



UNIVERSIDAD DE LA RIOJA

TRABAJO FIN DE ESTUDIOS

Título

Análisis de personajes en Lo que Queda del Día de Kazuo Ishiguro

Autor/es

Sandra López Orellana

Director/es

CARLOS JOSÉ VILLAR FLOR

Facultad

Escuela de Máster y Doctorado de la Universidad de La Rioja

Titulación

Máster Universitario en Estudios Avanzados en Humanidades

Departamento

FILOLOGÍAS MODERNAS

Curso académico

2021-22



Análisis de personajes en Lo que Queda del Día de Kazuo Ishiguro, de Sandra
López Orellana

(publicada por la Universidad de La Rioja) se difunde bajo una Licencia Creative
Commons Reconocimiento-NoComercial-SinObraDerivada 3.0 Unported.

Permisos que vayan más allá de lo cubierto por esta licencia pueden solicitarse a los
titulares del copyright.

© El autor, 2022

© Universidad de La Rioja, 2022

publicaciones.unirioja.es

E-mail: publicaciones@unirioja.es

Trabajo de Fin de Máster

ANÁLISIS DE PERSONAJES EN *LO QUE QUEDA DEL DÍA* DE KAZUO ISHIGURO

CHARACTERS ANALYSIS IN KAZUO ISHIGURO'S *THE REMAINS OF THE DAY*

Autora: López Orellana, Sandra

Tutor: Villar Flor, Carlos

MÁSTER:

Máster Universitario en Estudios Avanzados en Humanidades

Escuela de Máster y Doctorado



**UNIVERSIDAD
DE LA RIOJA**

AÑO ACADÉMICO: 2021/2022

INDEX

1.	INTRODUCTION	1
2.	STATE OF THE ART	5
3.	METHODOLOGY.....	11
4.	ANALYSIS.....	19
5.	CONCLUSIONS.....	39
6.	REFERENCES	43

RESUMEN: *Lo que Queda del Día*, la tercera novela de Kazuo Ishiguro presenta una historia contada por un narrador en primera persona. Esta novela resulta interesante para llevar a cabo un análisis de la construcción y la imagen que proyecta el personaje, así como del estilo del autor. Se analizarán los personajes más influyentes de la novela y se obtendrán los diferentes aspectos que los representan. El análisis estará basado en el método propuesto por Rimmon-Kenan en su libro *Narrative Fiction: Contemporary Poetics* (2003).

PALABRAS CLAVE: personajes, caracterización, rasgos, novela, personalidad

ABSTRACT: *The Remains of the Day*, Kazuo Ishiguro's third novel presents a story told by a first-person narrator. This novel is interesting in order to carry out an analysis of the construction and image projected by the character, as well as the author's style. The main characters of this novel will be analysed and the aspects that represent them in the novel will be obtained. The analysis will be based on the method proposed by Rimmon-Kenan in her book *Narrative Fiction: Contemporary Poetics* (2003).

KEYWORDS: characters, characterization, traits, novel, personality

1. INTRODUCTION

Narrative texts constitute a high percentage of the language we use every day. We are constantly making use of this type of text to express ourselves, orally or in writing. Regarding fiction, narrative texts collect different characteristics that play an important role in the resulting image of the story.

One of those characteristic elements of narrative texts is characters. The story may be seen as the core element of narration; however, there is no story without characters, who are the ones with whom the audience sympathises or not.

In the early studies of literature, we can find authors like Aristotle who believed that the plot is the essence and the main element of the narrative. In his *Poetics*, VI, he argued that:

For Tragedy is an imitation, not of men, but of an action and of life, and life consists in action, and its end is a mode of action, not a quality. Now character determines men's qualities, but it is by their actions that they are happy or the reverse. Dramatic action, therefore, is not with a view to the representation of character: character comes in as subsidiary to the actions. Hence the incidents and the plot are the end of a tragedy; and the end is the chief thing of all. Again, without action there cannot be a tragedy; there may be without character. (Aristotle, 1907:13)

Authors and masters of studies on literature believed that the focus when developing a narrative text should be on the sequence of actions taken place, that is in the plot of the narration. That is why authors like Aristotle put the plot over the characters and believed that the characters were subordinated to the plot and not the opposite.

However, modern critics disagree. In the 19th century, there was a rise in realistic novels, giving more importance to the construction of characters in a novel. The emphasis was on the development of the characters in the story, so that they are a projection of real feelings and personalities, trying to attract readers. Characters acting and feeling in a realistic way, dealing with realistic problems, and releasing readers' feelings were the main concerns of authors from the 19th century from that moment on.

This tendency to write about real aspects of life continues to thrive in the present century, for instance, Salman Rushdie is one of the supporters of literary realism. Realistic novels are the most personal representation of authors, and that representation can only be projected through the characters taking place in the writing text.

When it comes to constructing a character, the author is free to create a character according to his/her own interests. Different choices must be made such as the type of narrator, the access of the readers to the internal thoughts of the character, the role played by each character in the story, etc.

Furthermore, regarding the characterization process, it must be considered that when a character is presented in the story, it is like getting to know someone in real life; that is why different aspects of the character must be perfectly linked in a way that it is credible for the audience.

These aspects of the character can be provided to the readers in different ways. They can be indirectly or implicitly inserted in the text; subjectively offered by the narrator; objectively or subjectively offered by another character, etc. There is a wide range of possibilities to choose from when constructing a character and this is in turn in the hands of the author, so according to each author's style or goal, the characterization process may be different.

This is the reason why the topic of characterization is especially interesting. We as readers create a mental image of the story and the character in the fictional narrative; however, that image has been previously created by the author who is in charge of providing the different aspects of the character in the way he/she chooses. Consequently, the reaction of the readers and the level of affection inspired by the character to the readers have been previously devised too.

The Remains of the Day is a novel written by the Japanese-British Kazuo Ishiguro. According to an interview offered by The Academy of Achievement in 2017, we know that he was born in Japan, but he spent most of his life in Great Britain, where he resides. Most of his novels are set before or after wartimes, which are in turn topics of the plot of his stories. He has received different prizes, including the Nobel Prize in Literature in 2017. *The Remains of the Day* is one of his most notable works.

