‘Lost and Found’: A Voice Retrieved from the Holocaust in Kazuo Ishiguro’s *The Remains of the Day* ¹

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I. Introduction

Kazuo Ishiguro’s *The Remains of the Day* (1989) demonstrates a second Holocaust, an imprisonment of human life, dignity, and self in the globalizing sphere of the twentieth and twentieth first centuries. In *The Remains of the Day*, the house servants in Darlington Hall are primarily trained, strictly supervised, unconsciously controlled, and spiritually imprisoned in the institution of the British Empire. Mr. Stevens as a butler and Miss Kenton as a housekeeper are deprived of privacy as professionals in the public sphere of the British manor house. *The Remains of the Day* delineates the invisible and cruel space of ‘lost and found’ in the postcolonial and post-imperial discourse of the twentieth century. ²

In this ‘lost and found,’ the narrative voice is retrieved after it is deleted and lost in the holocaust. The Holocaust, the mass murder of Jews and other minorities under the totalitarian German Nazi regime during the period 1941 to 1945, is reexamined in the light of the postwar and postcolonial issues of global catastrophes. Next to America, England had the largest number of Jewish immigrants, around 120,000 before World War I, especially from Eastern Europe: “British Jews were spared serious anti-Semitism, and were not touched by the Holocaust when it raged across the English Channel” (Garter ix). Isolated from the European Continent, however, British Jews underwent some anti-Semitism in modern England which “was
not a European import but was substantially home-produced” (Feldman 13). The context of a concentration camp or wartime imprisonment such as Auschwitz is transplanted into the public sphere of modern England, that is, Darlington Hall.

Set in 1956, Stevens in *The Remains of the Day* returns to the past, that is, the prewar and interwar period when Lord Darlington as an amateur diplomat held so-called international conventions in Darlington Hall. Lord Darlington’s sympathy with Germany after World War I misleads him into anti-Semitism along with support for the Nazi side. The most crucial episode is that in which Lord Darlington mercilessly dismisses two Jewish maids before he invites a German guest to the Hall. Apart from Miss Kenton, Mr. Lewis, the American senator, and Mr. Reginald Cardinal, all the inhabitants and guests are trapped and misguided by this wrong ideology. More importantly, this dismissal issue results in the internal conflicts between Stevens and Miss Kenton. Darlington Hall accommodates the crucial political issue that definitely influences the conflicts between Stevens and Miss Kenton.

As a narrator, Stevens traces back the past, yet he does not directly criticize the wrong ideology that definitely affects his own life. The narrative voice is housed within the British traditional architecture and its values constructed by imperialism and colonialism. In this respect, Stevens can be named as one of the “sympathetic” narrators (Cooper 107). As a museum of British gentleman-hood, Darlington Hall accommodates the political, legal, economic, and social conflicts as well as the cultural, gender, and class issues. The professional rivalry between Stevens and Miss Kenton is born within the public sphere, so that their personal emotions are confined within their professionalism. As a specimen of this professionalism of
British imperialism, Stevens’ life is rooted in the ‘lost and found.’ His journey to meet Miss Kenton is his recovery of his long lost self and his retrieving of his lost love.

The retrieved voice from the ‘lost and found’ conveys to us the endless quest for the meaning of being in this period of drastic transitions and destructions, another holocaust. In this respect, *The Remains of the Day* challenges us to understand the tension between what is lost and what can be found in our selves. Lost time, space, and self are never revived in the real lives, yet they are eventually found in human psychology.

**II. Lost Time**

In discussing the holocaust, lost time is one of the most important elements because time means life itself. *The Remains of the Day* is grounded in the protagonists’ search for lost time that determined their closing lives. The lack of adolescent days, to say nothing of childhood days, in *The Remains of the Day* intensifies the sense of loss during the middle and senior ages. *The Remains of the Day* is outlined within a certain period of time from a historical perspective, and it is, in other words, grounded in the time whose significance is questioned, contested, and ultimately yielded. Lost time in this novel remains within a private time scheme which is opposed to a public time scheme.

In *The Remains of the Day*, lost time is revised by Miss Kenton’s letter to Stevens who is sold off with Darlington Hall to a new American owner, Mr Farraday, a postcolonial American capitalist. Miss Kenton’s letter, which motivates Stevens to take his first and possibly last domestic journey, implies a trick that she manipulates in attempting to recover her lost time.
As the novel itself is “the record of a search for the form of telling that will allow Stevens to understand his past” (Hammond 97), time is mythical and conflicting. Stevens’ reading and rereading Miss Kenton’s letter through his journey symbolizes his innermost strong desire to recover his lost time. By writing a letter with hints and suggestions, Miss Kenton manipulates Stevens’ hidden emotions towards her. The lost time for Stevens is, therefore, never recovered because his time is grounded upon fancy and results in disillusion.

