The idea of world literature as a collection of works whose significance transcends local concerns and national borders has come under increasing scrutiny in recent years for being grounded in what Aamire Mufti calls “one-world thinking,” the legacy of an imperial system of cultural mapping from a unified perspective that typically coincides with that of former colonial powers. The works of Kazuo Ishiguro represent an interesting alternative to this paradigm. In this talk, I will discuss how setting his first two novels in a Japan explicitly used “as a metaphor” enabled Ishiguro to parody and subvert Western stereotypes about Japan, and by extension to challenge the universality of Western values. I will then show how this subversion is amplified in the third novel, which is perfectly legible through both English and Japanese cultural paradigms. Through a combination of thematic and narratological analysis, I will argue that by creatively exploiting his Japanese and English bicultural heritage, Ishiguro is able to produce what I call a “two-world literature,” that speaks to humanity at large yet successfully avoids presenting the values of a dominant culture as universal ones.