The Remains of the Day had such a tremendous success that it won the Booker Prize for the best novel published in English in 1989. The story is about a perfectionist butler who has devoted his life to his service at Darlington Hall. The novel does not follow a straight timeline, as he is constantly remembering events from the past related to the service at Darlington Hall, and other stories, such as those concerning employees or renowned guests at Darlington Hall. In the present, he is traveling to a different town to visit a good friend of his who used to work at Darlington Hall. He narrates the present adventures he goes through in his journey, together with impressions and opinions about what surrounds him. Besides, he recounts past events related to his time at Darlington Hall.

The Remains of the Day was adapted to film ten years later. The film was directed by James Ivory, starring Anthony Hopkins as Mr. Stevens, who won the BAFTA awards for best actor in 1994. Emma Thompson played one of the leading roles as Miss Kenton. The quality of the film can be reflected in the choice of the actors and actresses. In an interview accomplished by *ScreenSlam* to Anthony Hopkins about what he liked most about performing this novel, the actor agreed on the idea that it is a very good script (Anthony Hopkins, 2005).

To sum up, the construction of identity is highly effective in the readers' reaction and this process of characterization starts in the author's mind. Consequently, the multiple considerations of characters in a particular novel can be different due to personal reflexions. *The Remains of the Day* is an atypical novel whose main particularities are: the first-person narrator (being the main character as well), the personal view from which everything is told, the few characters that take part in the novel, the condensation of the climax at the end of the novel, or the rhetorical tone in which the main character presents everything. All these aspects make the reading of this novel more interesting and special, together with the fact that the readers establish a personal relationship with the character.

2. STATE OF THE ART

Both the novel and the film *The Remains of the Day* had tremendous success. The *New York Times* defined the novel as: “a dream of a book: a beguiling comedy of manners that evolves almost magically into a profound and heart-rending study of personality, class and culture” (Chira, 1989). On the other hand, *The Guardian* defined it as: “a subtle masterpiece of quiet desperation” (Beech, 2016). Ten years later, when the film was released, *The Remains of the Day* regained all its popularity. Due to this success, this novel has been the subject of study in different areas and the style of the author has been analysed from different points of view as well.

Regarding the style of the author in this novel, it reminds the reader of the dramatic monologue, an old literary tradition mostly used in poetry and theatre. This novel reunites some of the typical characteristics of dramatic monologues, although it has always been more frequent in poetry and theatre than in prose. According to Howard (1910):

The monologue is not only related to the drama as a unit but resembles also some minor forms used in the drama. It is similar to the dialogue form in that its style is that of a conversation, not that of a platform orator. But it differs from the dialogue in having only one speaker [...] Nothing can be learned except through the words of the speaker. Thus, the dramatic monologue may be considered a monopolized conversation. (Howard, 1910:7)

However, although this writing style reminds of the dramatic monologue, in the novel under discussion, there exists a communication process taking place between the narrator of the story, that is Mr. Stevens and a particular reader. The author’s intention includes the readers, as Thirumalareddy and Allamneni (2021) argue:

Whilst grappling to interpret Steven’s personality, the readers keep guessing about the authorial intention, whether it is to be a study of Steven’s personality, English class, or culture. It is evident that Ishiguro considers the individual, his protagonist, to be the most interesting subject. Readers become aware of the authorial manipulation, the way Ishiguro uses names to illustrate Stevens’ vocation and show how his ideals underpin his selfhood. (Thirumalareddy & Allamneni, 2021:3)

Furthermore, the complexity of the character arouses the readers’ interest and invites them to take part in the story. Christou (2020) concludes that:

Toward the existence of a broader condition or wider system of values that Ishiguro's narrators point to by explicitly or implicitly addressing themselves to individuals whom they assume to be their "likes." Such an assumption serves partly to "de-strange" or "de-other" these characters by implying that their outlook, including their attitudes toward action, is aligned with values that are shared by others: at the very least, by the "you" that they address. (Christou, 2020:33)

Consequently, the reaction and the role played by the readers are crucial in the understanding of the individual character of this story. The self-image projected to the readers seems to be the key point in Ishiguro's novels, hence the psychological aspect of the character is fundamental for the development of the story.

On the other hand, Christou (2020) defined Ishiguro's characters as non-actors. She supports that: "despite finding themselves in situations that mandate action, Ishiguro's characters opt instead for risk-averse and mechanical-like behaviours that are antonymous to change" (Christou, 2020:1). Ishiguro's novels focus on the characters and the individuality of them; therefore, the plot and the actions taking place, definitely do not seem to be relevant. Christou (2020) supports that:

They prevent us from treating the behaviours of Ishiguro's protagonists as mere peculiarities or idiosyncrasies, enabling us instead to understand them as mutations of a logic which, as we saw with Arendt, posits human action as dangerously unpredictable, and which, as the rise of game theory shows, promotes models of behaviour that amount to non-action. In this way, Ishiguro's non-actors serve to foreground aspects of the contemporary condition of the subject which are often obscured by the orthodoxy of the individual as an agent of action and change. (Christou, 2020:31)

This realism in the characters of Ishiguro's novels belongs to the literary realism tradition of the 19th century, previously mentioned. The representation of identity is crucial in Ishiguro's works. Călinescu (2022) suggested that:

By presenting identity crises as a result of faulty choices and decisions, Ishiguro stresses the importance of heuristics, biases, and conditioning in the decision-making process. Like real people, Ishigurian characters are emotional, irrational, and prone to error, behaving contrary to the maximisation of their lives. This behavioural pattern comes as everyday normality in both real and fictional environments plagued by uncertainty and unable to provide all the available information on every topic. (Călinescu, 2022:1)

On the other hand, Khosravi (2022) developed an analysis of *The Remains of the Days* from the point of view of disnarration. Based on Gerald Prince's ideas (2004), she defines disnarration as:

Disnarration refers to events that have not happened but have been mentioned in the narrative. There are two modes for representing disnarration in the narrative of the novel: implicit and explicit. In the former, the disnarrated is represented by techniques like symbols, metonymies, and foil characters. In the later, it is explicitly stated that a particular event could have happened but has not happened. (Khosravi, 2022:22)

Due to the value placed on the butler's duties by the main protagonist, disnarration constitutes a suitable approach to this novel. Khosravi (2022) provides an interesting reflection of one of the topics implicitly present in the story: the treatment of love. She understands it as a symbol implicitly inserted in the novel. Khosravi (2022) states that:

The love story shows (implicitly) that though Stevens has not actualized a love relation in his real life, he puts himself in the shoes of those characters in the sentimental love story perhaps to enjoy the indirect joy of the pursuit of love and falling in love. (Khosravi, 2022:25)

This repression of love is part of the climax of the story. At the end of the novel, there is an encounter between Miss Kenton and Mr. Stevens, and Khosravi (2022) comes to the conclusion that: "after the narrator's appointment with Miss Kenton nearly at the ending of the novel, many of his misunderstandings with regard to his past were resolved and one can say that Stevens came to a kind of recognition about his life" (Khosravi, 2022:27).