The glorious time of Darlington Hall is the most controversial time for its lord, dwellers, guests, servants, and ultimately for the British Empire. In 1922, Miss Kenton is hired as a housekeeper and Stevens’ father as an under-butler at Darlington Hall. Stevens’ father has been working for the great house for fifty-four years and he needs a possibly last position in his seventies. In 1923, Lord Darlington, in his mid-fifties, is deeply involved in politics and begins to hold his conferences in his private house. From 1923 to 1935 or 1936, Darlington Hall comes to a turning point. According to Christine Berberich, “Ishiguro’s The Remains of the Day examines the appeasement politics pursued by Britain in the 1930’s and the popular support for the German and Italian fascists amongst the aristocracy” (118).

As far as this is misunderstood as the supreme days of the Hall, the house servants who dwell in and work for Darlington Hall lose their time and only bind themselves to Darlington Hall. The house servants are trained to commit their time to the works in this house; they are submissive to their lord in respect of judgments and decisions as well as domestic issues.

For both Darlington Hall and Stevens, it takes twenty years to recover from the wounds in the national crisis. In 1956, when Stevens takes a journey to the past, England was undergoing the postcolonial decline of the
nation, proven by the fact that the Suez Canal Company was nationalized by Egypt, so that 1956 has been described as the time “for the individual reconstruction of British national identity” (Wong, “Kazuo Ishiguro’s The Remains of the Day,” 494). This Suez Canal crisis has been described as “the symbolic and official collapse of Britain’s imperial powers and ambitions” (Lang 152). As for historical issues, however, Ishiguro is convinced that he is “interested in writing things that will be of interest to people in fifty years’ time, a hundred years’ time, and to people in lots of different cultures” (Krinder 153). The postcolonial discourse on a larger scale signifies the politically corrected narrative that is at once violated yet reaffirmed. The house accommodates the wrong ideology itself that is situated against the private story; time within the house of the British Empire is, therefore, controlled and lost.

Stevens’ blind and selfless loyalty to Darlington Hall affects his relationship with those he loves, especially his own father and his lover, Miss Kenton. It is the same period of time, in 1922, when both his father and Miss Kenton are hired under Stevens’ administration. Stevens’ father as a distinguished butler is once retired, yet reemployed as the under-butler in his seventies. His life, including his aging years, is given to the great British houses and even his last years are spent in a cell-like attic room in Darlington Hall. Neither Stevens nor his father possess their own private time, yet they share the time of the great houses. The last conversation between Stevens and his father is the only moment when they attempt to communicate with each other in a private time.

He went on looking at his hands for a moment. Then he said slowly: ‘I hope I’ve been a good father to you.’

I laughed a little and said: ‘I’m so glad you’re feeling better now.’
‘I’m proud of you. A good son. I hope I’ve been a good father to you. I suppose I haven’t.’

‘I’m afraid we’re extremely busy now, but we can talk again in the morning.’

My father was still looking at his hands as though he were faintly irritated by them.

‘I’m so glad you’re feeling better now,’ I said again and took my leave. (97)

Stevens’ refusal to answer his father’s inquiry signifies the absence of time they have spent together. As a butler for Loughborough House, his father served for fifteen years “at the height of his career” (37) and Stevens eloquently recounts his father’s legendary episodes. Yet Stevens mentions himself as a child once with his memory of his father as a butler, and soon after he remembers himself “as a footman” under his father’s supervision (35). Between Stevens and his father, there is no memory as father and son. The absence of his mother also results in the lack of family time and of maternal love. Stevens’ father’s married life is not remembered as a happy one for either of them. Stevens’ father’s lone senior life, moreover, reflects Stevens’ future. For Stevens, the absence of comfortable childhood days and family life determines his endless pursuit for professionalism.

In addition to the lost childhood days, Stevens does not possess his own adolescent and middle-aged days. Stevens’ pseudo-romantic time with Miss Kenton is lost because of his professional commitment and because of his lack of experience of romantic love. For Stevens and Miss Kenton, time is memorized and accounted for by a series of conflicts; for example, his father’s errors, Miss Kenton’s invasion with flowers into Stevens’ room, their communication through messages, and coco evening meetings. Those
conflicts occur due to the different recognitions of privacy. As a bachelor, Stevens has neither family nor offspring; even after his father’s death, he clings to his bachelorism, which is strictly grounded upon his entire devotion to professionalism. For Stevens, time is occupied by the life and events only within the great houses, especially within Darlington Hall.

