her foe with her glare, she asked him: 'Are you not ashamed, sir? As a Christian, as an Englishman, as a man with scruples? Are you not ashamed to be in the service of such a company? Tell me, how is your conscience able to rest while you owe your existence to such ungodly wealth?' (Ishiguro, 2000: 62-63)

That the British traders supply opium to Shanghai and China is criticized severely by the English mother. It is clear that Christopher's mother is against opium trading of England. His mother regards the company's actions "un-Christian and un-British" (Ishiguro 64). It seems that this family does not have a good time in Shanghai. However, since they are English, living and trading in Shanghai for British trading companies, both Akira's and Christopher's houses "... had been built by the same British firm some twenty years earlier" (Ishiguro 75). However, once more, Christopher seems to be an unreliable narrator as he states:

I have been obliged to accept ... that with each passing year, my life in Shanghai will grow less distinct, until one day all that will remain will be a few muddled images. Even tonight, when I sat down here and tried to gather in some sort of order these things I still remember I have been struck anew by how hazy so much has grown. (Ishiguro, 2000: 70)

After that, Akira tells the reason why their parents argue, he says "I know why they stop [talking] ... Christopher. You not enough Englishman" and adds that "It same for me ... Mother and Father, they stop talk. Because I not enough Japanese" (Ishiguro, 2000: 76). The hybridity of Christopher makes him feel alone, and isolated; that maybe the reason behind his success as a well-known detective and his struggle to be the best in England among his friends in the school. His rootlessness causes pain. The dialogue between young Christopher and Uncle Phillip portrays Christopher's feeling of alienation and rootlessness:

Uncle Philip, I was just wondering. How do you suppose one might become more English?'  
'More English?' He stopped whatever it was he was doing and looked at me. ... 'Now why would you want to be more English than you are, Puffin?'  
'I just thought... well, I just thought I might.'  
'Who says you're not sufficiently English already?'  
'No one really.' Then after a second I added: 'But I think perhaps my parents think so.' (Ishiguro, 2000: 79)

Christopher feels insufficient as a child, and his lacking of Englishness causes him to experience an identity crisis. His friend Akira's statement "[y]ou not enough Englishman" (Ishiguro, 2000: 76) leads Christopher to search for a national and social identity. The dialogue goes on as such:

'And what do you think, Puffin? Do you think you ought to be more English?'  
'I can't tell really, sir.'  
'No, I suppose you can't. Well, it's true, out here, you're growing up with a lot of different sorts around you. Chinese, French, Germans, Americans,

what have you. It'd be no wonder if you grew up a bit of a mongrel.' He gave a short laugh. Then he went on: 'But that's no bad thing. You know what I think, Puffin? I think it would be no bad thing if boys like you all grew up with a bit of everything. We might all treat each other a good deal better then. Be less of these wars for one thing. Oh yes. Perhaps one day, all these conflicts will end, and it won't be because of great statesmen or churches or organisations like this one. It'll be because people have changed. They'll be like you, Puffin. More a mixture. (Ishiguro, 2000: 79-80)

Learning about and being interaction with other cultures as a mixture is regarded to bring an end to conflicts around the world as Uncle Philip suggests. However, Christopher wants to know more about his own nationality to feel the sense of "belonging". It seems that he feels neither fully English nor Japanese or Chinese. His friendship with his Japanese friend Akira seem to have influence on his personality development as he narrates his memory:

... certain aspects of Akira's behaviour began seriously to irk me. In particular, there was his endless harping on the achievements of the Japanese ... He would then oblige me to listen to the most minute details and, every few minutes, his claim that Japan had become a 'great, great country just like England'. Most irritating of all were those occasions on which he would try to start arguments about who cried the easiest, the Japanese or the English. (Ishiguro, 2000: 82)

