



**Voice and Mood in Kazuo Ishiguro's
The Remains of the Day and Never Let Me Go:
A Narratological Approach**

الصوت والسياق في رواية كازو إيشيجورو "بقايا النهار": منهج سردي

Submitted by

Eman Helmy Abd El-Aal Mohamed

Under the Supervision of

Prof. Ahmed A. Elsheemi

Faculty of Alsun - Beni-Suef University

Dr. Nahid Ali

Lecturer of English Literature

Department of English - Faculty of Arts

Beni-Suef University

المستخلص

تتناول هذه الدراسة تحليل سردي لعناصر الصوت والصيغة لروايات كازو إيشيجورو: بقايا النهار (1989)، ولا تدعني أرحل (2005). سيعتمد المرجع النظري لهذه الدراسة على أفكار نظرية السرد لجيرار جينيت. ويعتبر علم السرد هو أحد الفروع الرئيسية للبنوية. والهدف من هذا المجال هو فهم وتحليل وتقييم السرد. ثم ينتقل التحليل بعد ذلك ويتناول فحص وظيفة الراوي في الروايات قيد البحث. فضلا عن ذلك، تحدد الدراسة أوجه التشابه والاختلاف بين النصين المختارين باستخدام نظرية السرد لجيرار جينيت من خلال التحليل النصي المقدم. في الختام، تقدم النتائج والتوصيات لمزيد من البحث.

الكلمات المفتاحية: علم السرد، جيرار جينيت، الصوت، الصيغة، كازو إيشيجورو، الراوي، بقايا النهار، لا تدعني أرحل

Abstract

Abstract

This study attempts a narratological analysis of the elements of voice and mood of two novels by Kazuo Ishiguro: *The Remains of the Day* (1989). The theoretical reference of the study will be based on the ideas of narratology with special reference to Gerard Genette Narrative Theory. Narratology is one of the main branches of structuralism. The goal of this field is to understand, analyze, and evaluate narratives. The analysis is then further going into the examination of the function of the narrator in the novels. At the end, findings and recommendations for further research are provided.

Key words: narratology, Gerard Genette, voice, mood, Kazuo Ishiguro, narrator, *The Remains of the Day*.



Introduction

Kazuo Ishiguro was born in 1954 in Nagasaki Japan. He is one of the well-known Japanese English fiction authors. He lived the first five years of his life in Japan before he moved with his family to England in 1960. In 1982, he became a British citizen. He got a B. A. in Philosophy from the University of Kent at Canterbury. In 1980, he obtained his master's degree from the University of East Anglia in 1980 (Sim 6).

Kazuo wrote six novels, four screen plays, as well as short-stories. His novel *The Remains of the Day* (1989) is the most celebrated novel. He won the Booker Prize that same year. He received several prizes in different countries such as France and Italy (Sim 7). In 1980, three of his short stories were published in Introduction 7: Stories for New Writers. While his first novel, *A Pale View of Hills*, was not published until 1982. In 1986, his second novel, *An Artist of The Floating World* was published. Ishiguro used Japanese characters and setting in the first two novels, while in the third novel *The Remains of the Day* (1989) Ishiguro used a perfect British country-house setting. *The Unconsoled* (1995) was his fourth novel which is set in an unnamed European city. *When We were Orphans* (2000) was his fifth novel. This novel used Japanese, Chinese and British setting. *Never let Me Go* (2005) was his sixth and most recent novel by Ishiguro (5). Kazuo Ishiguro is considered as an important cultural figure of our times. His six novels have great emotional impact and intellectual verve. Ishiguro's works have been translated into over thirty languages. In his book *Kazuo Ishiguro*, Sim claims Kazuo to be an international writer: "He has carved out a distinct position within British literature as well as a host of academic sub-fields that claim him as their own. These include Asian diasporic writing, minority writing, conspopolitan literature, postcolonial writing, world literature and comparative literature "(Sim 5).

The Remains of the Day is his best-known work. It became a classic of the contemporary literature Canon (Sim 7). It is considered as one of the best post-war British novels. In 1989, the novel won the Man Booker Prize. Ishiguro gains international fame and wins the 2017 Nobel Prize in literature (Price 19). *The Remains of the Day* also finds a place among several great book lists (Price 19).



Literature Review

Kazuo Ishiguro's *The Remains of The Day* and *Never Let Me Go* have received a great deal of research. *The Remains of the Day* is the subject of different literary approaches for example, philosophic (Marcus 2006); cognitive text world theory reading (Whitely 2011); unreliable narration (Horton 2014); historiographical, Emara (2015) and Sloane (2018). In addition, in all Ishiguro's novels, we find that memory is the most important theme. The characters in his novels use memory to know more about themselves (Ghariri 16). Ishiguro himself said:

I remain fascinated by memory. What I would like to tackle next is how a whole society or nation remembers or forgets. When is it healthy to remember, and when is it healthy to forget? ...it's such a big subject. I think my books have concentrated on countries going through big social changes on the one hand, or individual memories on the other hand, but I've never been able to put these two things together. It is quite a challenge. (Moore)

Another important theme is the theme of self or identity. In Penner's study "Performing Liminality: Kazuo Ishiguro's *The Remains of the Day* and Anita Brookner's *Look at Me*" (1999), Iser's formulations of Reader- Response theory and Victor Turner's liminal theory are employed while reading the two novels. This study suggests that the protagonist's journey of self-discovery in *The Remains of the Day* mirrors that of the reader.

The Remains of the Day is also studied by Kwame Anthony Appiah in a thesis entitled "Liberalism, Individuality and Identity" (2001). In this thesis, he studied the issue of dignity versus individuality and sees Steven's values and dignity as a form of slavery. Another study that discussed the theme of memory in Ishiguro's novel is "Lilian R. Furst's Memory's Fragile Power in Kazuo Ishiguro's *The Remains of the Day* and W. G. Sebald's Max Ferber" (2007). This thesis examines the psychological aspects in Ishiguro's novel as well as Sebald's short story.

Diana Ioncica studies the issue of national identity by analyzing Kazuo's novel, *The Remains of the Day* in her thesis "Questioning National Identities in Kazuo Ishiguro's novels" (2011). In



another study entitled "Recollecting Memories, Reconstructing Identities: Narrators As Storytellers in Kazuo Ishiguro's *When We were Orphans* and *Never Let me Go*" (2013), Bizzini discussed memory and narration in the two novels by Ishiguro. Bizzini states: "To connect his characters' construction of identity to their fragmented memory, a process which allows them to recover from their phantasmal and unresolved past" (Bizzini 3).

The Remains of the Day is also studied by Alspach in a Ph.D. thesis entitled "Remembering Modernism in *The Remains of The Day*, *Cat's Eye*, and *Atonement*" (2016). This study examines three late twentieth-century novels and it also shows their relationship to early twentieth-century Modernism. This study applies and questions the tenets of Henry James's essay "The Art of Fiction" and Virginia Woolf's essay "Modern Fiction" that are pillars of modernist literary theory. Alspach concludes that the three novels show the ongoing influence and memory of literary modernism in the late twentieth and twenty-first centuries. Memory and past events show attention to the representation of history.