Interestingly enough, Miss Kenton follows a similar path to Stevens since she works hard enough to be promoted to the housekeeper of Darlington Hall. Because of her commitment to her own work, she remains single and behaves as an ideal housekeeper without any gentleman caller. Different from Stevens, however, Miss Kenton does not maintain her position because she has an alternative life plan. Miss Kenton’s choice of marriage in her mid-thirties and leaving Darlington Hall embodies her desire to regain the once-lost time and embarking on her own life. The lack of her own home and family, apart from her aunt, is as crucial as that of Stevens; yet Miss Kenton determines to receive her former colleague’s courtship and proposal after her aunt’s death. Miss Kenton’s marriage and definitive departure to Cornwall in 1936 is her trial to retrieve the lost time in her life. Owing to Miss Kenton’s marriage, therefore, Stevens is entirely lost in the middle of forlorn time.

The most crucial lost time for Stevens is to encounter Miss Kenton at the end of his journey. In his senior years and also his semi-retirement period, Stevens attempts to retrieve his once-lost time with Miss Kenton’s confessional letter, “her first in almost seven years” except the Christmas cards (4). His journey is officially caused by the shortage of staff members at Darlington Hall with its new owner; yet his journey is motivated by his hidden desire to regain Miss Kenton as his life-long partner and restart his own life in a new era. Stevens might “use the letter’s words” himself “in a
process of identifying his sense of lack and rushing to mask it from himself,” so that he actually “realizes the inadequacy of the sign but acts as if it had some ultimate, knowable significance” (Westerman n.pag). Therefore, Stevens’ search for time is not fulfilled since he reads Miss Kenton’s letter as he wishes and misunderstands her intentions. His repeated rereading of her letter during his journey enlarges his misunderstanding, intensifies mythology, and strengthens his obsession. When Miss Kenton makes a confession in her letter, saying that the rest of her life “stretches out as an emptiness” before her (49), she probably intends to imply she will leave her husband and hints at her desire to return to Darlington Hall. Miss Kenton’s psychology in writing her letter is based on her spontaneous impulse and selfish desire. Her impulsive moment does not continue till Stevens’ arrival, yet diminishes along with the change of her situation when she realizes that her only daughter will have a baby. Even if Miss Kenton’s senior life might be confronted with some critical incident, it would be recovered. Within a week or so, Miss Kenton’s private life is reset and secured; she insists, “I couldn’t have written any such thing” (236) when Stevens asks about her letter in Little Compton.

‘Oh, I assure you you did, Mrs Benn. I recall it very clearly.’

‘Oh dear. Well, perhaps there are some days when I feel like that. But they pass quickly enough. Let me assure you, Mr Stevens, my life does not stretch out emptily before me. For one thing, we are looking forward to the grandchild. The first of a few perhaps.’ (236)

As Miss Kenton attempted to begin a new married life twenty years earlier, she again intends to rebuild her relationship with her husband by emphasizing the subject “we” and finding a sense of purpose in her later years. Her married life is blessed with a new vision because she will have
the extended future family tie. On the other hand, Stevens’ expectations are prolonged during his journey so that they become stronger during that period. The time gap that exists between the sending and the receiving of a posted letter enlarges an emotional gap between them: Miss Kenton comes to resolve her unsatisfied life, and Stevens comes to envision his new life.

Time is finally and truly retrieved just before their separation at the bus stop: a short waiting time for the bus provides Stevens and Miss Kenton with a time for confession and resolution. In their last moment, Miss Kenton makes a frank confession, seizing the last chance to tell Stevens the truth of her life: her impulsive decision to get married “to annoy” Stevens, her unhappy married life, the birth of her daughter, Catherine, and her changed emotions toward her husband over the years. Those years represent the time that Miss Kenton has undergone without Stevens but that she could share with her own family. This life-time cannot be retrieved by her marriage to Stevens as she finally confesses:

‘. . . “What a terrible mistake I’ve made with my life.” And you get to thinking about a different life, a better life you might have had. For instance, I get to thinking about a life I might have had with you, Mr. Stevens. And I suppose that’s when I get angry over some trivial little thing and leave. But each time I do so, I realize before long – my rightful place is my husband. After all, there’s no turning back the clock now. One can’t be forever dwelling on what might have been. One should realize one has as good as most; perhaps better, and be grateful.’(239)

Consequently, the extended time gap that has existed between Miss Kenton and Stevens since their middle ages cannot be recovered because they are already in a different life-time scheme.
Time is a cruel factor to challenge as it is hard for modern and contemporary narrators to depend upon the traditional concept of time. In *The Remains of the Day*, chronological time is wound back as the lost time. Once time is lost, it is impossible to retrieve it in its complete stream, yet it is a challenging factor for the narrators whose lives are confronted with the changing world. *The Remains of the Day* is the remains of time: the significance of time is ultimately recognized in the closing time of life.

