

**MULTICULTURALISM IN THE ANALOGICAL NOVELS: A PALE VIEW OF
HILLS AND A TALE OF TIME BEING**
ANALOJİK ROMANLAR UZAK TEPELER VE BENİM BALIĞIM YAŞAYACAK'DA
ÇOK KÜLTÜRLÜLÜK

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Abstract

A Pale View of Hills, penned by Kazuo Ishiguro, a British-Japan author, and *A Tale of Time Being*, written by Ruth Ozeki, an American-Canadian author, are homogenous works in terms of their depiction of multiculturalism and its effects. They both depict multiculturalism in a cosmic and social sphere and it is observable in their depiction of the interactions between individuals of Japanese, American, English, and Canadian origins. Additionally, they show multiculturalism in international and historical spheres. This article examines Ishiguro's characters, such as Etsuko, Sachiko, Mariko, Keiko, and Ozeki's characters, such as Neo, Ruth, Kimi, and Haruku, who are highly similar in their understanding of multi-culturalism in an analogical and comparative way. Although this article also goes beyond the fictional narratological spheres that these characters are involved in and shows international and historical facts related to multicultural interaction, it only offers information about multiculturalism in a fictional sense, not fully life-like information. In order to be able to make a successful analysis based on examination and interpretation, it is very important to have ideas and knowledge on many subjects such as the period in which the work was produced, the conditions, the social structure, politics and sociology. In order to achieve this goal, information about the above-mentioned subjects was obtained and then the works was examined. This examination was done through tracking down and finding out the similarities between to two aforementioned works and was done also through showing direct citations from the examinations about finding out similarities between the two aforementioned works.

Keywords: *A Pale View of Hills*, Kazuo Ishiguro, *A Tale of Time Being*, Ruth Ozeki, multiculturalism, history.

Özet

İngiliz-Japon asıllı yazar Kazuo Ishiguro'nun kaleme aldığı *Uzak Tepeler* ve Amerikalı-Kanadalı Ruth Ozeki'nin yazdığı *Benim Balığım Yaşayacak* eserleri çoklu kültürel ve onun efektlerini yansıtmada bağlamında birbirine benzemektedirler. Her ikisi de çok kültürlülüğü kozmik sosyal boyutta yansıtır, tıpkı onların Japon, Amerikalı, İngiliz ve Kanadalı asıllı bireyler arasındaki etkileşimi yansıtsında gözlemlendiği gibi. İlâveten. Onlar çoklu kültürel uluslararası ve tarihsel boyutlarda yansıtmaktadırlar. Bu makale birbirlerine çok benzeyen Ishiguro'nun karakterleri Etsuko, Saçiko, Mariko ve Keiko'yu ve Ozeki'nin karakterleri Neo, Ruth, Kimi, Haruku'yu onların çoklu kültürel anlayışları açısından analogik ve kıyaslamalı biçimde irdelemeyi amaçlamaktadır. Bu makale a bu karakterlerin içinde bulunduğu kurgusal naratolojik katmanların ötesine geçip, çoklu kültürel etkileşimle bağlantılı olan uluslararası ve tarihsel gerçekleri gösterecek de olmasına rağmen, çoklu kültürle ilgili bilgileri aslında kurgusal bir açıdan yansıtmaktadır, tamamıyla hayatı yansıtan bir bilgiyi değil. İrdeleme ve yorumlama açısından başarılı bir analiz yapabilmek için, eserin oluşturulduğu dönem, durumlar, sosyal oluşum, politikalar ve sosyoloji gibi konular hakkında bilgi ve fikirlere sahip olmak gerekir. Bu amacı gerçekleştirebilmek için üstte belirtilen konular hakkında bilgi toplanmıştır ve eserler üzerine irdeleme yapılmıştır. Bu irdeleme üstte belirtilen iki eser ile ilgili benzerliklerin takip edilmesi ve bulunması sonucuyla yapılmıştır ve ayrıca üstte bahsedilen iki eser arasındaki benzerliklerle ilgili irdelemelerden direkt alıntılar yaparak tamamlanmıştır.

Anahtar Kelimeler: *Uzak Tepeler*, Kazuo Ishiguro, *Benim Balığım Yaşayacak*, Ruth Ozeki, Çoklukültürel, Tarih.