In his study "The Confessional Narrative and the Unreliable Narrator in Nabokov's *Lolita* and Ishiguro's *The Remains of The Day*" (2017), Price Focuses on the unreliability of the narrator's voice in a confessional narrative and uses the rhetorical devices to communicate with the narratee in Kazuo Ishiguro's *The Remains of the Day* and Vladimir Nabokov's *Lolita*. This study uses the lens of confessional narrative and elements of psychoanalytical theory to demonstrate the relationship between the narrator and the narratee. This study shows how the narrators use their narrative in order to present a favorable view of themselves to their audience.

Altroggen presents his MA thesis entitled "Ordinary People: The Reader's Changing Relationship to Kazuo Ishiguro's Narrators" (2018). This study examines the role of the narrator in Ishiguro's novels: *The Remains of the Day*, *The Unconsoled*, and *When We are Orphan*. Altroggen depends on a close reading of the novels, Ishiguro's interviews, and critical studies. This study demonstrates that Ishiguro's work is connected with the world of inner consciousness as it creates meaning across the abyss.

In addition, Anqi presents a study entitled "A Study of Postcolonial Narrative in *The Remains of the Day*" (2019). This study



explores the subject of the protagonist's identity based on narratology theory and Said's Post-colonial identity theory. This study shows the process of Stevens' subjectivity, identity loss and identity reconstruction. Another study is "The Repressed Trauma of a Devoted English Butler in *The Remains of the Day* by Kazuo Ishiguro" (2019) by Yusoff. Yusof uses the concept of trauma by Cathy Caruth and examines the repressed memories of Stevens and his British upbringing. The study shows that these two elements are linked to the trauma he has experienced.

The Remains of the Day is also studied in a thesis entitled "The Discourse of Power in Kazuo Ishiguro's *The Remains of the Day*" by Dweedard (2020). This study examines power relations in *The Remains of the Day*. It uses Van Dijk's Critical Discourse Analysis Theory in order to show how the declining power of the British Empire relates to the emerging American one in the years preceding the Second World War. This study demonstrates that the English and the Americans use knowledge as the only weapon of domination over the latter.

The focus of the proposed thesis is different from the previous work as it will investigate the elements of voice and mood in Ishiguro's *The Remains of the Day* based on Gérard Genette's narrative theory. The function of the narrator in the novel will be presented.

The proposed thesis will try to answer the following questions:

1. How does Ishiguro employ the elements of voice and mood in his novel *The Remains of the Day* based on Gérard Genette's Narrative Theory?
2. What is the function of the narrator in the novel?

Voice

In Ishiguro's *The Remains of the Day*, the main character is Stevens and he is the narrator since the novel is presented in his own voice. One of the most important elements of narration is Stevens' voice. Ishiguro himself has said that: "[S]omewhere I feared [Stevens' Voice] was something that was in me...Yes, I looked at these things: Coldness, Fear of the world of emotions, and this urges to control everything through professionalism, through technical ability" (Gallix 137).

So, Ishiguro sticks to first person narrative. Concerning first person, he said in an interview: "[H]ow one uses memory for one's own purposes ... those things interest me.... I'm going to stick with the first person,



and develop the whole business about following somebody's thought around, as they try to trip and hide themselves" (Mason 247).

Applying Genette's theory, one finds that the narrator in *The Remains of the Day* is homo-diegetic narrator which means first person narrator. Narrator can be classified according to their narrative level. Genette indicates three types of narrative level: diegetic or intradiegetic level, extradiegetic level and metadiegetic level (228). In the novel, the narrator is involved in the novel. He reports on an intradiegetic level. Actually the narrator, Stevens, is the protagonist of the story. Stevens says:

"It seems increasingly likely that I really will undertake the expedition that has been preoccupying my imagination now for some days. An expedition, I should say, which I will undertake alone, in the comfort of Mr Farraday's Ford; an expedition which, as I foresee it, will take me through much of the nest countryside of England to the West Country, and may keep me away from Darlington Hall for as much as five or six days". (*The Remains* 3)

These are the opening lines of *The Remains of the Day* from the Prologue: July 1956 Darlington Hall. Stevens says these words to his narratee. From the very beginning in the novel, the narrator uses the pronoun "I" and he is a character in the story, as well. Stevens' first person narration immediately introduces the voice of the butler who will take a vacation for five or six days. In addition, it directly presents the story to the reader.

Stevens is the main character and he narrates the events from his mind. He uses his own words. Stevens, the narrator, is loyal and a Perfect example of an English butler. He tries to reach idealism and greatness. Stevens tries to discover his own identity through remembering his life journey to visit Miss Kenton. The road trip serves as a metaphorical journey of self-discovery, as he reflects on his past actions and confronts the limitations of his worldview.

During his trip, Stevens thinks of the beauty of the English countryside. He associates this beauty with the term "greatness". Stevens says: "The English Landscape at its finest- such as I saw it this morning- Possesses a quality... and this quality is probably best summed up by the term 'greatness'" (*The Remains* 28). He also says: "What is pertinent is the calmness of that beauty, its sense of restraint.



It is although the land knows of its own beauty, of its greatness, and feels no need to shout it. In Comparison...what is a 'great' butler" (29)?

Stevens says these words to his narratee in Chapter One: Day One-Evening Salisbury. The landscape is restrained, beautiful and great. Stevens thinks that he himself is a symbol of self-control. He is great butler just as the landscape is great. In this way, the landscape is a symbol of all that Stevens stands for. Dignity and loyalty are two important terms that denotes Stevens both as a narrator and a character (Johansson 6). He fulfills his identity by insisting on the over loyalty and commitment towards his job.

While Mr. Stevens suffers from moral blindness throughout the novel, it is important to point out that this blindness is not inherent to his character but rather a result of his upbringing, social conditioning, and devotion to his profession. Stevens embodies the ideals of professionalism, loyalty, and duty to such an extent that he becomes morally blinded. His dedication to his role as a butler and his desire to serve his employer, Lord Darlington, cause him to suppress his own emotions, personal desires, and critical thinking. Throughout the novel, Stevens gradually realizes the consequences of his moral blindness and begins to question the choices he has made.

Throughout the novel, Stevens recalls various incidents and conversations that highlight his moral blindness. Stevens' moral blindness is linked to his loyalty to his employer, Lord Darlington. Lord Darlington is depicted as a well-intentioned but misguided aristocrat who sympathizes with Nazi Germany before the war. Despite recognizing the morally questionable nature of some of Lord Darlington's actions, Stevens remains loyal and obedient, suppressing his own conscience and failing to challenge or question his employer's decisions.

For example, Lord Darlington tells Stevens that he does not want any Jews at our Darlington staff and demands Stevens to fire two unfaulty maids (155). Lord Darlington indicates that the safety of his guests is the priority. Stevens follows Lord Darlington orders and tells Miss Kenton to dismiss the two Jewish girls despite the fact that the two girls do not harm Darlington but Miss Kenton says nervously "Why, Mr Stevens, why, why, why do you always have to pretend?" (*The Remains* 162) Miss Kenton means that Stevens pretends to remain great.



Stevens' moral blindness is also seen when Stevens neglects his dying father. Miss Kenton tells Stevens that his father is very ill and his pulse is very weak. She asks him to come and see his father. Stevens sees his father but he leaves him and goes downstairs to make sure of the smooth running of the household (*The Remains* 108). Stevens goes downstairs into the smoking room. He appears to be crying so Mr. Reginald Cardinal and Lord Darlington ask him if he is all right. Mr. Cardinal says: "I say, Stevens, are you sure you're all right there?" ... 'Not feeling unwell, are you?'" (*The Remains* 109). Lord Darlington says: "Stevens, are you all right?" ... 'You look as though you're crying'" (109-110). These two extracts are from Chapter Two: Day Two-Morning Salisbury. It indicates Stevens' greatness and dignity. He hides his grief and continues his duty and service in Darlington Hall despite the death of his father. He conceals his grief. Cynthia F. Wong notes that the reader knows about Stevens' grief through the words and actions of others. His reader knows his grief only through the words of others (497).