III. Lost Space

Along with the loss of time, the loss of space is the inevitable factor since space is equivalent with self. Space in the modern and contemporary eras is grounded upon the transforming concept associated with it. Both physically and psychologically, the essence of space is altered from the historical and ideological one to the universal and mythological one. Darlington Hall accommodates the conflicting ideology so that its dwellers symbolize the changing psychology in a transitional period from the colonial and imperial era to the postcolonial and post-imperial one. This traditional British architecture is the center where the narrator’s thoughts, beliefs, and values are determined. Opposed to this established place, the destination of the narrator’s journey – Little Compton in Cornwall in *The Remains of the Day* – is presented as the ‘lost and found’ where the narrator is psychologically liberated and assigned to find what is once lost.

*The Remains of the Day* reveals the cruelest aspect of humans whose selves are deprived, lost, and not recovered completely. The narrator exists not for himself but for the others. His beloved ones are, however, resistant to his selfless life. Stevens is entirely submissive to Lord Darlington and his
devotion to Darlington Hall is a proof of professionalism. His colleague and housekeeper, Miss Kenton, however, resists Stevens and she finally leaves Darlington Hall to have her own life outside that public and professional sphere. One’s search for self which is inevitable for human beings is so problematic that it leaves a distinct conflict between the lost self and the regained self in the novel.

In *The Remains of the Day*, the departing place enters into a contest with the destination. Darlington Hall represents the great English manor house which reflects English history and its social and cultural icons. Because Darlington Hall is founded and preserved by this ideology, its dwellers are imprisoned within its sphere. On the contrary, the English landscape at the edge of the British Isles symbolizes the space which can liberate those imprisoned selves. Stevens’ idea of English landscape is based on the guide books entitled *The Wonder of England* by Jane Symons, and this “mythical idea of England” (Teo 29) established in Darlington Hall is the window for him to realize his own dream. The Rose Garden Hotel in Little Compton, a meeting place for Stevens and Miss Kenton, is a comfortable space rather than a luxurious one like Darlington Hall. Stevens describes:

The Rose Garden Hotel, while hardly luxurious, is certainly homely and comfortable, and one cannot begrudge the extra expense of accommodating oneself here. It is conveniently situated on one corner of the village square, a rather charming ivy-covered manor house capable of housing, I would suppose, thirty or so guests. (205)

The English village and its homely hotel are harmonized as the idealized landscape. The hotel itself is a community space for the villagers as well as an accommodation for the travelers. It is possible to assume that this hotel is remodeled from the small-sized country house or the old school. The
traditional architecture has declined but been reformed into the hotel. With a reflection of Thatcher’s election campaign to bring “Great” back to Britain in the late 1970’s, The Remains of the Day “might be said to contest the way in which imagery of the stately-home milieu and countryside landscape are used as floating metaphors for a certain kind of fundamental Englishness” (Sim, “Kazuo Ishiguro” 98). The contrast between Darlington Hall and The Rose Garden Hotel is, however, rooted in the common ground.

Though it has been a private home for a noble family for generations, Darlington Hall is portrayed as part of a public sphere, playing a significant role to influence local, national, and international affairs. Over the centuries, this great house has been supported by the noblemen’s loyalty to the Empire, their privileges and titles, and their political, legal, and social roles and duties. By the mid-twentieth century, however, Darlington Hall is already faced with the danger of losing its inheritance and tradition because the latest Lord Darlington is a bachelor and his possible heir is killed during World War II. The decline of the English country houses became more distinct after World War II because of the loss of their heirs and the financial crisis owing to the increased tax on real estate.

In an intriguing way, Lord Darlington’s heir and godson, Mr. Reginald Cardinal, Sir David Cardinal’s son, is opposed to Lord Darlington politically. Importantly, Mr. Cardinal is a journalist who is deeply involved in scooping the news of controversial issues in international affairs. His frequent visits to Darlington Hall are due to his professional curiosity and mission as a journalist. In the wake of World War I, the newspaper became “a social institution” which “oriented its readers to the world and to the day,” giving “them an intelligible space and moment in relation to all that’s going on amongst people one cannot know but can claim to understand” (Inglis
As far as Mr. Cardinal represents this role of journalism, he is definitely opposed to Darlington Hall. Mr. Cardinal is an intruder at Darlington Hall and he ultimately attempts to explore the Hall as a journalist.