Introduction

The term multiculturalism means the belief that different cultures within a society should all be given importance. In this sense, it seems that this term is supportive of togetherness in terms of racial and social boundaries. On the other hand, the term political correctness appears to be a fuel to uniting nature of multiculturalism, in that it is about the employment of language as expressing racial utterances. Consequently, political correctness seems to be a very significant device of multiculturalism. For example, it seems that multiculturalism can occur in every kind of interaction between people from different racial backgrounds. In this sense, it seems proper to claim that it has the potential to reach beyond cosmic interactions, such as a Japanese individual's interaction with an individual with an American identity. Instead, it may also be related to an international and governmental interaction that is likely to occur between Japan and America.

This article aims to examine multiculturalism and political correctness within the boundaries of literature and, to a slight extent, in a life-like sphere. In doing so, Ruth Ozeki, an American-Canadian author, and Kazuo Ishiguro, a British-Japan author, seem to be potential names to depict multiculturalism as much as possible. This is not only related to the multi-racial personality that each bear but also the versatility of their perception. They both reach beyond the cosmic social boundaries of multiculturalism in their works and show us historical and political contexts. This article's depiction of their talent is the focus of examining the concept of multiculturalism. Additionally, writing about the Japanese experience is very important as regards Ruth Ozeki and Kazuo Ishiguro. Ruth Ozeki's using the narrator of Ruth renders that penning down what an individual has been through leads moments to become infinite, a way to overcome the concept of death. Such utterance is made in terms of Nao, the protagonist of *A Tale of Time Being*, penning down her experiences about moving from one place to another, especially her Japanese identity. Likewise, it is displayed about Kazuo Ishiguro that his writing process is related to the "*Strong emotional relationship [he] had in Japan*" (Jaggi, 2008, p. 166). It may be implied that Ishiguro resists making his memories in Japan immortal by depicting characters who experience moving from one place to another. Consequently, it seems that they pay attention to the writing, especially about racial issues, in a life-like way, but within a literary sphere in general.

The main concern of this article can also be asked in terms of an utterance of Ozeki's character Ruth to a large extent. Ozeki's utterance can be turned into a question: "[Does] *New Age correctness* [Multi-culturalisim, fueled by political correctness] *erase the history of the Island* [Japan origin] [?]" (Ozeki, 2013, p. 32) within the boundaries of semi-fictional narratological contexts of both Ruth Ozeki and Kazuo Ishiguro, of course.

The effects of multi-culturalism in a cosmic social entity within the fictions of Ozeki and Ishiguro

A Tale For Time Being shows us Nao's diary about her committing suicide, which is rendered through the perspective of the character Ruth, with Japan origin. (Ozeki, 2013, p. 28) Her suicide seems related to the multicultural interaction she encounters, and she becomes a "*troubled schoolgirl*" (Beauregard, 2015, p. 98).. Despite Nao's diary being depicted as a vague whole, it seems that she committed suicide as she renders that she wants to leave something behind, referring to committing suicide. (Ozeki, 2013, p. 27) Likewise, *A Pale View of Hill's* Keiko (who is interpreted as the representative of Mariko, which will be explained later) is a very "*troubled girl*" (Thoughts on Papyrus, 2018). Keiko, also interpreted as Mariko,

is also known to be a girl who commits suicide, which is related to her facing multicultural interaction to a large extent.

Nao does not want to pursue a career in Professional business life and she does not want to be graduated from University. She wants to become a “nun”. (Ozeki, 2013, p. 43) This shows the heterodox way of life she embraces instead of going to college or becoming an independent businesswoman. Additionally, she renders her adoration of becoming a “ronin”, which means a kind of warrior in Japanese Culture. (Ozeki, 2013, p. 43) It may be claimed that the exact reason why she does not want to go to college is that there are “stupid kids” (Ozeki, 2013, p. 43). It is observable that she is likely to be in a classroom where no people share similar cultural clash she has experienced, so her calling her potential classmates stupid may be related to their having different cultural experience. This cultural experience is related to Nao’s coming from The United States of America to Japan. This manner shows us her politically incorrect manner, which is against multiculturalism. According to Dvorak, to refer to a politician with a mean word like stupid seems to be politically incorrect (Dvorak, p. 6). Consequently, it may be proper to claim that to call somebody who has never experienced same cultural experiences with you is also politically incorrect, in that it seems to be against the concept of togetherness and the embracing another individual in a multi-cultural sense. Nao fails to do so because it appears that she perceives this as a kind of threat against her Japanese identity.

