

## Ishiguro (4)

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1919	Treaty of Versailles: German disarmament and reparations payments
1927	Ruth Praver b. Cologne, Germany
1929	Wall Street crashes; Great Depression begins
1932	electoral victory of the Nazi party in Germany
1933	Hitler becomes German chancellor; establishment of Third Reich
1934	annual Nazi mass rally in Nuremberg, famously filmed in <i>The Triumph of the Will</i> , dir. Leni Riefenstahl (1935)
1935	German rearmament becomes public
1936	German forces occupy the Rhineland (contravening Versailles) Joachim von Ribbentrop appointed ambassador to Great Britain Summer Olympics held in Berlin (cf. <i>Remains</i> , 224)
1938	Munich Agreement capitulating to German invasion of Czechoslovakia arranged by British PM <a href="#">Neville Chamberlain</a> and his foreign minister, <a href="#">Lord Halifax</a>
1939	Praver family escapes Germany to London Germany invades Poland; World War II begins
1945	Germany surrenders Labour wins UK elections; Clement Attlee becomes PM USA bombs Hiroshima and Nagasaki; Japan surrenders
1947	independence of India
1948	independence of Burma, Ceylon; British withdrawal from Palestine
1954	Kazuo Ishiguro b. Nagasaki, Japan
1959	Ishiguro family moves to England
1961	Ismail Merchant and James Ivory found production company in India
1963	Praver Jhabvala (m. Cyrus, 1951)'s first script for Merchant-Ivory
1975	Praver Jhabvala, <i>Heat and Dust</i> (London: John Murray): Booker
1986	<i>A Room with a View</i> , dir. Ivory, screenplay by Praver Jhabvala (Academy Awards for Best Picture and Best Adapted Screenplay)
1989	Ishiguro, <i>The Remains of the Day</i> (London: Faber & Faber): Booker
1992	<i>Howards End</i> , dir. Ivory
1993	<i>The Remains of the Day</i> , dir. Ivory, screenplay by Praver Jhabvala

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Sources: I gave in and just used [Britannica.com](#) and Wikipedia; also [thebookerprizes.com](#).

Both his first novel and the subsequent one, *An Artist of the Floating World* (1986) take place in Nagasaki a few years after the Second World War. The themes Ishiguro is most associated with are already present here: memory, time, and self-delusion. This is particularly notable in his most renowned novel, *The Remains of the Day* (1989), which was turned into film with Anthony Hopkins acting as the duty-obsessed butler Stevens.

“Biobibliographical Notes,” [nobelprize.org](https://www.nobelprize.org), accessed April 3, 2024.

[The Merchant-Ivory verisons of] *Howards End* and *The Remains of the Day* are tasteful heritage films mainly set in the early twentieth century, in southern England, among fine heritage properties, and both star Anthony Hopkins and Emma Thompson. But one is adapted from a novel by the long-dead English writer E.M. Forster and the other from a novel by the living Anglo-Japanese writer Kazuo Ishiguro. For the film industry, both are marketable products, at the prestige end of the market.

Andrew Higson, “Fiction and the Film Industry,” in *A Concise Companion to Contemporary British Fiction*, ed. James F. English (Malden, MA: Blackwell, 2006), 67.

For the Booker, of all the major [British and American] prizes, is the clear first mover in the turn from contemporary settings to historical ones. Already in the half decade from 1978 to 1983, novels set in the present account for just 30 percent of the Booker short lists, a dramatic drop from 73 percent in the previous five years. The National Book Awards short lists in 1978–83 are still running at 73 percent contemporary. But over the next five years they follow the Booker’s path, present-day settings abruptly dropping to minority status in 1983–88, with further declines a decade later.

James F. English, “Now, Not Now: Counting Time in Contemporary Fiction Studies,” *MLQ* 77, no. 3 (September 2016): 415, [doi:10.1215/00267929-3570667](https://doi.org/10.1215/00267929-3570667).

The novel’s themes of duty, sacrifice and unrequited love affected Bezos profoundly, inspiring him to develop a concept he calls “the regret-minimization framework,” a way of living his life that reduces remorse, according to Stone’s biography. Stone also claimed that *The Remains of the Day* was instrumental in Bezos’s decision to create Amazon [i.e. leaving his job at the hedge fund D.E. Shaw] but in a scathing [Amazon.com review](#) of Stone’s book, Bezos’s wife Mackenzie wrote: “It’s not true. Jeff didn’t read *Remains of the Day* until a year after he started Amazon.”

Teodorczuk, “Why Jeff Bezos Was Ecstatic.”