Stevens continues to do his job as a great butler in spite of his father's death. He thinks he makes a professional development this night (*The Remains* 114). He says in Chapter Two: Day Two-Morning Salisbury:

"I did perhaps display, in the face of everything, at least in some modest degree a 'dignity' worthy of someone like Mr. Marshall-or come to that, my father. Indeed, why should I deny it? For all its sad associations, whenever I recall that evening today, I find I do so with a large sense of triumph". (*The Remains* 115)

Actually Stevens does not show his true emotions and feelings during his father's death and this reflects his devotion to his work as he is excellent and a great butler who possesses dignity.

Stevens' moral blindness is also evident in his reflections on dignity and greatness. Stevens says:

"dignity' has to do crucially with a butler's ability not to abandon the professional being he inhabits... The great butlers are great by virtue of their ability to inhabit their professional role and inhabit it to the utmost; they will not be shaken out by external events, however surprising, alarming or vexing. They wear their professionalism as a



decent gentleman will wear his suit: he will not let ruffians or circumstance tear it off him in the public gaze; he will discard it when, and only when, he wills to do so, and this will invariably be when he is entirely alone. It is, as I say, a matter of 'dignity'. (*The Remains* 43- 44)

Here, Stevens reflects on his belief that maintaining dignity as a butler necessitates suppressing strong emotions. His adherence to this belief contributes to his moral blindness, as he fails to recognize the importance of genuine human connections and emotional openness. His rigid commitment to professionalism blinds him to the broader dimensions of personal relationships and moral considerations. Stevens' moral blindness is also reflected in his inability to understand and express his own emotions. He represses his personal desires, particularly his feelings for Miss Kenton, the housekeeper at Darlington Hall. Despite their close relationship and the mutual affection between them, Stevens suppresses any romantic possibilities, believing that it would compromise his professionalism and duty as a butler.

For example, Miss Kenton admits to Stevens that for a long time, she did not love her husband. Furthermore, she adds to Stevens in Chapter Seven: Day Six- Evening Weymouth: "for instance, I get to thinking about a life I might have had with you, Mr. Stevens" (Ishiguro, *The Remains of the Day* 251). Miss Kenton indicates that she think about a life with Stevens. She thinks that there are times when she feels as though she has wasted her life.

Stevens also says:

"Naturally, when one looks back to such instances today, they may indeed take the appearance of being crucial, precious moments in one's life; but of course, at the time, this was not the impression one had. Rather, it was as though one had available a never-ending number of days, months, years in which to sort out the vagaries of one's relationship with Miss Kenton; an infinite number of further opportunities in which to remedy the effect of this or that misunderstanding. There was surely nothing to indicate at the time that such evidently small incidents would render whole dreams forever irredeemable." (*The Remains* 188-189)



In this quotation, Stevens reflects on Miss Kenton's confession of her feelings and desires. Although he recognizes the sorrow and sense of wasted opportunities in her words, he fails to respond with emotional openness or reciprocation. His moral blindness prevents him from embracing the possibility of love and personal fulfillment, as he remains fixated on his professional obligations. This quotation also highlights Stevens' moral blindness by showcasing his inability to seize the opportunities for personal happiness and connection. He is so dedicated to his role as a butler and adhering to the protocols of his profession that he fails to prioritize his own emotions and desires. His obsession with professionalism and duty blinds him to the potential for a meaningful relationship with Miss Kenton, leaving him with a sense of regret and realizing that these missed opportunities have rendered his dreams "forever irredeemable."

Later in the novel, the reader knows about Stevens' true feeling for Miss Kenton when Stevens says to his narratee in Chapter Seven: Day Six- Evening Weymouth. "why should I not admit it? – at that moment, my heart was breaking" (*The Remains* 252). Stevens seems to recognize his love for Miss Kenton for the first time. He admits that his heart is breaking after hearing her talk about the potential for a life together. He stays silent for a moment, and then he says that Miss Kenton is correct - one should not dwell on the past. He advises her to exert all efforts in order to assure many happy years with her husband and her grandchild in the future (252).

All the above quotations provide textual evidence that supports the examples of Stevens' moral blindness in the novel. They demonstrate Stevens' willingness to overlook moral concerns. In addition, he suppresses his own thoughts and emotions, and prioritize his professional obligations above all else.

Furthermore, these examples also indicate that Stevens in *The Remains of the Day* tends to hide himself within the narrative. As the novel unfolds, it becomes evident that Stevens is not a reliable narrator and often conceals his true thoughts, emotions. This self-concealment is a significant aspect of his character and has several implications throughout the story. Stevens' tendency to hide himself can be seen in the way he presents his memories and recounts past events. He filters his recollections through the lens of his role as a butler, focusing on the professional aspects and downplaying personal experiences or emotions



as seen in all the previous quotations. This self-protective narrative approach allows him to maintain a sense of control and distance from his own feelings, effectively hiding his inner self from both the reader and himself.

Closely related to Stevens' voice is the time of narrating. There are four categories: subsequent narrating, prior narrating, simultaneous narrating, and interpolated narrating (Genette 220). In each chapter, the novel begins in the present, and then it changes to the past. Stevens tells us events in the present day, then he goes back to discuss events from the past. This shift between present and the past allows Stevens to explain his own ideas.

Using Gerard Genette's narrative theory, we find that Ishiguro uses subsequent narrative which means that the events are narrated after their occurrence. Ishiguro uses the Past tenses in order to show this technique. However, he uses the present tense at the beginning of each chapter and when he says something at the present time. He also uses many verbs in the past tense and past perfect tense when he remembers events from the past.

For example, Stevens says to his narratee at the beginning of Chapter one-Day One- Evening Salisbury.: "Tonight, I find myself here in a guest house in the city of Salisbury. The first day of my trip is now completed, and all in all, I must say I am quite satisfied" (*The Remains* 23). After Stevens' first day of travel, he spends the first night in guest house in Salisbury. He feels satisfied. Stevens uses the present tense here at the beginning of chapter one. Then Stevens says to his narratee at Chapter One-Day One- Evening Salisbury:

"For the first twenty minutes or so of motoring, I cannot say I was seized by any excitement or anticipation at all. This was due, no doubt, to the fact that though I motored further and further from the house, I continued to find myself in surroundings with which I had at least a passing acquaintance. Now I had always supposed I had travelled very little, restricted as I am by my responsibilities in the house...I continued to be surprised by the familiarity of the country around me". (*The Remains* 23-24)

Stevens uses the past tense and the past participle to tell his narratee his feeling. At the beginning, Stevens is not excited because he feels that he is familiar with the area. But then the surroundings become unfamiliar with him. His identity is associated with Darlington Hall and



when he leaves it, it causes him to feel that he ventures into the unknown.