It can be explicitly seen in *A Tale of the Time Being* that she indeed does not bear any negative senses in terms of going to school, but the cultural atmosphere that the school is going to have is considered the fuel behind her failure as a student.: “*It’s not my fault that I screwed up my entrance exams. With my educational background, I couldn’t get into a good Japanese school no matter how much I crammed*” (Ozeki, 2013, p. 44). It may be claimed that she puts the blame on the cultural clash of coming from The United States of America to Japan she experienced, which lacks a proper educational background.

She perpetuates her unwillingness as to her father’s demand to “apply” her to an “international high school” (Ozeki, 2013, p. 44). The international nature of the school seems to be the reason why she rejects applying to the type of school that her father wants her to go to. Since Nao embraces a kind of a cultural clash between American experience and Japanese experience to a great extent, she rejects going there. It may be implied that she considers it a threat. It seems from Nao’s utterances that she is in a state of life where she is not satisfied with. It is also seen that she read about the concept of suicide and renders that his father is inclined to committing suicide. (Ozeki, 2013, p. 43). There is no explicit comment about whether or not Nao has committed suicide because Ruth only renders the reader what is written in Nao’s diary, but there are multiple implications, one of which is shown below, about her committing suicide: “*But since these are my last days on earth, I want to write something important. [...] I want to leave something real behind.*” (Ozeki, 2013, p. 22) These utterances are made by Nao. It is also rendered by the third person narrator explicitly that: “*while the girl [Nao] hadn’t come right out and said she was going to commit suicide, she’d certainly implied as much* (Ozeki, 2013, p. 30)”

Neo’s both implicitly and explicitly depicted decision to commit suicide due to having a multicultural interaction echoes Ishiguro’s characters in *A Pale View of Hill*, namely Sachiko, Mariko, Etsuko, and Keiko. It is interpreted in *A Pale View of Hill* that Etsuko refers to herself as Sachiko and her daughter Keiko as Mariko, in that “*Sachiko and Mariko were never real, but, by talking to us about them as though they were, Etsuko manages to dissociate herself from her guilt/grief and come to terms with it.* (Thoughts on Papyrus, 2018) This guilt is indeed about her daughter’s becoming “troubled” (Thoughts on Papyrus, 2018), resulting in committing suicide (Ishiguro, 1990, s. 9). Likewise, Nao is illustrated as “*a troubled schoolgirl*

in Tokyo'' (Beauregard, 2015, p. 98) and it is implicitly depicted in *A Tale of Time Being* that she commits suicide.

After Etsuko's insistence on going to America despite her daughter, Sachiko's resistance (which will be explained later in this article), Etsuko expresses that not living in a multicultural environment gives a kind of happiness and contentment. She is left by her American friend, Frank-San, without any message about the reason why he leaves her. Still, she finds it as a, so to speak, blessing as follows: "*How unsettling it would have been for my daughter, finding herself in a land full of the foreigner* (Ishiguro, 1990, p. 86). He also renders her satisfaction with living in a rural house that belongs her to late uncle, who has Japanese origin. It is observable in this story that a girl of Japanese origin cannot not be on good terms with a person with an American origin. This can be drawn from this situation related to political correction that political correction is related to the revision of utterances that are not polarizing, for example, reports that are racist and a kind of hostility towards foreigners. (Şıvgın, 2019, s. 357) It is observable that the concept of political correction seems to be supportive of multiculturalism. Still, Etsuko cannot fit into such multiculturalism and it seems impossible for her daughter to fit in a foreign place.

There is another example of the inability to fit in a multicultural area, Manchester, England for an individual of Japanese origin in *A Pale View of Hills*. It shows what kind of an experience it is to move from Japan to England in a dialogue between Etsuko (also interpreted as the persona of Sachiko) and Mrs. Water, a minor American character in the novel *A Pale View of Hills*, as follows. Mrs. Water praises Manchester as a nice place to live in. Adversely, Etsuko (also interpreted as the persona of Sachiko) opens up about the sense of strangeness in this city she felt. It seems to be related to the fact that nobody "*knew her [Keiko] [also interpreted as the persona of Mariko]*. (Ishiguro, 1990, p. 54)