Consequently, at the end of the novel, there is another symbol of explicit disnarration, making the reader aware of the disappointment of Mr. Stevens when he realizes what could have happened between them.

Rema (2015) understands the suppression of love in this story as: "a vehicle to conceal avoiding mental pain and unpleasuring, also to maintain some sort of ethical standards. The protagonist plans to go for the remains of the day looking out positively" (Rema, 2015:2). Both theories agree on the idea that Mr. Stevens' feelings are overcome by the moral obligation of his profession.

Although Mr. Stevens is the main character in *The Remains of the Day*, we notice that Miss Kenton plays a fundamental role in Mr. Stevens' life. Miss

Kenton's behaviour contrasts with that of Mr. Steven's so that readers understand both characters in isolation and in company. Due to the growth of studies based on feminist ideas, Miss Kenton has also been the subject of study for research such as the one performed by M.S. and Gamaya in 2020. They agree that:

The female characters in the novels of Ishiguro exhibit highly complex behaviours. Certain characters face serious oppression yet stand strong, while others lose their minds. Therefore, these characters could be understood properly only if they are studied under feminism. (M.S. & Gamaya, 2020:841)

Regarding the portrayal of Miss Kenton, they state that she acts like a free woman when she decides to go away considering Mr. Stevens does not show his love for her; however, at the end of the novel her unhappiness is seen by M.S. and Gamaya (2020:845) as a "sign of submission and resignation". Although they do not include Miss Kenton as an Ishiguro's character showing and feeling oppression, they conclude that:

Ishiguro's understanding of the condition of women worldwide is visible in the treatment meted out by these women in domestic and social spheres. He has pictured the agony of women and their mental strength to sometimes bear sufferings and at other times to overcome them. (M.S. & Gamaya, 2020:846)

Miss Kenton decides to marry another man after Mr. Stevens conceals his feelings toward her. She seems to feel the necessity to be a married woman and, in the end, she confesses to having learned to love her husband. Both attitudes show the oppression of women in the historical background in which the novel is set.

Regarding the themes treated by the author in this novel, memory is the most characteristic one. In fact, it was Kazuo Ishiguro himself in an interview offered by *CNN* in 2000, who briefly explained his interest in this theme addressed on *The Remains of the Day*:

I'm interested in memory because it's a filter through which we see our lives, and because it's foggy and obscure, the opportunities for self-deception are there. In the end, as a writer, I'm more interested in what people tell themselves happened rather than what actually happened. (Ishiguro, 2000)

Dignity and greatness are two more characteristic topics in this novel. Thirumalareddy and Allamneni (2021) state that: "Readers are led to ponder over

the notion of dignity, made to examine Stevens' beliefs and his resolution to become a great and dignified butler. Dignity, for him, lies in conducting himself imperturbably in all situations" (Thirumalareddy & Allamneni, 2021:3-4).

Englishness is implicitly and explicitly present too. In fact, Medvedkina and Vostryakova (2019) performed an investigation focused on the representation of Englishness through Mr. Stevens' life. Englishness is referred to in different parts of the novel: in the landscapes' descriptions, in the polite English manners, in the commitments of being an English butler, etc. Therefore, Medvedkina and Vostryakova (2019) concluded that:

It is achieved by the peculiarities of the narrative structure of the text which is split into two different temporal planes. The main conflict of the text is represented by verbal elements forming temporal and local characteristics of the basic contrast. [...] The evaluative frame "World War II" as a border line between the temporal planes "reality and "good old England" fixes the ambivalent character of the main conflict. (Medvedkina & Vostryakova, 2019:164)

History as the setting of the story also plays a very interesting role in this novel. As has been previously mentioned, Kazuo Ishiguro tends to write novels set before or after wartime. Eventually, it is possible to find references to fascism, democracy, and other political matters in this novel. Concerning the historic references involving the novel, Barakat Dweedar (2020) conducted a study about the historical background and the conflict of power before World War II. Barakat Dweedar (2020) concluded that:

American ascendancy into power in the years preceding and succeeding WWII is combated by an English butler, Stevens, who strongly believes in the greatness of his country. Although he is in a material and social position much inferior to that of his American employer, he uses strategies that assert his domination as an English man over his master. (Barakat Dweedar, 2020:42)

Concerning the setting of Ishiguro's novels, he used to set Japanese characters in Japanese environments in his first works. Consequently, his Japanese background is reflected in his novels. However, there is always a connection to England. That connection can be seen in his novel *A Pale View of Hills* (1982), where the story is set between a current England and a post-World War II Japan. On the other hand, *The Remains of the Day* is completely set in England, and all the elements involved in the novel are closely linked to England,

such as the landscapes, the English butler, the servants in an aristocratic house, etc. Regarding Ishiguro's position between Japan and England and how this is reflected in his novels, Saeed Alamri (2022) came to the conclusion that:

In this novel, Ishiguro brilliantly and masterfully managed to turn away from the post-World War II traumatized Japanese setting and characters of his first two novels, to the very English landscape of the third novel. He subverted not only the Japanese landscape but also the British landscapes into mythical metaphors to approach more universal themes. (Saeed Alamri, 2022:40)

Regarding the author's intention to write this novel, Kazuo Ishiguro made some assertions in a *Paris Review* interview, where Susannah Hunnewell was the one conducting. The author admitted that the intention was clear from the very beginning:

There was a conscious feeling among my peers that we had to address an international audience and not just a British one. One of the ways I thought I could do this was to take a myth of England that was known internationally—in this case, the English butler. (Ishiguro, 2008)