The speech and thought are direct and tagged in *The Remains of the Day*. This type of speech is shown through Stevens' words. For example, "I'm telling you, sir, you'll be sorry if you don't take a walk up there. And you never know. A couple more years and it might be too late' – he gave a rather vulgar laugh – 'Better go on up while you still can'" (*The Remains* 25). These words are taken from Chapter one: Day One-Evening Salisbury. A white-haired man says these words to Stevens. Stevens meets this man during his trip in Salisbury. The man advises Stevens to act before it is too late.

Stevens says to his narratee in Chapter one: Day One-Evening Salisbury:

"In any case, I am very glad I did so. Certainly, it was quite a strenuous walk... I then reached a small clearing, undoubtedly the spot the man had referred to... It was a fine feeling indeed to be standing up there like that, with the sound of summer all around one and a light breeze on one's face" (*The Remains* 26).

Stevens reaches the spot of the hill that the man refers to. Stevens feels fine and glade to stand up the hill. These two examples illustrates that the speech is direct and tagged.

The narrator has many functions in the narrative. The first function of the narrator is that he narrates the story. But there are other functions of the narrator. Another function of the narrator is emotive or testimonial function. Regarding testimonial function, Stevens indicates his own internal emotions that have been haunting him. For example, Stevens says to his narratee his feeling in Prologue: July 1956 Darlington Hall: "I cannot escape the feeling that Mr Farraday is not satisfied with my responses to his various banterings" (*The Remains* 18). Stevens thinks about how to acquire the skill of bantering in order to please Mr. Faraday. He does his best to please Mr. Farraday even his trip is considered as a way for him to improve the service at Darlington Hall and to convince Miss Kenton to come back.

The concept of bantering symbolizes his inability to say his emotion (price 24-25). He indicates that Mr. Farraday enjoys moments such as this: "I am sure, merely enjoying the sort of bantering in which in the United States, no doubt, is a sign of a good, friendly understanding



between employer and employee, indulged in as a kind of affectionate sport" (*The Remains* 15). Stevens says these words to his narratee in Prologue: July 1956 Darlington Hall. Stevens tells his feeling that Mr. Farraday enjoys moments of bantering and Stevens thinks that bantering skills is very important in order to be in a good and friendly relationship with Mr. Farraday.

Stevens also adds: "I should point out that just bantering on my new employer's part has characterized much of our relationship over these months- though I must confess, I remain rather unsure as to how I should respond" (*The Remains* 15). This quotation is taken from Prologue: July 1956 Darlington Hall. Stevens says these words to his narratee to confess his feeling that he is unable to banter.

In addition, Stevens says to his narratee in Chapter four: Day Three-Morning Taunton, Somerset: "I have of late taken to listening to the wireless in my room whenever I find myself with a few spare of moments...I attempt to formulate three witticisms based on my immediate surroundings at that moment" (*The Remains* 139). He wants to show his narratee his attempts in learning bantering skills and how he practices bantering and develops himself in this skill. This indicates additional context to the development of Stevens' character.

Even at the end of the novel he says: "I have of course already devoted much time to developing my bantering skills, but it is possible I have never previously approached the task with the commitment I might have done" (*The Remains* 258). This extract is taken from Chapter Seven: Day Six-Evening Weymouth. Stevens devotes much time to improve his bantering skills to please Mr. Farraday.

Besides the narrative function and testimonial function, we have the narrating situation. The narrating situation has two important heroes; the narrator and the narratee. It deals with the narrator's orientation towards the narratee. The narratee plays a very important role in the narrative situation. The narrator tells his story to a narratee (Genette 256). Only the narratee heard his confession.

The narratee appears in different ways. Sometimes Stevens uses second personal pronouns "you" to address the narratee. For example, "but as you know, finding recruits of a satisfactory standard is no easy task nowadays" (*The Remains* 6). Stevens says these words. It is taken from Prologue: July 1956 Darlington Hall. He uses second personal pronouns "you" to directly address his narratee and he considers his



narratee as a butler like him. Stevens also says: "You will not dispute" (34), "Perhaps you might be persuaded" (34), " You will understand then" (81), "but you will appreciate" (92), "you may not think" (114), "I think you will understand" (158), "Now of course, you must understand" (165), "for you must understand" (177), and "But you will no doubt agree" (206). Stevens uses the second person to gain the reader's sympathy.

In addition, Stevens says: "Now naturally, like many of us, I have a reluctance to change too much of the old ways" (*The Remains* 7). These words are taken from Prologue: July 1956 Darlington Hall. He uses the pronoun "us" to show that his narratee is another butler like him. He wants to explain to his narratee his staff plan after receiving the letter from Miss Kenton.

Another example is "And yet the truth is, we accept persons such as Mr. Marshall or Mr. Lane to be great, though most of us cannot claim to have ever scrutinized them under such conditions" (*The Remains* 44). Stevens says this quotation to his narratee in Chapter One: Day One-Evening Salisbury. In this quotation , Stevens uses pronouns such as "we" and "us" to make his narratee agree with him that Mr. Marshall and Mr. Lane are great butlers.

According to Gerard Genette, the role of the narratee is limited to receive the narrative message (259). The narrator reveals more clearly the narrative in order to allow the narratee to receive the message and understand his feelings and emotions. For example, Stevens says: "But let me make it immediately clear what I mean by this; what I mean to say is that Miss Kenton's letter set off a certain chain of ideas to do with professional matters here at Darlington Hall...But let me explain further" (*The Remains* 5). Stevens says these words to his narratee in Prologue: July 1956 Darlington Hall. Stevens uses phrases such as "let me make it immediately clear", "what I mean", "what I mean to say", and "let me explain further" to be in contact with his Narratee. Stevens tries to tell his narratee his justifications and motivations for the trip in a clear way.

Stevens also uses the pronoun "we" as in "If one looks at these persons we agree are 'great' butlers...this merely begs the further question: of what is 'dignity' comprised" (*The Remains* 33)? Stevens, the narrator, says these words to his narratee in Chapter One: Day One-Evening Salisbury. He tries to convince his narratee of his own ideas of

greatness and dignity to the extent that he makes him agree with his own ideas.

The narrator uses the narratee as a tool to convince the reader of his ideas and thoughts and to reveal more clearly his own ideas to the reader. For example, he wants to convince the reader that his father is a great butler. Stevens says to his narratee in Chapter One: Day One-Evening Salisbury:

"You will not dispute, I presume, that Mr Marshall of Charleville House and Mr Lane of Bridewood have been the two great butlers of recent times... But you may think me merely biased if I say that my own father could in many ways be considered to rank with such men, and that his career is the one I have always scrutinized for a definition of 'dignity'. Yet it is my firm conviction that at the peak of his career at Loughborough House, my father was indeed the embodiment of 'dignity'". (*The Remains* 34-35)

In this extract, Stevens gives example of two great butlers namely Mr. Marshall of Charleville House and Mr. Lane of Bridewood. He also assures that his father is also a great butler like them and he is a symbol of dignity. Stevens here uses the pronoun "you" to refer to his narratee and to convince him of his idea that his father is a great butler. In addition, Stevens also uses indefinite and reflexive pronouns as in "But I believe we have a duty not to be so defeatist in this matter. It is surely a professional responsibility for all of us to think deeply about these things so that each of us may better strive towards attaining 'dignity' for ourselves" (*The Remains* 45). Stevens says these words to his narratee in Chapter One: Day One-Evening Salisbury. He uses indefinite pronouns such as "all" and "each". He also uses reflexive pronouns such as "ourselves". In addition, he uses subject pronouns as in "I" and "we", and he uses object pronoun as in "us". He uses these types of pronouns in order to be in contact with his narratee while he is explaining "dignity".