The conflict between Stevens and Mr. Cardinal embodies the controversy over international affairs. Curiosity is a key word to distinguish between Mr. Cardinal and Stevens as the former repeatedly asks the latter whether he is curious about what is happening at Darlington Hall. The conflict between Mr. Cardinal and Stevens is that between the public and the private, as it is shown in Stevens’ memory: “this fragment of memory derives from events that took place on an evening at least a few months after the death of Miss Kenton’s aunt – the evening, in fact, when the young Mr. Cardinal turned up at Darlington Hall rather unexpectedly” (212). In addition, both Miss Kenton and Mr. Cardinal bring up the common issue, that is, the political conflicts caused by Nazis, with Stevens.

Miss Kenton’s objection to the Jewish maids’ resignation is connected with Mr. Cardinal’s criticism of Lord Darlington’s inclination to the Nazis. In Stevens’ memory, “around 1935 or 1936,” drastic changes occur after Miss Kenton intrudes into Stevens’ parlor (164); the end of stable professional understanding, that of cocoa evening meetings, and Miss Kenton’s aunt’s death. In Miss Kenton’s perspective, the Jewish maids who have been working hard for over six years as her staff have to hold equal opportunities. As for the working conditions of Jewish immigrants in modern England, Jewish women were liable to face limited working places and lower rates of pay (Feldman 203). As the housekeeper who is responsible for women staff for the house, Miss Kenton strongly expresses her objection to Stevens: “I simply cannot believe it. You are saying Ruth and Sarah are to be dismissed on the grounds that they are Jewish?” (148).
This incident happens after Mrs. Barnet visited Darlington Hall frequently in summer, 1932, and instructed and guided Lord Darlington concerning “the poorest areas of London’s East End” as well as “Sir Oswald Mosley’s ‘blackshirts’ organization” (145-46). Berberich examines this traumatic past represented by Sir Oswald Mosley (1896-1980) by way of Ishiguro’s contemporaries’ critical response to Thatcherism in 1980’s (118-20). Mosley’s blackshirts was the terrorist group of Mosley’s British Union of Fascists (BUF) which was established in 1932 and attacked the Anglo-Jews in London’s East End between 1935 and 1936 (Sato 239). In the Battle of Cable Street on 4th October, 1936, the East Londoners rallied and beat Mosley’s blackshirts through the East End (Sato 240). Against this growing terrifying fascism and terrorism, the Jewish People’s Council was founded and “staged protest meetings against the anti-Jewish activities of Fascist organizations, in particular the BUF” (Volz-Lebzelter 261). At an international level, moreover, the Arab Revolt began in 1936 due to the growing nationalist tension between the Jews and the Arabs in Palestine after the 1923 League of Nation’s consent under the British Mandate for Palestine; consequently, the 1939 White Paper outlined strict restrictions on Jewish immigration (Watarai 251-53). Miss Kenton does not directly mention any political background concerning the Jews, either in Britain or abroad, but she is distinctly aware of the critical conditions of the Jews in England. In the class- and gender-based English great house of the Empire, Miss Kenton’s statement expresses her private opinion against the wrong ideology and values based on extreme racism, terrorism, and militarism.

In addition to the woman’s perspective, the young generation’s perspective embodies the rising consciousness of the political crisis; Miss Kenton’s half-muted statement is reinforced and assured by Mr. Cardinal.
At the same time, Mr. Cardinal’s harsh comment on Lord Darlington is presented in front of Stevens in the drawing room.

‘During the last three years alone, his lordship has been crucially instrumental in establishing links between Berlin and over sixty of the most influential citizens of this country. It’s worked beautifully for them. Herr Ribbentrop’s been able virtually to bypass our foreign office altogether. And as if their wretched Rally and their wretched Olympic Games weren’t enough, do you know what they’ve got his lordship working on now? Do you have any idea what is being discussed now?’ (224)

The man of the young generation who is closest to Lord Darlington is ironically the key person who intrudes into the sphere of Darlington Hall. The controversial issue of the Nazis is most clearly targeted and argued in the drawing room in Darlington Hall. As a journalist, Mr. Cardinal has a distinct idea of the dangerous situations that Lord Darlington and he intrude into Darlington Hall as the British chapter of the Nazis: “. . . . Over the last few years, his lordship has probably been the single most useful pawn Herr Hitler has had in this country for his propaganda tricks” (224).