The portrayal of the English butler was therefore the starting point of *The Remains of the Day* and the whole story turns around the life of the English butler, Mr. Stevens. In the same interview, Kazuo Ishiguro admitted to understanding the butler as a metaphor for:

Two things. One is a certain kind of emotional frostiness. The English butler has to be terribly reserved and not have any personal reaction to anything that happens around him. It seemed to be a good way of getting into not just Englishness but the universal part of us that is afraid of getting involved emotionally. The other is the butler as an emblem of someone who leaves the big political decisions to somebody else. He says, I'm just going to do my best to serve this person, and by proxy, I'll be contributing to society, but I myself will not make the big decisions. Many of us are in that position, whether we live in democracies or not. Most of us aren't where the big decisions are made. We do our jobs, and we take pride in them, and we hope that our little contribution is going to be used well. (Ishiguro, 2008)

Understanding how the novel was projected by the author, the analysis of the character will be suitable. It is not just a novel about a butler, it is the fact of being a butler the one controlling the actions of the character, his oppression of feelings, and his attitude towards life.

3. METHODOLOGY

Narration is one of the most frequent speech events we come across in our daily communication. We find narratives of real events in newspaper reports or fictional ones in popular movies or television series. Narrative, in many respects, is the main communicative genre for the development of a cultural milieu, as every individual and consequently, every community builds up its own past in terms of narrative. The cultural background of most societies is narrated in the form of myths, legends, and historical chronicles, and even most social rites are arranged as projections of narratives.

In Rimmon-Kenan's words (2003):

By 'narrative fiction' I mean the narration of a succession of fictional events. [...] To begin with, the term narration suggests (1) a communication process in which the narrative as message is transmitted by addresser to addressee and (2) the verbal nature of the medium used to transmit the message. (Rimmon-Kenan, 2003:15)

Consequently, the succession of events constitutes a narrative text. This succession is not arbitrary, as it is important to make the text understandable for the audience and to maintain cohesion and coherence. Therefore, in order to create a story that is understandable for the readers, some elements of narration have to be previously studied and produced.

The sequence of events constitutes the plot of the story about to be told, considering one or various themes set between spatial and time boundaries (setting). Then, the characters are the doers of the actions. Alvinindyta and Erik Rusmana (2018:10-17) define the plot, the setting, and the characters as the basic elements of a story. However, narrative basic elements are defined in more detail by other authors. Following David Hermann (2009):

Stories can be analysed into four basic elements, some with sub-elements of their own. I characterize narrative as (i) a mode of representation that is situated in – must be interpreted in light of – a specific discourse context or occasion for telling. This mode of representation (ii) focuses on a structured time-course of particularized events. In addition, the events represented are (iii) such that they introduce some sort of disruption or disequilibrium into a storyworld, whether that world is presented as actual or fictional, realistic or fantastic, remembered or dreamed, etc. The representation also (iv) conveys what it is like to live through this storyworld-in-flux, highlighting the pressure of events on real or imagined

consciousnesses undergoing the disruptive experience at issue. As noted previously, for convenience of exposition these elements can be abbreviated as (i) situatedness, (ii) event sequencing, (iii) worldmaking/world disruption, and (iv) what it's like. (Hermann, 2009:9)

Consequently, we can agree that the setting plays a fundamental role in a story. When a world is created, the actions and the characters must be organised around those spatial and temporal boundaries so that the storyline can be easily followed. Furthermore, those actions move around the characters of the story, seen as the ones involved in the events told.

Alvinindyta and Erik Rusmana (2018) offer the following definition: "In the work of fiction, character can be interpreted as a representation of a human being. Through behaviour, traits, and descriptions the author describes a character that deserves attention, love, and support" (Alvinindyta & Erik Rusmana, 2018:13).

This character is presented to the reader by a source that can be inside or outside the text. Since the narrator is the one controlling the narrative, two main aspects in the development of this control can be discerned: the narrative pace, and the perspective or point of view from which the story is told. Since the events in the story are narrated from a specific point of view, we must determine the role played by the narrator in the report of the events and the effects of this role in the reader-text interaction. The narrator might be inside the text as a different character with a proper voice; or outside the text, as an eye and a voice that tells all that must be told about the elements of fiction in a story. In simple terms, the source of information regarding characters in a story can be the narrator, the character him/herself, or another character.

Furthermore, Rimmon-Kenan (2003) argues that: "Character, as one construct within the abstracted story, can be described in terms of a network of character-traits. These traits, however, may or may not appear as such in the text" (Rimmon-Kenan, 2003:61). In general, characters are presented to us and consequently constructed out of the combination of two textual resources of information: what they do or say and the descriptions and comments made about them by the narrator. The process of characterization can be developed directly through adjectives and descriptions, or indirectly through actions or other characters' perceptions. It is the author the one having control over this decision.

The direct method for characterization is explicitly telling the readers the characters' qualities, while the indirect method is explaining the readers the characters' qualities through action and dialogue.

It is important to understand what characters can be like, that is, the typology of characters in fiction. One of the best-known classifications is the one proposed by E. M. Forster in his *Aspects of the Novel*, published in 1927. He made a distinction between round and flat characters. In simple terms, flat characters are those constructed around a single idea or quality, around conventional qualities or characters whose features are subordinated to the needs of the plot. They have no independent existence outside the frame of the fiction. On the other hand, round characters are those who have a personality of their own, complex, credible and coherent. Furthermore, they show evolution throughout the story.

Nevertheless, we can make another classification depending on their function inside the story. Louis Catron (2015) made a very complete definition of the protagonist of a fiction work:

The protagonist is the central character who strives to achieve a specific goal with a determination that generates the significant action of the novel. Usually the plot twists and turns affect the protagonist more than other characters. He is present at all major plot actions from point of attack to climax. His goal is the novel's central motif. The protagonists have a single goal. Finding the protagonists' statement of purpose is crucial in the story. (Catron, 2015:64)

In contrast to the protagonist, we can also find an antagonist in the story. In Louis Catron's words (2015):

The antagonist is the force that prevents the protagonist from reaching a goal. The absence of an antagonist in the novel indicates no suspense, no excitement, no opportunity to perceive the protagonist's personality as he or she responds to obstacles. The antagonist must be as strong as the protagonist. It is important that battling forces will be equal in weight. (Catron, 2015:64)

Both main characters in their respective functions make a new classification of characters, both equally necessary and important to create an interesting plot. Both types could be included in Forster's classification of round characters, as the plot is organised around them. On the other hand, flat characters serve stereotypes and are likely to be secondary characters. As it is shown, there are

many classifications of characters proposed by different authors, some of them adding new concepts, but similar in sense.