In *The Remains of the Day*, Stevens establishes a contact with the narratee. He uses pronouns such as "you", "we", "us", "one", and "ourselves" to be in contact with the narratee. Actually the narratee plays a very important role in the novel and helps the reader to understand the narrative.

Mood



Mood is defined as "name given to the different forms of the verb that are used to affirm more or less the thing in question, and to express... the different Points of view from which the life of the action is looked at" (Genette 161). It is related to the information provided by the narrator to the reader (162). Ishiguro presents detailed information for the reader. In *The Remains of the Day*, the first person narrator is Stevens who is the main character. He is involved in the events. Having read *The Remains of the Day*, Stevens' maximum presence continues to the end of the narration. He narrates the events directly and implicitly from the window of his mind and language.

Genette indicates two types of mood: the distance of the narrative from the "speaking" of the narrator ("more or less"), and the perspective that is the point of view from which the narrative is told (161).

Genette indicates that the narrative can provide the reader with more or less details in a more or less direct way. This keeps the reader at a greater or lesser distance from what the narrative tells. A lesser distance is created by maximum information and maximum presence of the narrator (162).

Ishiguro chooses the first person narrator instead of omniscient or the third person in order to minimize the distance between the story and narration. Expression of details is another important feature determining the distance between the story and narration. If we have more expression of details, this leads to decrease in the distance and vice versa.

In *The Remains of the Day*, Ishiguro presents maximum details of events to minimize the distance between story and narrative. The narrative is unhurried and Stevens tells us the events in details.

Although the trip to the country is short, Stevens spends a great deal of time and energy to plan of it. This gives the narration some humor and also underlies the fastidiousness of his character. His awareness of detail is surprising and unusual. For example, Stevens says:

"Then there was the question of what sorts of costume were appropriate on such a journey, and whether or not it was worth my while to invest in a new set of clothes. I am in the possession of a number of splendid suits... During this time, I also spent many minutes examining the road atlas, and perusing also the relevant volumes of Mrs. Jane Symons's *The Wonder of England*". (*The Remains* 11)



Stevens says these words to his narratee in Prologue: July 1956. Stevens lists different types of clothes that he might need during his journey. He follows Mrs. Jane Symon's Volumes on The Wonder of England in order to get a sense of Miss Kenton's new home in her married life. These books are a symbol of Stevens' glory days that makes him feel significant. He indicates that Mrs. Jane Symon is a frequent visitor to Darlington Hall before the war and she is a famous author. He wants to tell us that Darlington Hall is important and hosts famous authors. Actually, he uses Mrs. Jane Symon's book to boast about her and to show that he is also important.

Stevens also mentions details during his journey. He describes memories of his work as a butler during and just after WWII. Stevens describes dinner parties in those times and individuals who come to dine and stay at Darlington Hall. For example, Stevens introduces to us the theme of dignity when he says: "of course, this merely begs the further question of what is "dignity" comprised" (*The Remains* 33)? Stevens says these words to his narratee in Chapter One: Day One-Evening. He asks his narratee about dignity. He gives us a set of examples with details. Stevens also tells stories about other butlers in other houses. The first example that illustrates dignity is about a story that Stevens' father used to tell about a butler working for his employer in India. One day, whereas this employer was receiving guests in his drawing room, the butler found a tiger beneath the table in the dining room. After talking with his employer, the butler shot the tiger, evacuated its carcass. Then he cleaned up the dining room. He calmly informed his employer, "Dinner will be served at the usual time and I am pleased to say there will be no discernible traces left of the recent occurrence by that time" (37).

The next two examples of dignity are about Stevens' father who is also a butler. In the first story, two drunken houseguests of his employer tell Stevens' father to drive them around in the car one afternoon. Stevens' father behaves gentleness although the men are boorish. But the men begin to make unfavorable and scornful comments about his employer so Stevens' father pulls over the car and goes out. He stares silently at them and opens the back door of the car. The two men realize they are boorish and apologize. Then Stevens' father takes them back home in a perfect silent.



Steven's third example of dignity is about an episode between Stevens' father and Army general. Stevens' older brother died during the British Campaign in South Africa because of the bad judgment and poor leadership of the general. This same general comes as a guest at Stevens' father employer house and although Stevens' father hates him, he does his duty so well and the general does not know his true feelings and the personal pains it caused him. He even leaves a generous tip but Stevens' father donates the tip money to charity. This example illustrates Stevens' father's loyalty to his employer, Mr. John Silver. Stevens uses detailed explanation of the thoughts in order to show the idea of greatness and dignity, and they are very important and significant in understanding the decisions that Stevens makes which shape the story as a whole. The three examples indicate the butler's refusal of his own feelings in order to enhance his harmony and understanding of his employer's household.

Genette defines perspective in his book *Narrative Discourse* as the answer to the question "who is the character whose point of view orients the narrative" or "who sees"? (186). Perspective means the point of view. Genette renames "point-of-view" focalization. There are different types of narrative through the concept of focalization: zero focalization, internal focalization and external focalization. Genette also uses two terms of "heterogeneous representation" and "homogenous representation" (189-190).

The novel is all about what Stevens sees, hears, remembers and experiences (Anqi 85). The narrator here in *The Remains of the Day* gives information according to a particular perspective. Actually, Stevens tries to show the reader his feelings through his eyes.

Therefore, the distance between the narrator and the reader is reduced since the reader can feel what Stevens has been through. The novel is narrated from internal focalization - homogeneous representation.

The narrator, Stevens, expresses the events from inside the story. He also plays a role in the story, and he is homogeneous which means that he is a character in the story. Selecting internal focalization for the narrative and first person narrator is very effective in making the theme of dignity and greatness very clear. It also helps us in understanding the whole novel. The first person narrative also helps to increase the narrative personal experience and introduces the reader directly into the narrator's inner world. Using internal focalization helps us to



understand the characters and the relationship between Stevens and other characters in the novel through Stevens' own perspective. Stevens describes Lord Darlington as a good-hearted man. He says: "I can declare that he was a truly good man at heart, a gentleman through and through, and one I am today proud to have given my best years of service to" (*The Remains* 64). Stevens says these words in Chapter Two-Morning Salisbury. He describes Lord Darlington as a gentleman. Lord Darlington is a good man and he deserves Stevens' service for many years. Stevens also says:

"What I am now describing, incidentally, is one of many instances I could relate to you to underline Lord Darlington's essentially shy and modest nature. A great deal of nonsense has been spoken and written in recent years concerning his lordship...I can say with conviction that his lordship was persuaded to overcome his more retiring side only through a deep sense of moral duty". (*The Remains* 63-64)

Stevens says these words in Chapter two: Day Two- Morning Salisbury. He describes Lord Darlington's nature as shy and modest. Stevens defends his employer reputation and his involvement with Nazis. He indicates that the motives for Lord Darlington actions are a "deep sense of moral duty" (*The Remains* 64). He shows Lord Darlington as a man of deep moral feeling (45). Stevens describes public discussion about his formal lordship as a "great deal of nonsense" (63).

In addition, Stevens points: "And when today one hears talk about his lordship, when one hears the sort of foolish speculations concerning his motives...I for one will never doubt that a desire to see 'justice in this world' lay at the heart of all his actions" (*The Remains* 76). This quotation is taken from Chapter Two: Day-Two Morning Salisbury. Stevens says this quotation to show Lord Darlington's good intentions and he has justice in his lordship.