One of the most significant things Mr. Cardinal mentions is the issue of the Olympic Games. What Mr. Cardinal mentions are the Olympia Rally in June, 1934, and the Berlin Olympics in 1936. As the international sporting event beyond the difference of nations and races, the modern Olympic Games with the IOC (International Olympic Committee) was formally established by Baron Pierre de Coubertin and the first Olympic Games was held in Athens in 1896. Since its establishment, however, the Olympic Games has undergone several critical moments, especially boycotts for political reasons. The 1936 Berlin Games during the supreme days of
Darlington Hall and the 1956 Melbourne Games during the decline of Darlington Hall are counted as the most problematic Olympic Games. The 1934 Olympia Rally was carried out by Mosley’s blackshirts as the first violent action against the Jews and it was “conceived as a demonstration of the BUF’s growing strength” (Volz-Lebzelter 205). More importantly, the 1936 Berlin Games, which was awarded in the 1931 IOC’s meeting, “signaled German’s return to the world community after the defeat of World War I” (United States Holocaust Memorial Museum n. pag). During the period between 1933 and 1936, Hitler’s fascism which combines extreme nationalism, militarism, racism, and anti-Semitism rose and spread (USHMM n. pag). After the success of the Berlin Olympics, with its protected image of a peaceful Germany, “Germany’s expansionism and the persecution of Jews and other “enemies of the state” accelerated, culminating in World War II and the Holocaust (USHMM n. pag). In the 1956 Melbourne Olympics, again, three political affairs caused boycotting. The political repression of the Hungarian uprising by the Soviet Union made such countries as the Netherlands, Spain, and Switzerland refuse to attend the Games, the Suez Crisis resulted in boycotting by Cambodia, Egypt, Iraq, and Lebanon, and Taiwan’s new membership resulted in boycotting by the People’s Republic of China (Buchanon and Mallon). Mr. Cardinal’s invasion of Lord Darlington’s conference and secret meetings embodies the increasing tensions of international politics and also predicts the fate of Lord Darlington and his great house in the aftermath of World War II.

In addition to the critical conditions of the great English houses, as Mr. Cardinal predicts, Darlington Hall is targeted and threatened by wartime notoriety and scandal. Lord Darlington’s difficulty and subsequent death is not only the end of Darlington Hall but also the end of one era of English
imperialism and colonialism. Darlington Hall’s emptiness signifies the loss of its tradition, duty, and dignity. The most tragic evidence of the corruption of Lord Darlington is Stevens’ concealment of his lordship and his professional background. As for the ending of Lord Darlington, Stevens explains only to Miss Kenton at Little Compton:

‘. . . . His lordship sincerely believed he would get justice. Instead, of course, the newspaper simply increased its circulation. And his lordship’s good name was destroyed forever. Really, Mrs Benn, afterwards, well, his lordship was virtually an invalid. And the house became so quiet. I would take him tea in the drawing room and, well . . . . It really was most tragic to see.’ (235)

The only witness who observes the supreme time, decline, and end of Darlington Hall, Stevens is distinctly confronted with the meaning of his professional sphere in his one-night stop in Moscombe. It is the time when Stevens is faced with the villagers’ political inclination and when he remembers how he was ridiculed by Darlington’s guests who forced him to answer a political issue around 1935. Stevens’ loyalty to Lord Darlington and his devotion to his professionalism overwhelm his own private opinions. What is there ‘undignified,’ what is there at all culpable in such an attitude? How can one possibly be held to blame in any sense because, say, the passage of time has shown that Lord Darlington’s efforts were misguided, even foolish? Throughout the years I served him, it was he and he alone who weighed up evidence and judged it best to proceed in the way he did, while I simply confined myself quite properly, to affairs within my own professional realm. (201)

In a professional realm, Darlington Hall is well managed by Stevens; however, its space is entirely antithetical to Stevens’ private life, class, and
social status. Moscombe is the inevitable space where he unconsciously affirms the wrong ideology infecting Darlington Hall and conceals his own identification. Dr. Richard Carlisle, the only educated and intelligent resident in Moscombe, who can recognize Stevens’ lie admits that he is “a pretty impressive specimen” (208). Stevens’ identity is actually challenged by this doctor, who was “a committed socialist” and came to Moscombe in 1947 (210). Moscombe as a small village represents a microcosm of the victimization of English subjects as nameless and powerless citizens. As Harry Smith directly remarks, the national victory of World War II leads to the real beginning of democracy: “We won the right to be free citizens” (186). Moscombe in the postwar period provides an open space for political discussion and argumentation with Stevens, and makes him remember the former incidents regarding wartime politics related to the Nazis, both Miss Kenton’s objection to the resignation of Jewish maids and Mr. Cardinal’s criticism of Lord Darlington’s addiction to the Nazis.