The reason why Christopher is irritated by Akira's way of speech is that Christopher is not in his own nation as and English boy. Therefore, now and then he hankers for his nation. The term nation includes commonly shared features in an ethnic group together with a common origin, common language, common history and culture and common group solidarity. In Shanghai, Christopher cannot feel belonged to his Englishness since he is in a foreign land and a foreign culture. However, in his adulthood, Christopher cannot establish a national identity in England as a detective since, once again, he did not grow up there. Therefore, such lacking of emotional attachments to nation and national identity make him to stay connected with his memories and to be nostalgic. Upon his arrival to Shanghai in 1937 to search for his parents, detective Christopher is welcomed by "Mr. Grayson, representing the Shanghai Municipal Council ..." (Ishiguro 164). Christopher finds himself in a chaotic atmosphere both because of the war and the manners of the elites at the ceremony. Also, Christopher realizes some unexplainable positions. One of them is a custom that Christopher cannot comprehend. For Christopher, it seems that "[t]he barriers of race and class ..." are cut across as he realizes. He tells:

As far as I can ascertain, all the national groups that make up the community here – English, Chinese, French, American, Japanese, Russian – subscribe to this practice<sup>2</sup> with equal zeal, and the inescapable conclusion is that this custom is one that has grown up uniquely here within Shanghai's International Settlement, cutting across all barriers of race and class. (Ishiguro, 2000: 163)

<sup>2</sup> The custom is explained by Christopher as such: "No sooner has one entered a room or stepped out from a car than someone or other will have smilingly placed himself right within one's line of vision, preventing the most basic perusal of one's surroundings" (Ishiguro, 2000: 163).

Uncle Philip's statement "... if boys like you all grew up with a bit of everything [, w]e might all treat each other a good deal better ..." (Ishiguro 80) seems to come true as expected by him because, in the course of time, the way people act and the customs seem to be hybridized.

After that, in the welcoming ceremony, "a grey-haired lady ..." asks Banks:

Do you have any idea at all how relieved we all feel now that you are finally with us? Of course, we didn't like to show it, but we were getting extremely concerned about ... my husband, he insists the Japanese will never dare attack the International Settlement ... I tell you, Mr. Banks, when news of your impending arrival reached us, that was the first good news we'd had here in months ..." (Ishiguro, 2000: 169-70).

It seems that "They ... expect that he will not only solve the case but also somehow put an end to the Sino-Japanese War, which has begun to threaten the comfortable existence of this unofficial colony of English foreigners" (Holmes, 2005: 16). Concerning the excitement of the guests, it can be said that Christopher is regarded to be a saviour by the Council. The historical truth at that time is narrated at the "Japanese Navy Page" as such:

Japanese forces violate the neutrality of the Shanghai International Settlement by launching attacks on Chinese forces from within their sectors. The Municipal Council requests assistance from the treaty powers and activates the Shanghai Volunteer Corps of approximately 3,000 men" (Hackett and Kingsepp. ("The Seizure of Shanghai's International Settlement - 1941."))

The ends of the 1930s were the last years of this international settlement. The fact that the Municipal Council appeals for aid is portrayed by the guest's and Mr. Grayson's questions. In 1941 Shanghai International Settlement comes to an end. On his arrival to Shanghai, Christopher realizes that the city is destroyed by the Sino-Japanese War; and every step toward his expectation to find his kidnapped parents brings him nowhere until he meets Uncle Philip again. Uncle Philip's confession shocks Christopher: "Your aunt in England. She was never wealthy. Your real benefactor, all these years, has been Wang Ku ... Your schooling. Your place in London society. The fact that you made of yourself what you have. You owe it to Wang Ku. Or rather, to your mother's sacrifice (Ishiguro, 2000: 313). It is seen that his mother sacrificed herself for his son to enable him a good education and life in London.

### **Conclusion**

At the end of his quest in memories, Christopher visits his lost mother at a hospital but she cannot recognize him. Christopher narrates Shanghai, which has been governed by the Communists, and he portrays the changed city as such:

The communists have refrained from physically tearing the place down, so that much of what was once the International Settlement remains intact. The streets, though renamed, are perfectly recognisable, and it is said that anyone familiar with the Shanghai of old would know his way about there. But the foreigners, of course, have all been banished, and



what were once lavish hotels and night-clubs are now the bureaucratic offices of Chairman Mao's government. In other words, the Shanghai of today is likely to prove no less painful a parody of the old city than did Hong Kong.