Moreover, Mr. Cardinal says to Stevens in Chapter Six: Day Four-Afternoon Little Compton, Cornwall:

"He's a gentleman, and he fought a war with the Germans, and it's his instinct to offer generosity and friendship to a defeated foe. It's his instinct. Because he's a gentleman, a true old English gentleman...they've used it, manipulated it, turned something



fine and noble into something else – something they can use for their own foul ends?" (*The Remains* 243)

Mr. Cardinal indicates that however Lord Darlington is a gentlemanly gentleman, he has certain drawbacks. Lord Darlington feels sympathy to Germany. He thinks that he will be friends with Herr Bremann after the war. But the German economy suffers greatly after the war. Since England participated in the allied armies that attacked Germany and formulated the stringent terms of the Treaty of Versailles, it is clear that Lord Darlington feels some degree of responsibility for Bremann's suicide. Darlington is inspired to organize the March 1923 conference to promote peace by the personal sadness of Bremann's passing as well as his first-hand experience of poverty while touring Germany (*The Remains* 74).

The honorable intentions behind Lord Darlington's decision to aid Germany demonstrate how simple it is to be misled by one's inclinations at a given time. Stevens defends lord Darlington because he thinks that "A 'great' butler can only be, surely, one who can point to his years of service and say that he has applied his talents to serving a great gentleman –and through the latter, to serving humanity" (*The Remains* 123). Stevens says these words in Chapter Three: Day Two - Afternoon Mortimer's Pond, Dorset. Stevens points that great butler serves great gentleman in order to show that Lord Darlington is a great gentleman. However Stevens defends Lord Darlington and he says in Chapter Four: Day Three-Morning Taunton, Somerset:

"Lord Darlington, you will understand, was the sort of gentleman who cared to occupy himself only with what was at the true centre of things, and the figures he gathered together in his efforts over those years were as far away from such unpleasant fringe groups as one could imagine. Not only were they eminently respectable, these were figures who held real influence in British life: politicians, diplomats, military men, clergy. Indeed, some of the personages were Jewish, and this fact alone should demonstrate how nonsensical is much of what has been said about his lordship". (*The Remains* 146)

Stevens states that Lord Darlington welcomes Sir Oswald Mosley, the leader of the British Union of Fascists, as well as Herr Ribbentrop, the German ambassador in Darlington Hall. He defends his former employer by pointing out that many aristocratic families invited



Ribbentrop in their homes, despite the fact that people now hates Lord Darlington for his associations with the Nazis. He adds that some of the figures who come to Darlington Hall are Jewish, and it is nonsense what has been said about his lordship.

In addition, Stevens defends Lord Darlington and he says:

"There were many Jewish persons on my staff throughout all my years with his lordship, and let me say furthermore that they were never treated in any way differently on account of their race" (*The Remains* 153). Stevens says these words to his narratee in Chapter Five: Day Three-Evening Moscombe, near Tavistock, Devon. He shows that many Jewish persons working in Darlington Hall are not treated badly because of their race. He also adds to his narratee in Chapter Five: Day Three-Evening Moscombe, near Tavistock, Devon: "I remember his instructing me to cease giving donations to a particular local charity which regularly came to the door on the grounds that the management committee was 'more or less homogeneously Jewish" (154). Stevens indicates that Lord Darlington is a courageous man. He says in Chapter Seven: Day six-Evening Weymouth:

"Lord Darlington wasn't a bad man. He wasn't a bad man at all. And at least he had the privilege of being able to say at the end of his life that he made his own mistakes. His lordship was a courageous man. He chose a certain path in life, it proved to be a misguided one, but there, he chose it, he can say that at least". (*The Remains* 255)

After remembering his life, Stevens indicates that Lord Darlington is not a bad man. Stevens confesses that Lord Darlington's treatment to the Jewish is not appropriate and Lord Darlington is able to confess his own mistakes at the end of his life.

Mr. Farraday is different from Lord Darlington as he is informal with Stevens and he loves bantering. He bought the house from the family of Lord Darlington after the death of Lord Darlington. Stevens works for Mr. Farraday after the fall of Darlington Hall (*The Remains* 126). He is the new employer of Darlington Hall (7).

Stevens tries to find resolution in his attempt to acquire the skill of bantering in order to Please Mr. Faraday. He does not want to be careless in his duties by not developing this professional skill. Actually, this reflects another aspect of Stevens' character. He is thoughtful and fastidiousness.



So, Stevens thinks about how to acquire the skill of bantering. He wants everything to be correct and perfect. Most of the time, he thinks how to improve the service of his new employer Mr. John Faraday. Stevens introduces Mr. John Farraday as an American gentleman. He says "he is, after all, an American gentleman and his ways are often very different" (*The Remains* 14). Stevens tries to do his best to please his new Lord, Mr. Farraday. Stevens attempts to learn and improve the skill of bantering (138). Stevens says to his narratee in Chapter four: Day Three-Morning Taunton, Somerset:

"I was particularly disappointed, I suppose, because I have been devoting some time and effort over recent months to improving my skill in this very area. That is to say, I have been endeavouring to add this skill to my professional armoury so as to fulfil with confidence all Mr Farraday's expectations with respect to bantering". (*The Remains* 138)

Stevens tries to do his best to learn and improve his bantering skills in order to please Mr Farraday. Stevens also adds: "Since my new employer Mr Farraday arrived, I've tried very hard, very hard indeed, to provide the sort of service I would like him to have" (*The Remains* 255). Stevens says this quotation to the man whom he meets during his journey. Stevens tells the man that he does his best to give a good service to his new employer, Mr Farraday.

Stevens is also influenced by his father. His father is a butler. He follows his dignity in order to be an outstanding butler all his life. He sacrifices the best of his life, love and his youth in order to be a great butler. Although Stevens' father is in his seventies and suffers from arthritis and other ailments, Stevens appoints him at Darlington Hall (*The Remains* 53-54).

Miss Kenton mentions several errors that Stevens' father has done. He changes the places of two statues in the Hall. He also leaves polish on the silver. Miss Kenton informs Stevens that his father should not take more responsibilities (*The Remains* 58-59). He should reconsider his duties (65). After two months, while Stevens' father carries a tray to Lord Darlington and two guests; he falls down some steps on the lawn. After this incident, Lord Darlington tells Stevens to decrease his father's work (66). Stevens talks with his father but his father tells him that he fell because the steps on the lawn are crooked



(69). Then Stevens' father looks at the scene of his fall to see how he fell (70).

Actually Stevens respects and loves his father because if another person makes these errors, Stevens will fire him directly. His reaction towards his father's mistakes seems cold. Miss Kenton continuously tells Stevens about his father's mistakes because he is so strict about her own errors. She wants Stevens to be fair with all workers. But Stevens makes exceptions for his father because he loves and respects his father. In addition, he admires his father as a great butler. He wants to be like his father. Stevens says in Chapter Two: Day Two-Morning Salisbury:

"My father could be seen standing by those four stone steps, deep in thought. A breeze was slightly disturbing his hair. Then, as we watched, he walked very slowly up the steps. At the top, he turned and came back down, a little faster. Turning once more, my father became still again for several seconds, contemplating the steps before him...it was indeed 'as though he hoped to find some precious jewel he had dropped there.'" *The Remains* 70)

In the evening, Miss Kenton and Stevens are looking out of the window of the house. They see Steven's father outside on the lawn. He walks up and down the steps which he fells and his eyes are on the ground. Miss Kenton says "as though he hoped to find some precious jewel he had dropped there" (*The Remains* 70).