The loss of private self for the workers in Darlington Hall is symbolized by the house servants’ rooms; Stevens’ parlor, Miss Kenton’s parlor, and most essentially by Stevens’ father’s attic room. The supreme space for the house servants is symbolized by the parlor which can be occupied only by the butler and the housekeeper. The final destiny for the homeless servants is, however, the entire loss of private life because they do not belong to the great house for which they work.

Stevens’ father’s “small attic room at the top of the servants’ wing” (64) is like a prison cell and his lonely death at age seventy two in his room is the fate that Stevens might have. The tragedy is proven in Stevens’ unawareness of his father’s poor living conditions in his late years. Stevens affirms it only after his father fell during his duty and he had to converse
with him.

I had rarely had reason to enter my father’s room prior to this occasion and I was newly struck by the smallness and starkness of it. Indeed, I recall my impression at the time was of having stepped into a prison cell, but then this might have had as much to do with the pale early light as with the size of the room or the bareness of its walls. (64) This small prison cell is the only space Stevens’ father can occupy at the end of his fifty-four year waiting life for the great house.

Along with Stevens’ father’s attic room, Stevens’ parlor embodies his life itself and encodes his self. Even though Stevens’ parlor is a privileged space which allows him to have a limited private life, it is what Miss Kenton calls “a prison cell”: “All one needs is a small bed in the corner and one could well imagine condemned men spending their last hours here” (165). In spite of his workaholic life, Stevens’ privacy is protected within this prison-cell, yet his minimal essential is proven in his reading of sentimental romances. Miss Kenton’s invasion with flowers gives Stevens an opportunity to enlarge his privacy, yet it results only in him concealing his self. Stevens’ persistent rejection of Miss Kenton’s attention is nothing but the embodiment of his annoyance and fear over his own self. Stevens’ parlor embodies his thirty-five-year service at Darlington Hall and his unselfish life without any allowance of privacy.

Unlike Stevens’ parlor, Miss Kenton’s parlor is filled with more privacy and her own self. The evening meetings over cocoa (174) in Miss Kenton’s room are held because of professional reasons, yet they play an important role as opinions are exchanged and constructed. This cocoa evening is established after Stevens’ father’s death as far as the sense of respect is established.
Such a situation, we recognized, seriously jeopardized the smooth running of operations, and to spend fifteen minutes or so together at the end of the day in the privacy of Miss Kenton’s parlour was the most straightforward remedy. (147)

The necessity of sharing some evening time in Miss Kenton’s parlor is affirmed by Stevens; yet, the real necessity of developing understanding and respect is never affirmed by them.

Stevens and Miss Kenton have two moments of conflict: one of them is the issue of Jewish maids, and the other is Miss Kenton’s marriage. Though they are fragments of memory in Stevens’ narrative, these two are connected since Miss Kenton’s disappointment at the forced resignation of Jewish maids leads to her own resignation. Her sense of justice and self-esteem is too strong to yield to Stevens’ position on the issue of Jewish maids. Miss Kenton’s sympathy with housemaids is strong enough to prove that she has experienced hardships as a female laborer. In spite of her disappointment, Miss Kenton cannot decide to leave her workplace because she has no home and no family expect her aunt.

‘You probably have no idea, Mr. Stevens,’ she said eventually, ‘how seriously I really thought of leaving this house. I felt so strongly about what happened. . . . Where could I have gone? I have no family. Only my aunt. I love her dearly, but I can’t live with her for a day without feeling my whole life is wasting away. . . . But I was so frightened, Mr. Stevens. Whenever I thought of leaving, I just saw myself going out there and finding nobody who knew or cared about me. . . .’ (152-53)

Miss Kenton’s private life is filled with solitude, worries, and even fear. In addition to her disappointment in Stevens, therefore, her aunt’s death
ultimately determines her to leave Darlington Hall and to get married. The change of her private life is observed by Stevens, yet it is accounted for by his colleague, Mr. Graham: “‘Your Miss Kenton. I believe she’s now what? Thirty-three? Thirty-four? Missed out on the best of her mothering years, but it’s not too late yet’” (170). Miss Kenton’s psychological emptiness is reflected in her parlor from which Stevens is privately excluded. Stevens assures Miss Kenton’s depression, yet he ignores it. Consequently, she eventually leaves Darlington Hall. Her announcement of her engagement in her parlor is not simply a professional statement, but a private confession that awakens Stevens. In contrast to Stevens’ parlor as a privileged space for the butler, Miss Kenton’s parlor is filled with the trials and conflicts on a more private level. Miss Kenton’s parlor finally losing its appropriate dweller signifies the growing space of privacy.