In order to follow the analysis of the characters from *The Remains of the Day*, we have opted for following Rimmon-Kenan's classification from her book *Narrative Fiction* first published in 1983. In addition, there are some steps towards characterization proposed by Carlos Villar Flor.

The first thing under discussion in this analysis will be the source we as readers have in order to know the characters. Then, the narrator of the story and the teller of the characters' traits will be discussed and analysed. As it has been previously mentioned, this source can be the all-knowing narrator in the 3rd or 1st person, the main character, or another character telling all events from his/her particular point of view or level of knowledge.

Rimmon-Kenan (2003:61-72) made a complete classification to find traits in the text in the analysis of a character. This textual evidence found in the text qualifies the character under analysis and it will be the second point of discussion. It can be provided to the readers in the form of an adjective, a noun, or an explanatory sentence. Kenan first distinguishes between direct and indirect characterization, in terms of the definitions previously offered.

Regarding reliability, if the source of the text is another character in the story, it is important to take into account the objectivity and neutrality of the character. For example, in case we are receiving information from the arch enemy of the main character, the main character's traits we receive will tend to be negative, but this could be true or not. Therefore, the reliability of the textual evidence given by the narrator is crucial to analyse a character properly.

In relation to the way in which an indirect trait is mentioned in the text, Kenan differentiates between action, speech, thought, external appearance, and environment.

Regarding action, Rimmon-Kenan (2003) differentiates between: "one-time actions tend to evoke the dynamic aspect of the character, often playing a part in a turning point in the narrative. By contrast, habitual actions tend to reveal the character's unchanging or static aspect" (Rimmon-Kenan, 2003:63). As in real

life, characters acting in a similar way along the story reveal different qualities and traits attributed to his/her representation; while characters acting differently from their normal routine might explain a different character's quality, or an important event of the story.

Furthermore, the way in which characters communicate is another aspect to consider when analysing characters' traits. The conversation does not need to be held between different participants, since in case the narrator is the character under analysis, we can obtain traits depending on the character's speech in his/her mind. In this case, it is the thought or the internal mental speech that qualifies a character with different traits. Speech is a very important resource for characters' traits as it offers both aspects of personality and aspects of attitude (i.e., a character using snobbish or very formal vocabulary and ways of expressing).

Obviously, the external appearance is the "cover letter" of a character in fiction and real life. Kenan (2003) explains that: "at times the external description speaks for itself; at other times its relation to a trait is explicated by the narrator" (Rimmon-Kenan, 2003:67). Traits of external appearance are continuously presented in the text in one way or another, and the traits related to external appearance can be voluntary or involuntary. For example, the character might choose the clothes to be worn, but he/she might not choose the colour of his/her eyes.

Finally, the surroundings of a character, that is the environment, are also sources of information for characters' analysis. Kenan (2003) differentiates between: "a character's physical surroundings (room, house, street, town)" and "his human environment (family, social class)" as ways of explaining environment-related traits for characters (Rimmon-Kenan, 2003:68).

Furthermore, Rimmon-Kenan (2003) states that: "the analogy may emphasize either the similarity or the contrast between the two elements compared, and it may be either explicitly stated in the text or implicitly left for the reader to discover" (Rimmon-Kenan, 2003:69-72). And she differentiates between three ways where analysis reinforces characterization: analogous names, analogous landscapes, and analogy between characters.

Kenan followed Hamon's model (1977:147-150) to explain how names can reinforce traits in different ways. Hamon distinguished between visual, associating letters to traits, such as the "I" corresponding to a thin and tall person; acoustic, making use of onomatopoeic forms connected to nouns; articulatory, relating to the way in which the nouns are pronounced and the articulatory movements its pronunciation requires; and morphological, related to word-formation. Furthermore, nouns can also represent meanings or literary allusions through their semantic forms and others.

Regarding analogous landscapes, Kenan argues that the connection between landscapes and traits is based on similarity or contrast. For example, the character's characteristics might be reinforced by the similarity between the character and the place where he/she lives; or by the contrast made between the set described in the story and the character's trait.

Similarly, other characters' traits might be created to make a contrast or not between characters. Siblings who are different in behaviour or two main characters undergoing different adventures with different points of view are examples of how the contrast is made to emphasize particular characters' traits.

All traits found in the analysis of the text under discussion can be organized into traits of being, traits related to what the character is actually like as a human being; traits of habit, related to what the character usually does; traits of relation, about how is the relationship of the character with other entities in the story; or traits of believe, being traits related to religion or beliefs.

Taking all of this into consideration and having explained the source of the information provided in the text, all traits will be shown in the analysis. The main characters of *The Remains of The Day* will be analysed and all traits will be explained and enumerated. Traits will be previously classified according to those concerning appearance, values, and personality. Having offered the trait and the way in which it was discovered (directly or indirectly), textual evidence along the text will be given. At the same time, traits will be classified, if possible, so that their understanding is clearer. Finally, in order to understand whether the character under discussion is round or flat (regarding Forster's classification), we will focus on eight categories corresponding to the qualities of round characters.

Those eight categories are: complexity, contradiction, plausibility, dynamism, autonomy, majority, internalisation, and frequency.

A character is more or less complex depending on how many traits we find about him/her in the text. A flat character will have few traits and therefore will be not complex at all. On the other hand, a round character will have different traits regarding the different aspects of his/her characterization and evolution along with the text. Round characters are likely to be two different things at the same time, then, a complex character can be adventurous and easily frightened. A round character tends to evolve in the story, that is the dynamism of a character. Plausibility is another category regarding round characters' qualities, being a character credible or not in a world that is credible for the reader. Moreover, a round character can be autonomous or not, that is, a character is autonomous when he/she is important to the story development. Besides, if the character makes a particular function in the story, it is said to be major for the plot, since it is important and functional. Furthermore, readers may have access to the inner world of the character, so that the character is labelled as internalised, completely accessible to his/her thoughts. Finally, round characters tend to be frequent, as it is constantly appearing in the plot due to the fact that he/she is one of the main characters in the story.