Actually this scene is very effective in the novel. It is considered as a symbol of the whole novel. We find that Stevens' father continues looking at the scene of his fall to see where he went wrong. In the same way Stevens continuously relives his memories in order to justify a life he is afraid he may have wasted.

Miss Kenton is Stevens' old friend and former coworker at Darlington Hall. She is an excellent housekeeper like Stevens. The reader Knows about Miss Kenton character and her relationship with Stevens through Stevens' perspective. Miss Kenton sends a letter to Stevens and this letter encourages Stevens to make a six day trip to visit her. Stevens says to his narratee in The Prologue: July 1956 Darlington Hall: "But Let me make it immediately clear what I mean by this; what I mean to say is that Miss Kenton's letter set off a certain chain of ideas to do with professional matters here at Darlington Hall,



and I should underline that it was a preoccupation with these very same professional matters that led me to consider anew my employer's kindly meant suggestion". (*The Remains* 5)

Stevens tries to justify his trip as a professional duty. The trip reflects on the choices that Stevens made in the name of "professionalism" and "dignity" (Price 20). He indicates that Miss Kenton is the main reason for this trip in order to improve the service in Darlington Hall but he hides his emotional motives. He uses the phrase: "What I mean to say" to clarify for his narratee that his trip has professional matters and not emotional motives.

Actually, Stevens misreads Miss Kenton's letter as he thinks that she would like to return to Darlington Hall (*The Remains* 5). He says to his narratee in The Prologue: July 1956 Darlington Hall:

"So it was in this instance; that is to say, my receiving the letter from Miss Kenton, containing as it did, along with its long, rather unrevealing passages, an unmistakable nostalgia for Darlington Hall, and – I am quite sure of this – distinct hints of her desire to return here, obliged me to see my staff plan afresh" (*The Remains* 10).

Stevens thinks again about Miss Kenton's letter (*The Remains* 49). This indicates that Stevens misses her so much. Despite the fact that she is married, and her new name is Mrs. Benn, Stevens still calls her Miss Kenton (5). Stevens says to his narratee Chapter Two: Day Two-Morning Salisbury: "'Miss Kenton' is properly speaking 'Mrs Benn' and has been for twenty years. However, because I knew her at close quarters only during her maiden years... you will perhaps excuse my impropriety in referring to her as I knew her" (*The Remains* 50).

This denotes that Stevens does not want to remember that Miss Kenton is married. He perhaps wants to recapture his lost love. Stevens peruses the letter for details. He wants to hear any news of her. Stevens says to his narratee in The Prologue: July 1956 Darlington Hall:

"It is of course tragic that her marriage is now ending in failure. At this very moment, no doubt, she is pondering with regret decisions made in the far-off past that have now left her, deep in middle age, so alone and desolate. And it is easy to see how in such a frame of mind, the thought of returning to Darlington Hall would be a great comfort to her. Admittedly, she does not at any point in her letter state explicitly her desire to return; but that is



the unmistakable message conveyed by the general nuance of many of the passages, imbued as they are with a deep nostalgia for her days at Darlington Hall". (*The Remains* 5)

Miss Kenton leaves Mr. Benn's in Helston. She is staying in a nearby town and Stevens thinks that she feels lonely. He misreads her letter again and believes that Miss Kenton may like to return to Darlington Hall as a housekeeper (*The Remains* 50). These examples refer to Stevens' inability to read the situation leaving the real intention of Miss Kenton's letter in question.

In addition, Miss Kenton also appears to be a good character upon whom Stevens can rely on during the death of his father. Stevens Says to Miss Kenton: "Surely I don't have to remind you that our professional duty is not to our own foibles and sentiments, but to the wishes of our employer" (*The Remains* 157). Stevens says these words to Miss Kenton in Chapter Five: Day Three-Evening Moscombe, near Tavistock, Devon. This is a suppressing example of Stevens' greatness. Miss Kenton understands Stevens' duties toward the household. She stays with his father and closes his eyes after his death (111).

Stevens' professional relationship with Miss Kenton also experiences a significant change (*The Remains* 173). Stevens remembers when she enters his pantry. She sees him reading a romance novel. They have a heated moment. It is very embarrassing for Stevens (176). Stevens relates this event to a matter of dignity. He explains to Miss Kenton in Chapter Five: Day Three-Evening Moscombe, near Tavistock, Devon. and says:

"any butler ... should never allow himself to be 'off duty' in the presence of others... You will appreciate then that in the event of Miss Kenton bursting in at a time when I had presumed, not unreasonably, that I was to be alone, it came to be a crucial matter of principle, a matter indeed of dignity, that I did not appear in anything less than my full and proper role". (*The Remains* 177-178)

Stevens suppresses his own emotions. He sticks to his thoughts about dignity and professionalism.

Miss Kenton informs Stevens that she will get married and leave her job. Then Stevens congratulates her (*The Remains* 229). She also adds that she frequently makes fun of Stevens by imitating him when she is with her acquaintance. Stevens does not appear to mind because he has



to take care of the gentlemen (230). Then Miss Kenton apologizes for insulting him when he passes Miss Kenton's parlor. Stevens acts as if he doesn't understand what she is saying (237). Stevens once again passes her parlor door with the port. He thinks that she is crying in her room but he doesn't knock the door (237). Then he returns upstairs to the drawing room with the port to serve the gentlemen. He feels triumph as he serves the gentlemen in a dignity (238).

Miss Kenton's tears during that night indicate the fact that Miss Kenton will have unhappy marriage. Perhaps, if Stevens focuses on his own feelings that night he might have been able to tell Miss Kenton that he feels in love with her. This might have prevented her from leaving and getting married to the other man. However, Stevens is eager to see Miss Kenton again. This indicates that he wishes to relive a history that would otherwise be lost forever through her.

Actually, Stevens' six-day journey reflects on his life and his attempt to reconstruct his identity. Stevens expresses his feeling in a conversation with a friendly stranger man of a similar age. Stevens says in Chapter Seven: Day Six-Evening Weymouth:

"The fact is, of course,' I said after a while, 'I gave my best to Lord Darlington. I gave him the very best I had to give, and now – well – I find I do not have a great deal more left to give.' The man said nothing, but nodded, so I went on: 'Since my new employer Mr. Farraday arrived, I've tried very hard, very hard indeed, to provide the sort of service I would like him to have... Goodness knows, I've tried and tried, but it's no use. I've given what I had to give. I gave it all to Lord Darlington.'" (*The Remains* 255)

Stevens thinks about his lost opportunities, both with Miss Kenton and his decades of selfless service to Lord Darlington. He gives his best to Lord Darlington. He also tries very hard to please his new lord, Mr. Farraday. Stevens also thinks that Lord Darlington may not have been worthy of his questioning loyalty. The man tells Stevens: "Don't keep looking back all the time, you're bound to get depressed... but you've got to keep looking forward.' And I believe it was then that he said: 'You've got to enjoy yourself. The evening's the best part of the day'" (*The Remains* 256). These words are taken from Chapter Seven: Day Six-Evening Weymouth. This man tells Stevens that it is better to enjoy the present time in one's life than to live in the past. The evening is the best part of the day.