I have heard, incidentally, that much of the poverty - and also the opium addiction against which my mother once battled so hard - has receded significantly under the communists. (Ishiguro, 2000: 322)

Americans, British, the French and all other foreigners were banished. Japans gain control of Shanghai International Settlement so England withdraws its trading companies in Shanghai. As realized, colonialism and imperialism involve subjugation and domination of one people by another. The British Empire focuses on expansion to expand over lands across the world. Also, the British Empire controlled its colonies for ideological and financial reasons as well as for commercial purposes; in this case, England's dominance over Shanghai (Loomba, 1998: 4-6). Colonialism functioned as an economically driven activity in the case of Shanghai.

At the end of the novel, Christopher is in his sixties in 1958. He feels peaceful in London since he now knows the truth about his parents.

I do not wish to appear smug; but drifting through my days here in London, I believe I can indeed own up to a certain contentment ... This city, in other words, has come to be my home, and I should not mind if I had to live out the rest of my days here. Nevertheless, there are those times when a sort of emptiness fills my hours ... (Ishiguro, 2000: 336)

Although the novel portrays that nostalgia may cause unhappiness and "... that nostalgia can be dangerous, Ishiguro also demonstrates that it can serve as a foundation for imagining a World better than one's present" (Weston, 2012: 337). Christopher seems to go on living through his memories and his nostalgic part. The "sort of emptiness ..." is filled with his memories. In that sense, as Walder has put it, "Nostalgia in a curious way connects people across historical as well as national and personal boundaries" (2011; 1).

To conclude, Christopher's past makes a deep impression on his personality. It is realized that he is in search of identity throughout the novel, and it seems that homelessness dominates his mind. As Elizabeth Weston has put it in her article "... Kazuo Ishiguro creates narrative representations of states of mind such as nostalgia and melancholy that often follow traumatic losses in a person's life" (Weston, 2012: 337). As discussed, his quest of his lost parents is, in a way, his quest for "... home, his parents, their love, his childhood, and a sense of safety in the world", because of which Christopher is in an identity crisis in London as an Englishman (Weston, 2012: 338). In other words, since Christopher is stuck in the past and memories, nostalgia never abandons him.

## References

- Bhabha, Homi K. (1994). *The location of culture*. London: Routledge.
- Bizzini, Silvia Caporale. "Recollecting memories, reconstructing identities: Narrators as storytellers in Kazuo Ishiguro's *When we were orphans* and *Never Let Me Go*." *Atlantis: Journal of the Spanish Association of Anglo-American Studies* 35.2 (2013): 65-80. *Researchgate*. Web. 21 May 2015.

- Cook, Pam (2005). *Screening the past: Memory and nostalgia in cinema*. London: Routledge.
- Holmes, Frederick M. "Realism, dreams and the unconscious in the Novels of Kazuo Ishiguro." Acheson, James, and Ross, Sarah, eds. *Contemporary British Novel*. Edinburgh: Edinburgh University Press, 2005. ProQuest & Ebrary. Web. 23 May 2015. 11-23.
- Ishiguro, Kazuo (2000). *When we were orphans*. New York: Vintage.
- "Ishiguro, Kazuo." *British Council*. Web. 10 April 2015.
- "Nostalgia." *Wikipedia*. Web. 24 May 2015.
- Hackett, Bob and Sander Kingsepp. "The seizure of shanghai's international settlement 1941." *Imperial Japanese Navy Page*. Web. 25 May 2015.
- Loomba, Ania (1998). *Colonialism/Postcolonialism*. London: Routledge.
- Young, Robert J. C. (2001). *Postcolonialism: An historical introduction*. Oxford: Blackwell Publishing.
- Walder, Dennis. (2011). *Postcolonial Nostalgias: Writing, representation and memory*. London: Routledge.
- Weston, Elizabeth. "Commitment rooted in loss: Kazuo Ishiguro's when we were orphans." *Critique: Studies in Contemporary Fiction* 53.4 (2012): 337-354. London: Routledge. *Tandfonline*. Web. 26 May 2015.