In a general sense, it is observable in the cases of both Nao and Sackiho that they do not seek involvement in a multicultural place. For example, Nao calls her potential schoolmates who do not share the same cultural experience about seeing clashing cultures of The United States of America and Japan stupid people. Likewise, Japanese Sachiko's breaking up with her American partner seems to be another example of the fact that they cannot fit in a multicultural environment and the possibility of a bi-cultural marriage or bondage between Sachiko and a minor American character in *A Pale View of Hills*, Frank San ceases to exist. Additionally, it echoes *A Time for Being's* description of America where there is only healthcare and no guns (Ozeki, 2013, p. 44). Nao's father, Haruku, asserts this claim. But as it has been mentioned before multi-cultural interaction leads both Haruku's daughter Neo and Sachiko (also interpreted as Etsuko)'s daughter Mariko and Etsuko (also interpreted as Sachiko)'s daughter Keiko (also interpreted as Mariko) to commit suicide. Rocio G. Davis asserts that moving from one place to another leads to the occurrence of tragedy in the novel *A Pale View of Hills* (Lewis, 2000, s. 27). It seems true that this moving also causes multi-cultural interaction to a great extent.

The depiction of a Home as the embodiment of Japanese culture in the face of multi-culturalism within the Fictions of Ozeki and Ishiguro

"*Ishiguro, like Etsuko [Sachiko], prefers to live in a stand-alone house that has a big garden in it rather than living in the center of London or a town* (Groes, 2011, s. 252-3)". Here it seems to be implied that a big garden is the reflection of a countryside in Japan, and the center of London makes the connotation of a place with multiculturalism and a cosmopolitan atmosphere. Etsuko is rendered as a character born in Nagasaki, she seeks to live in the countryside in Nagasaki, Japan, not London. Etsuko is depicted in Kazuo Ishiguro's work

as a “*countryside*” lover, it seems that such affection is related to the fact that her daughter Niko has grown up in the countryside in Nagasaki, Japan, despite she does not feel love towards this place. Etsuko asserts that she stayed at home for several days not even going out. Her return from England to Nagasaki seems to cause “*sensitive*” feelings in her heart. (Ishiguro, 1990, p. 47) Consequently, the home in the countryside seems to Etsuko to embody Japanese culture where she finds comfort. Additionally, the sense of nostalgia seems to be another point that can be observable, in that her daughter grew up there. This house seems also to be the embodiment of nostalgia, in which Niko meets Japanese culture in the early years of her life and Etsuko meets her daughter at the age of one.

In *The Tale of Time Being*, The figure Ruth delivers information about an unnamed Japanese Family. The information is about a farmhouse, which was once regarded as a place that is among the most ‘*beautiful*’ environments of Cortes Island, the name of an island in Canada. According to Ruth, these farmhouses once “*belonged to the Japanese family*” and they were compelled to put them on sale when they were interned “*during the war*”, and then the farmhouse underwent a change as regards house title deeds. Several people took the house title deed and the current owner is known to be an “*elderly German*” person. Since Ruth has Japanese origin, she asserts that she wants to be the owner of the house and she also emphasizes that it is significant “*not to let New Age correctness erase the history of the island*” (Ozeki, 2013, p. 32)

It seems that this house is represented as the embodiment of Japanese culture, and Ruth explicitly renders this. It may be implied that she is against multi-culturalism and political correction of her age, which has been common in both real life (Şıvgın, 2019, s. 355 - 358) and Ozaki’s fictional setting in *A Tale of Time Being*. The two take place in the 2010s in both narratological and factual senses. Additionally, according to Kyoko Matsunaga, “*Ruth is acutely aware of the violent colonial history of the region*” (Kyoto, 2014, s. 88). In this sense, it can be claimed that the concept of colonialism is also a kind of multi-cultural interaction on a violent and abusive sense.

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Consequently, Etsuko and Ruth assert what feelings the houses influenced by Japanese Culture evoke. The feeling evoked in them seems to be a sense of belonging to these houses because it can be claimed that they are both depicted as the embodiments of Japanese Culture. It seems that they feel comfortable there. They do not want to have any kind of multicultural interaction. Ruth even goes further that she should take this home from Germans (Ozeki, 2013, p. 32) because a Japanese family is known to be the previous owners of the farmhouse. It seems that she considers the home as a living organism with Japanese culture and should eliminate the likelihood of a multi-cultural influence that may stem from German owners.