The narrator, Stevens, at the end of the novel decides to continue on as before. At the end of the novel, Stevens focuses on "the Remains of the Day" as he refers to his future service with Mr. Faraday and what is left of his own life. He says to his narratee in Chapter Seven: Day Six-Evening Weymouth:

"I have of course already devoted much time to developing my bantering skills... Perhaps, then, when I return to Darlington Hall tomorrow – Mr Farraday will not himself be back for a further week – I will begin practising with renewed effort. I should hope, then, that by the time of my employer's return, I shall be in a position to pleasantly surprise him." (*The Remains* 258)

At the end, Stevens continues on serving Mr. Farraday. He has already done his best to improve his bantering skills and please Mr. Farraday. Analyzing the data shows that the narrator in the novel is first Person narrator. The narrator is home-diegetic. He use personal pronoun "I". He tells his story in an intradiegetic level. He is the protagonist of the story. The speech is direct and tagged in the novel. Regarding the time of narrating, Ishiguro uses subsequent narrating in the novel. The novel demonstrates Stevens' moral blindness and his tendency to hide himself within the narrative. It is through his gradual recognition of this self-concealment that he embarks on a path of self-discovery and begins to question the choices he has made in his life. It also explores the themes of greatness and dignity.

The novel is narrated from internal focalization - homogeneous representation. Selecting internal focalization - homogeneous representation is very effective in understanding the novel. The reader has access only through Stevens' perspective. As it has been showed above, the effect of Gérard Genette technical aspects involves both raising certain Passions in reader and questioning identity, which makes of it a useful literary technique. Ishiguro uses the narrative aspects to make the theme of guilt, identity, solitude and responsibility of the novel very clear. Ishiguro is successful in engaging our emotions and provoking our thoughts.

This study tackles Genette's two elements of voice and mood in Kazuo Ishiguro's *The Remains of the Day*. It does not discuss the other elements of Genette's narrative theory. So more research should be



done on the elements of order, frequency, and duration of Gerard Genette's narrative theory.

Works Cited

- Alspach, Berniece. *Remembering Modernism in The Remains of the Day, Cat's Eye, and Atonement*. ProQuest Dissertations Publishing, 2016, pp. 4-5.
- Altrogen, Vicki E. *Ordinary People: The Reader's Changing Relationship to Kazuo Ishiguro's Narrators*. Harvard University, 2018, pp. 1-81.
- Anqi, Wang and Zeng Yanbing. "A Study of Postcolonial Narrative in *The Remains of the Day*." *Studies in Literature and Language Journal*, vol. 19, no.3, 2019, pp. 85-91.
<http://www.cscanada.net/index.php/sll/article/view/11388>.
Doi:<http://dx.doi.org/10.3968/11388>.
- Appiah, Kwame Anthony. "Liberalism, Individuality, and Identity." *Chicago Journal*, vol. 27, no. 2, 2001, pp. 30-32.
- Bizzini, Silvia Caporale. "Recollecting Memories, Reconstructing Identities: Narrators As Storytellers in Kazuo Ishiguro's *When We were Orphans* and *Never Let me Go*." *Atlantis*, vol. 35, no. 2, 2013, pp. 65-80. *JSTOR*,
<http://www.jstor.org/stable/43486059>. Accessed 10 Feb. 2024.
- Dweedat, Hanan Barakat. "The Discourse of Power in Kazuo Ishiguro's *The Remains of The Day*." *Journal of Scientific Research in Arts*, vol. 1, no. 21, 2020. AraBase,
<http://search.mandumah.com/Record/1069965>.
- Emara, Maha. "Kazuo Ishiguro's *The Remains of the Day*: A Historiographical Approach." *English Language and Literature Studies*, vol. 5, no. 4, 2015, pp. 8-20.

-
- Furst, Lilian R. "Memory's Fragile Power in Kazuo Ishiguro's *The Remains of the Day* and W. G. Sebald's 'Max Ferber'." *Contemporary Literature*, vol. 48, no. 4, 2007.
- Gallix, François. "Kazuo Ishiguro: The Sorbonne Lecture." *Conversations with Kazuo Ishiguro*, edited by Brian W. Shaffer et al., University press of Mississippi, 2008, pp. 139-155.
- Genette, Gerard. *Narrative Discourse: An Essay in Method*. Translated by Jane E. Lewin, Ithaca, Foreward by Jonathon Culler, Cornell University Press, 1980, p. 35.
- Ghariri, Assil. *Writing the Self Through Memory in Kazuo Ishiguro's The Remains of the Day and The Unconsoled*. Yarmouk University, 2013, Dissertations, <http://search.mandumah.com/Record/720488>.
- Harrell, Katherine E. *The Narrators and Narratees of Kazuo Ishiguro*. University of Denver, 2014, pp. 1-104.
- Horton, Emily. *Contemporary Crisis Fiction*. Palgrave Macmillan, 2014.
- Ioncica, Diana. *Questioning National Identities in Kazuo Ishiguro's Novels*. The Academy of Economic Studies, Bucharest, 2011.
- Ishiguro, Kazuo. *The Remains of The Day*. Vintage International, 1988.
- Johansson, Kenny. *The self-Contradictory Narrative of Mr Stevens in Kazuo Ishiguro's The Remains of the Day*. University of Gothenburg, 2011, pp. 1-22. <http://hdl.handle.net/2077/25883>.
- Marcus, Amit. "Kazuo Ishiguro's *The Remains of the Day*: The Discourse of Self-Deception." *Partial Answers: Journal of Literature and the History of Ideas*, vol. 4, no. 1, 2006, pp. 129-150. Doi:10.1353/pan.0.0046.
- Mason, Gregory. "An Interview with Kazuo Ishiguro." *Contemporary Literature*, vol. 30, no. 3, 1989, pp. 335-347.
- Moore, Michael Scott and Michael Sontheimer. "I Remain Fascinated by Memory." *Interview with Kazuo Ishiguro*, Spiegel Online, 5 Oct. 2005, <http://www.spiegel.de/international/spiegel-interview-with-kazuo-ishiguro-i-remain-fascinated-by-memory-a-378173.html>.
- Penner, Tom. *Performing Liminality: Kazuo Ishiguro's The Remains of the Day and Anita Brookner's Look at Me*. National Library of Canada, 1999.



Price, Suzannah. *The Confessional Narrative and the Unreliable Narrator in Nabokov's Lolita and Ishiguro's the Remains of the Day*. Durham, 2017.

Sim, Wai-Chew. *Kazuo Ishiguro: Routledge Guide to Literature*. Routledge, 2010, p. 5.

Sloane, Peter. "Literature of Resistance under U.S. 'Cultural Siege': Kazuo Ishiguro's Narratives of Occupation." *Critique*, vol. 59, no. 2, 2018, pp. 154-167. Doi:10.1080/00111619.2017-1375456.

Whitely, Sara. "Text World Theory, Real Readers and Emotional Response to *The Remains of the Day*." *Language and Literature Journal*, vol. 20, no. 1, 2011, pp. 23-42. Doi: 10.1177/0963947010377950.

Yusoff, Siti and Ida Baizura Bahar. "The Repressed Trauma of a Devoted English Butler in *The Remains of the Day* by Kazuo Ishiguro." *Journal of Language and Communication*, vol. 6, no. 2, Sept. 2019, pp. 170-179.

<http://www.researchgate.net/publication/336935383>