Thus, at the end of the analysis, a final reflection will be offered in connection to this aspect. We will conclude to what degree the character under discussion is or is not a round character, accomplishing the eight categories previously explained.

4. ANALYSIS

In this novel titled *The Remains of the Day* written by Kazuo Ishiguro in 1989, we are carrying out an analysis of some of the main characters mentioned in the story, Mr. Stevens and Miss Kenton.

The traits found in the text are going to be presented following the relation between traits instead of following the order of the story. They have been organised according to the following aspects: work, personality, appearance, and values or ideology. This classification has been chosen so that the essay is structured, and the traits are not only located and described but also organised. Henceforth, references from the novel will be quoted with the number page on which they can be found in the original novel, following the structure "(p. XX)". At the end of the analysis, a chart will be displayed gathering all traits together so that we have a clearer perception of what the character under analysis is like.

Regarding the presence of the character in the story, it is a first-person narrator. The use of a first-person narrator has become the means to enhance the readers' view of the narrative as a personal and therefore subjective account of specific events, which increases the credibility of the events. Regarding the level of knowledge of the narrator, it is an omniscient narrator, as the character is reporting his personal events, so he is the one who knows more about them. Concerning the level of intrusion, it is a narrator that does not report any thoughts other than his own or what could be inferred from the characters' gestures, behaviours and words; that is called the limited equiscent narrator.

It is the narrator who gives us all information about the characters and it is in turn one of the main characters previously mentioned. Mr. Stevens, the butler in charge of Darlington Hall is the one telling the reader all the events from his personal view. In fiction, when the narrator telling the story is not credible at all, it is called "unreliable narrator". Wayne C. Booth coined this term in his book *The Rhetoric of Fiction* (1961). Following Booth (1961): "I have called a narrator "reliable" when he speaks for or acts in accordance with the norms of the work (which is to say, the implied author's norms)" (Booth, 1961:158). Then, there are some textual signs that indicate to the reader whether the narrator is reliable or not. According to Booth (1961), "Unreliable narrators thus differ markedly

depending on how far and in what direction they depart from their author's norms; the older term "tone," like the currently fashionable terms "irony" and "distance," covers many effects that we should distinguish" (Booth, 1961:159).

Literary texts encourage the readers to identify with the narrator, not with the author. Narratives are the result of the effects produced by the governing voice, the narrator who tells a story for us to interpret. However, the events told from a particular point of view control the perception of the readers. According to Wassell (2022), in *The Remains of the Day*:

Stevens is the perfect unreliable narrator because he's scrupulously honest in his telling of the story. He doesn't try to hide a single thing from the reader but ends up hiding everything anyway. There's a tragedy to his tale that moves us because Stevens is not and never has been a bad man – just an overly trusting, woefully misguided one. (Wassell, 2022)

Stevens seems to be just telling the events as he understands them, what can be reflected as an unreliable narrator as Wassell (2022) supports. We are dealing with a first-person narrator, continuously showing his own point of view. In fact, having his only point of view influences the way in which readers understand the story. Furthermore, he is constantly excusing himself with sentences such as "you will no doubt agree" (p.8), "you may be amazed" (p.9), "I think you will understand that" (p.150), "You will understand then" (p.178), etc. This type of narrator, who is constantly referring to the reader as "you" may sound much more familiar and closer, in fact, as Christou (2020:33) suggested, the character addresses a particular reader to whom he pretends to be similar in thoughts.

Due to the importance given to this character, we understand that Mr. Stevens is the main character of the story, that is why he is going to be the first to be analysed. Mr. Stevens has always been working there with his father and he has complete experience of the job. He sets off from Darlington Hall to visit Miss Kenton, a friend, and while he is telling the reader how the trip is going on, he makes references to past episodes of his life serving at Darlington Hall. Then, Mr. Stevens is easily analysed through his personal recounts of events taking place at Darlington Hall while he was working.

It seems that Mr. Stevens does not know a life outside work, therefore it is worth considering all traits related to work that were found in the text, before

analysing those concerning personality, appearance, and values or ideology. Most of the traits related to work and personality can be considered traits of habit or being, as they characterize Mr. Stevens by what he is like and how he normally acts. Darlington Hall is considered to be from the aristocracy, so he is constantly trying to be up to it. Considering most of the events told are related to his time working as a butler, it is undoubtedly understood that he does not seem to know any different world outside Darlington Hall. Furthermore, he is continuously showing the reader how **perfectionist he is at work**. This first trait is indirectly presented in the text through action: “Wandering around the house many times over, checking one last time that all was in order” (p.23). This perfectionism is reinforced with Miss Kenton’s speech indirectly presented in the text: “It occurs to me you must be a well-contented man, Mr. Stevens. Here you are, after all, at the top of your profession, every aspect of your domain well under control” (p.173); so we as readers can indirectly understand through Miss Kenton (Mr. Steven’s environment), that he is also seen as a perfectionist worker. Considering that this trait is reinforced by Miss Kenton’s opinion, it is something that we can consider to be the truth about Mr. Stevens. Regarding Mr. Stevens’ attitude towards perfectionism and Ishiguro’s intention, Mambrol (2019) states that:

his greatest goal has always been to be a perfect butler to a perfect lord. For Ishiguro, the unstated parallel of this relationship is that between samurai and daimyo, a relationship dignified by mutual loyalty; his novel sets out to examine the consequences for the butler-samurai. (Mambrol, 2019)

This loyalty is also reflected in the text. In fact, Mr. Stevens does not seem to overcome the loss of Lord Darlington, whom he used to serve. However, his perfectionism at work resists as well as his loyalty to the new heir of Darlington Hall.