The Consequence of multi-cultural interaction on an international level within the fiction of both Ozaki and Ishiguro

Some governmental decisions are related to the Hiroshima bomb and Nagasaki. Atomic bombs may be interpreted as a consequence of multicultural interaction. This is because America is responsible for the atomic bombings in the Japanese cities of Hiroshima and Nagasaki, which lead Japanese people to lose their relatives and move from Japan to meet different people from different cultures. In 1953, President Dwight D. Eisenhower delivered a speech in which he praised the Atomic explosion as a sign of peace. (Eisenhower, 1953) (Beauregard, 2015, p. 103) In a politically correct sense, multiculturalism means peace, but America’s interaction with Japan does not offer peace in this case. It is depicted in both Ishiguro and Ozeki’s novels. The multicultural interaction in a governmental sense caused losses and

movings from one place to another. While Ishiguro's novel depicts multi-cultural interactions' consequences true to real-life events of America's bombing of Hiroshima and Nagasaki, Ozeki shows implicitly that America tries to abuse the Middle East. In both cases, we see exiles and suicides for Japanese characters. Additionally, "as Atomic Bombs in Hiroshima and Nagasaki in 1945 created Atomic Bomb literature, 9/11 in New York created 9/11 literature. Named 3/11 after 9/11, the giant earthquake and tsunami that hit North-East Japan on 11 March 2011 founded the 3/11 literature" (Usui, s. 92) Ozeki also depicted the 9/11 event and it seems that exiles and suicides are related to the developments in terms of technology (as in the case of the fictionalized story of America's trying to abuse Middle East in *A Tale of Time Being*, which will be explained later) and science (the real-life event of 9/11) in the novel. This situation also echoes the effects of Atomic bombs, the representatives of science, on the characters of Kazuo Ishiguro in *A Pale View of Hills*.

In the cases of Akira and Kimi in *A Tale for the Time Being*, it is rendered that they were not allowed to return to their hometown in the wake of a nuclear meltdown. Kimi opens up about where she comes from explicitly to Ruth and Oliver. She mentions to Ruth that everybody she knows, including her mates and relatives, was forced to "evacuate" and leave their homes and "everything". (Ozeki, 2013) It may be implied that everything here means her cultural heritage. As mentioned before, the concept of home may become the embodiment of Japanese culture. Consequently, it seems that Kimi's leaving her home means leaving "everything" and leaving her Japanese identity. Additionally, it seems that there is resentment about leaving their hometown in Kimi's voice. The evacuation ends up in a kind of enforcement to live in a non-Japan place, Canada. It seems that Kimi feels resentment about her involvement in multicultural interaction in Canada. However, this depiction also shows Ozaki's craftsmanship about 3/11 literature and the resentment in his character Kimi as the outcome of multi-cultural interaction. Technology also seems to be blamed for her leaving the place she lives in.

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Ozeki depicts a father (who becomes the reason why his daughter experiences multiculturalism) and a daughter who expresses suicidal thoughts due to this reason. In an analogical way, Ishiguro depicts a mother (who is depicted as the fuel of her daughter's experiencing multiculturalism), which ends in committing suicide. The fuel behind these circumstances is also related to scientific or technological interactions in multiculturalism between governmental entities.

Firstly, in Ozeki's novel, the protagonist Nao (the daughter) mentions in her diary that his father has a strong attachment towards America. It was on such a high level that she thinks that even her mother was probably jealous of this attachment. (Ozeki, 2013)

In this part of her diary, we are introduced to Nao's father, Haruku, whose profession is to carry out computer programming for the military of the United States of America. (Ozeki, 2013)

After a while, his skepticism towards using his computer programming in terms of military activities occurs. Such a skeptical manner leads Haruku to lose his job and let his family experience displacement of meeting a multi-cultural environment in Japan. The US military will use programming software that Haruku empowers to make violent imperial activities in the Middle East (Beauregard, 2015, p. 103). Additionally, it is mentioned in this article that Ishiguro and Ozaki are likely to render historical facts in their fictional works. For example, modernism becomes concrete through the wars fueled by Military technology and the use of the individual mind as a means to destroy consequences. In the wake of the second world war, there is a need for a new paradigm in terms of political, economic, and social fields, and it is generally related to togetherness in terms of political and social areas rather than a polarizing

manner there. (Şivgin, 2019, s. 355) But it seems that Ozeki shows that beneath the multi-cultural paradigm that is associated with the concept of togetherness, there lie abusive intentions.