English imperial authority combined with the English pastoral landscape creates a space of its own; this space is, however, born when Darlington Hall faces the critical condition in which the great house loses its owners, its servants, and also its dignity. Each room or parlor loses its inhabitant; its space loses its spiritual meaning. At the dawn of a new era, Darlington Hall loses its heir and dwellers and is purchased by Mr. Farraday. In Stevens’ departure, Darlington Hall “would stand empty for probably the first time this century – perhaps for the first time since the day it was built” (23) two centuries ago. The long-inherited and preserved traditions and values are rapidly transformed. In contrast to Darlington Hall, Little Compton, Cornwall, as the destination of Stevens’ journey to the West Country, is the special space of illusions after Miss Kenton’s departure to Cornwall in 1936. In a 1993 interview, Ishiguro insists on the significance of myth and especially the mythical landscape of great England and his attempts “to
rework a particular myth about a certain kind of England,” that is “harmless nostalgia for a time that didn’t exist” (Vorda 14-15). Instead of writing a historical novel, Ishiguro mythologizes the space of England, especially England’s transfiguring space. In relation to this interview, it is important to point out that The Remains of the Day “creates a mythical England that he [Ishiguro] wants to query and problematize” (Berberich 127). In presenting this myth, Stevens’ search for the once-lost space is an inevitable path to self in the remains of space.

IV. Conclusion

In The Remains of the Day, the narrator is deprived of his own time, space, and life from the very beginning to the very end; he suffers from losing time, space, and self. Stevens’ journey from Darlington Hall to The Rose Garden Hotel in Little Compton is his liberation from a holocaust and passage to the ‘lost and found’ of his life. Darlington Hall as a traditional English manor house is contaminated with the wrong stream of ideology leading to World War II. Stevens’ fragments of memory reflect both public and private incidents that occur in Darlington Hall, and they are connected with one another in his relationship with Miss Kenton. The Remains of the Day portrays the narrator’s search for time and space because his life is imprisoned within the public and professional sphere.

Stevens’ journey in 1956 is the return to the past, especially the period between 1935 and 1936. Lost time is retrieved in his journey; yet lost life cannot be revived entirely in his remaining life time. The supreme days of Darlington Hall are the terrifying days linked to the rise of National Socialism. Fascism, terrorism, and militarism destroyed the wholesomeness
of the globe and wounded human psychology. The wrongly-input ideology destroys Darlington Hall and kills Lord Darlington. Lost space cannot be entirely remedied, reformed, and rebuilt for its dweller in his remains of self.

_The Remains of the Day_ portrays the remains of time, space, and self in our modern life.

**Notes**

1. This paper is part of my five-year (2014-2018) project entitled “A Passage to Borderless Intellectual Property: In Search of a Coexisting Discourse of Global Culture and Literature” with the Grant-in-Aid for Scientific Research (C) (No. 26370301) by Japan Society for the Promotion of Science. Part of this paper was developed into the paper entitled “‘Lost and Found’: A Voice Retrieved from the Holocaust in Kazuo Ishiguro’s _The Remains of the Day_ and _Never Let Me Go_” and it was presented at the International CISLE (Center for the International Study of Literatures in English) 2015: Transgressions, Transformations: Literature and Beyond, at the University of Göttingen, Germany, on 30 July, 2015. Another part of this paper, which was also revised, “A Voice Retrieved from the Holocaust in New Journalism in Kazuo Ishiguro’s _The Remains of the Day_,” was presented at the ICELLL 2015: International Conference on English Language, Literature and Linguistics” in Singapore, SG, on 10 Sept., 2015.

2. ‘Lost and found’ is a phrase which is repeatedly used by Ishiguro’s reviewers and critics, especially on _Never Let Me Go_, since the novel presents “a lost corner” in Norfolk which is supposed to the place where all the lost thinks can be found and also ‘Lost Corner” which the clone children had on the third floor of Hailsham and at which they would arrive in their journey of lost selves.
Works Cited and Consulted


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