Consequently, he is **professional** as we could indirectly find from Mr. Stevens’ thoughts in the following statement: “we so enjoyed debating when our evenings were not spoilt by chatter from those who lacked any fundamental understanding of the profession” (p.31); here we find that he considers himself professional, as he says “those” to refer to people who are not, as if he is not part of that people; another example is: “dignity has to do crucially with a butler’s ability not to abandon the professional being he inhabits” (p.42), where his strong

belief on the importance of being professional is highlighted; or “let us establish this quite clearly: a butler’s duty is to provide good service. It is not to meddle in the great affairs of the nation” (p.199). All of them are internal thoughts where the trait of being professional is indirectly presented, demonstrating that he is very professional at work. As Thirumalareddy and Allamneni (2021:3-4) argued, Mr. Stevens is controlled by the force of being a dignified butler in every situation he faces.

Furthermore, it seems that he **admires his profession** and he enjoys what he does, as we can indirectly understand through personal thoughts like: “A butler of any quality must be seen to inhabit his role, utterly and fully; he cannot be seen casting it aside one moment simply to don it again the next as though it were nothing more than a pantomime costume” (p.169). With this statement, we verify that he does not know a life outside work, which is of the greatest importance for him to serve his duties, and it is taken to his personal life. Then, this seems to be insane, as we are constantly reading how the narrator feels at his job, and what he thinks about certain issues that might be considered natural, but he does not, such as romantic relationships at work: “This had occurred due to these latter two persons deciding to marry one another and leave the profession. I have always found such liaisons a serious threat to the order in a house” (p.50), what he thinks to be to work. As Rema (2015:2) supported, Mr. Stevens rejects love as a way of avoiding mental distractions and maintaining professional standards.

Consequently, he is a **demanding** worker since he is always trying to be the perfect butler as is indirectly presented in the following thought: “It would seem there is a whole dimension to the question ‘what is a “great” butler?’ I have hitherto not properly considered. It is, I must say, a rather unsettling experience to realize this about a matter so close to my heart, particularly one I have given much thought to over the years” (p.113). It is understandable that he has continued this profession after his father, so he has always been in this position, however, he does not leave it aside, or at least combines it with other aspects of life.

Furthermore, he **feels respect for his job** as we can see in the following statements indirectly retrieved from his thoughts: “I have heard of various instances of a butler being displayed as a kind of performing monkey at a house

party” (p.35), and, “They wear their professionalism as a decent gentleman will wear his suit: he will not let ruffians or circumstances tear it off him in the public gaze” (p.43). In conclusion, Mr. Stevens is a professional worker, whose main priority is perfection at work. He likes his job and he wants to fit the definition of a perfect butler.

There are different parts of the novel where we can indirectly understand that **work is first for him**, for example, this trait is indirectly presented in the text through action: “In the meantime, my father’s condition had grown neither better nor worse. As I understood, he was asleep for much of the time, and indeed, I found him so, on the few occasions, I had a spare moment to ascend to that little attic room” (p.96); demonstrating that even when his own father was in unhealthy conditions, he continued with his duty. This may be because his father would have done the same, since it is possible that his father would understand his son’s position considering they are both keen on perfectionism at work; what takes us to consider this trait reinforced by analogy between characters with the ideology of his father regarding work and duties. Another example is indirectly presented in a conversation with Miss Kenton when Mr. Stevens’ father was about to die: “Will you come up and see him?’. ‘I’m very busy just now, Miss Kenton. In a little while perhaps” (p.104). Later, on page 107, Miss Kenton continues insisting: “Mr. Stevens, he really is in a poor state. You had better come and see him. ‘I only have a moment. The gentlemen are liable to retire to the smoking room at any moment.’ This is most distressing. Nevertheless, I must now return downstairs”. There is a clear contrast here between how Miss Kenton reacts to this situation and how Mr. Stevens (supposed to be more affected) reacts. This contrast makes readers realize the extent to which his obsession with work reaches. As has been mentioned, Ishiguro stated in a *Paris Review* interview that he chose the English butler for two reasons and one of them was the “emotional frostiness” (Ishiguro, 2008). This trait is projected to other characters as well, for instance, in the following conversation with Miss Kenton, Mr. Stevens tries to convince her that work should be the priority for everybody, so the trait was again presented in the following speech: “Miss Kenton, I am surprised to find you reacting in this manner. 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” (p.149).

Now that we understand the importance of work for Mr. Stevens, some personality aspects coincide with the way in which he lives his life within the frames of work. Firstly, he is undoubtedly a **smart** person. This trait is indirectly presented in his own thoughts such as: “I could see, moreover, that if I were quickly to go outside and conceal my person behind the large rhododendron bush beside the path, it would not be long before Mr. Cardinal came by”, or, “I could then have pretended to notice him for the first time and have engaged him in conversation in an impromptu manner” (p.89). With those statements, Mr. Stevens demonstrates that he can get what he wants with some previously considered strategies, so he is always devising how to be up to everything.

On the other hand, it is indirectly presented in his speech that Mr. Stevens is an **independent and solitary** man who never asks for help or thinks about a romantic relationship; all that matters is work. One of the statements that reinforce this trait is the following: “Really, Miss Kenton,’ I said, ‘I must ask you to respect my privacy” (p.166). Mr. Stevens does not seem to be a very sociable man; he is kind to everybody, but he prefers to have his own space and to keep his privacy. Having researched the novel, we understand now that the main cause for this rejection of social relationships resides in his strong belief to be a professional butler.

Considering this aspect of his personality, he is an **observant** person as we can indirectly understand from his own thoughts: “His clothes became increasingly impoverished, his frame thinner; a hunted look appeared in his eyes, and on his last visits, he would spend long periods staring into space, oblivious of his lordship’s presence or, sometimes, even of having been addressed” (p.71); or, “He had arrived in the sort of clothes one often sees continental gentlemen wearing on their holidays, and indeed, throughout his stay, he was to maintain diligently the appearance of having come to Darlington Hall entirely for pleasure and friendship” (p.90). It is the author the one in charge of giving such descriptions so that the reader can easily imagine the situation; however, whatever is the reason, it demonstrates that Mr. Stevens examines everything and everybody. Perfection is important for him in all matters.

These may be in turn, pieces of evidence of his high level of **exigence**, indirectly presented in the text as Mr. Stevens' thoughts, such as: "For all that, it has never been my position that good accent and command of language are not attractive attributes, and I always considered it my duty to develop them as best I could" (p.168). Then, connections can be found between these traits, since the quality of being observant when it comes to clothes, for example, is likely derived from the high degree of exigence he shows with himself.