Nao never grew up in Japan, but in The United States of America. Her going back to Japan again makes her write down their thoughts of committing suicide in her diary. The firing of his father, Haruku, from his profession of computer programming in The United States of America is the reason why she has undergone experiences of multiculturalism. Consequently, this is undoubtedly a fictional story that should be departed from Nagasaki literature and 3/11 literature, but the depiction of America's attempt to destroy a culture is observable, as it is in the two types of kinds of literature that Ozaki and Ishiguro have craftsmanship with. Multi-cultural interaction between America and the Middle East in terms of the development of technology seems to be a threat to the Middle East here and America's exiling Nao's father to Japan due to Nao's father's skeptical manner results in Nao's implicitly rendered suicide in *A Tale for The Time Being*. Nao also mentions that his father is likely to commit suicide due to presumably losing his job. (Ozeki, 2013, p. 44)

Secondly, Nagasaki Literature is depicted by Kazuo Ishiguro explicitly. In an analogical sense, in Ishiguro's story, there is a parent like Haruku, who believes multiculturalism is a great option, and a daughter like Nao, who commits suicide due to multi-cultural interaction. But in Ishiguro's case, multi-cultural interaction stems from an Atomic explosion in Nagasaki, a scientific development. The role of a parent is handled by Etsuko (the subtle representative of Sachiko) and Keiko (also interpreted as Mariko). Sachiko expresses to Etsuko that her daughter Mariko has a bright future behind her in the United States of America. No matter how insistent Mariko is about the fact that living in America does not seem fit for Mariko, Sachiko disagrees with her. Sachiko claims that her daughter is not a rural girl despite growing up there. She renders that since Mariko's late father was a talented man and she has relatives among the upper echelons of society, it seems impossible for Mariko not to fit in the multicultural environment that she would encounter in America. She also emphasizes that America is a great place to live in. (Ishiguro, 1990, s. 39) But the novel shows us the opposite. Her daughter Mariko renders that she does not want to be away from Japan with her mother Etsuko, she insists on not going to America, but her mother takes her to there. This parallels that *'Keiko [also interpreted as Mariko]'s unhappiness is seen as a result of her mother's movement from Japan to England* (Drag, 2014, p. 96)'. According to Mason, Etsuko is responsible for her daughter, Mariko's committing suicide after the process of forcing her to move from Nagasaki to England. . (Mason) *'Due to the atomic bomb in Nagasaki, Etsuko lost her family relatives, and her fiance, too. Her decision to move from Japan to England is due to her resolve to free herself from living in post-atomic Nagasaki- which was gloomy and lifeless* (Drag, 2014, p. 96)'. It seems certain why Etsuko (the persona of Mariko) are forced to live in not the place where their Japanese background lives in, but England. This enforcement is due to the multi-cultural interaction in science that occurs between America and Japan, the atomic bombing.

Conclusion

Nao and Etsuko, (also interpreted as Maiko) are both depicted as troubled kids. The reason behind their troubled nature seems to be related to their dissatisfaction with experiencing multiculturalism. Nao speaks politically incorrectly about people who do not share the same racial background as herself and it is also rendered in her diary that they are bullying her. Likewise, Sachiko renders about her daughter Etsuko (also interpreted as Mariko) that she has been unseen by people in Manchester. It seems that being in a multicultural environment for a Japanese person reaches no point of great communication. Another analogical example is related to a complex process of interaction in terms of multiculturalism: Etsuko (the

representative Sachiko) is left by Frank-San, her partner who has American origin. Etsuko (the representative of Sachiko) expresses her contentment with this breakup. She renders that it is great for her not to live in The United States of America or as an American. It seems great for her to stay in a home in Nagasaki. The image of home as a representative of Japanese culture, a kind of safe place from multiculturalism, is very significant in both *A Tale for the Time Being* and *A Pale View of Hills*. The former shows us Etsuko's affection for living in the countryside in Japan, and the latter displays Ruth's adoration of a home that was once a belonging of a Japanese family. The concept of multiculturalism is also related to technology and science. *A Tale of Time Being* displays an entirely fictional narrative about the occurrence of multiculturalism in the form of America's interaction with the Middle East. This interaction is about using technological programs Nao's father used to abuse the Middle East. Additionally, *A Tale for Time Being* shows the historical context of 3/11 in depicting such characters as Akira and Kim. They feel a sense of longing for their home in Japan while living in Canada. The analogies between the two works are seen more explicitly in the depiction of parents and daughters. *A Pale View of Hills* shows us a mother who wants to move from Japan to England, which results in her daughter's committing suicide due to her inability to fit in a multicultural atmosphere. Likewise, *A Tale for Time Being* shows us a father who moves from Canada to Japan, leading his daughter to have suicidal thoughts because of a multicultural experience despite her Japanese identity.

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