Similarly, considering what he thinks, we indirectly accept that he is **authoritarian**, especially at work, as we can get from: "I might emphasize, in any case, that notwithstanding our years of good working relations, I had never allowed the situation to slip to one in which the housekeeper was coming and going from my pantry all day. The butler's pantry, as far as I am concerned, is a crucial office, the heart of the house's operations, not unlike a general's headquarters during a battle, and it is imperative that all things in it are ordered - and left ordered - in precisely the way I wish them to be" (p.165). Again, the main focus is placed on the greatness of being an English butler.

Furthermore, he sometimes seems to be slightly **arrogant**. This trait is indirectly understood from a conversation Mr. Stevens keeps with Miss Kenton: "If that is how you feel about it, Miss Kenton, there is no need at all for us to continue with these evening meetings. I am sorry that all this time I had no idea of the extent to which they were inconveniencing you.' 'Mr. Stevens, I merely said that I was tired tonight . . .' 'No, no, Miss Kenton, it's perfectly understandable" (p.174). But this speech demonstrating some kind of arrogance or stubbornness is also indirectly presented in the text through thought with the following statement: "But this morning, I must say, I found it quite offensive and it may well have been the urge to demonstrate just how foolish his insinuation had been that caused me to set off up the footpath" (p.25). Considering the character under analysis is the one telling the story and the main source of information, negative aspects are usually retrieved from speech or environment, that is why Miss Kenton plays an important role here. In fact, I consider that the character of Miss Kenton completes Mr. Stevens' characterization.

On the other hand, Mr. Stevens is a **calculating** man, a trait indirectly presented with thoughts such as: "Furthermore, it became clear that a number of

the parties would be arriving some time before the three days set aside for the conference, thus giving themselves time to prepare their ground and gauge the mood of fellow guests, though their exact arrival dates were, again, uncertain. It was clear then that the staff would not only have to work extremely hard, and be at their most alert, they would also have to be unusually flexible”, or, “I devised with utmost care a special staff plan anticipating all sorts of eventualities; I analysed where our weakest points lay and set about making contingency plans to fall back upon in the event of these points giving way” (p.77). This is part of his quality of being a smart person. These two traits happen to meet the quality of perfectionist and professional since being lazy or stupid would not be coherent for an English butler who struggles every day to be the best.

Together with this aspect, we reach the conclusion that he is a **cautious** man. This trait is indirectly presented through his own actions as we see in: “I had for some reason gone up to M. Dupont’s room and was about to knock, but before doing so, as is my custom, I paused for a second to listen at the door. You may not yourself be in the habit of taking this small precaution to avoid knocking at some highly inappropriate moment, but I always have been and can vouch that it is common practice amongst many professionals” (p.94). Maybe this quality of a cautious person is connected to politeness; as we know, he has always been a butler, so he must gather these qualities to be professional.

However, he is not always a perfect person, since he seems to be **distracted** sometimes. This is indirectly presented through his own actions when he leaves Darlington Hall and he forgets to fill the petrol tank as we can read in this statement: “The fact that I am now here, the fact I came to be to all intents and purposes at the mercy of Mr. and Mrs. Taylor’s generosity on this night, is attributable to one foolish, infuriatingly simple oversight: namely, I allowed the Ford to run out of petrol” (p.159). Furthermore, it is directly reinforced by his own declaration: “But it is true, I had been considerably distracted during the last hour or so of motoring prior to the petrol running out” (p.160). These may be signs of Mr. Stevens as someone normal; someone who is not always perfect and who admits his own mistakes. Maybe it is part of the author’s intention to show the reader that he is one more human capable of being wrong.

Furthermore, there is a particular representation of the humorous and the **non-humorous** aspects of Mr. Stevens. He seems not to have sense of humour as we can indirectly see with his actions: “Over the following days, however, I came to learn not to be surprised by such remarks from my employer, and would smile in the correct manner whenever I detected the bantering tone in his voice” (p.15). And, “I was obliged, as I was saying, to spend some uncomfortable minutes standing in the drawing room yesterday afternoon while Mr. Farraday went about his bantering” (p.19). However, he tries to be humorous when he thinks it is important to get along with some people as we indirectly conclude after his actions in the following statements: “I thus searched my imagination and eventually declared: ‘A local variation on the cock crow, no doubt’”. And indirectly presented in his thoughts: “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” (p.130). Then, he does not seem to be humorous but he tries at least to be when it is necessary in social surroundings. This aspect of his characterization plays an important role since it covers the last part of the novel. At the end of the novel, Mr. Stevens comes to the conclusion that he is going to start living a little bit more, leaving work aside (or at least not paying as much attention as he used to); however, in the final passage, he shows to the reader that he wants to control bantering so that Mr. Farraday is happy, then it is not for his own sake and there is not really intention of changing his frustrating life. Once more, Mr. Stevens demonstrates that being a professional butler overcomes being a person who enjoys life.

There are also some pieces of evidence that tell the reader what he is like physically. There are only two traits of being that were deduced from the text. Firstly, Mr. Stevens is an **old** man. That is something easily understandable, due to the numerous events told by him in the whole novel, what makes the reader think that he is advanced in age. Besides, this trait was indirectly concluded through his environment, as it is Miss Kenton’s speech that offers it: “I’d never have figured you for such a lady’s man, Stevens,” he went on. ‘Keeps the spirit young, I guess” (p.14); but also Mr. Stevens himself thinks about it: “all I can say is that after one has been in the profession as long as one has” (p.43).

Furthermore, we can conclude another aspect related to his external appearance thanks to what the fellow on the footpath tells to him. He seems to be **in good shape** as the fellow says: “I can see you’re in good shape for your age, sir. I’d say you could make your way up there, no trouble” (p.25). This conversation takes part when Mr. Stevens is on his journey to visit Miss Kenton and finds a man to whom he asks about a mountain. What the fellow says to Mr. Stevens makes the reader think that although he may be old, he is fit and able to reach the peak of the mountain.

Regarding personality, there are some traits that tend to be related to the values or ideologies followed by the subject character. Among them, it is easy to differentiate between Mr. Stevens’ feelings towards the United States and Great Britain since they are constantly mentioned in the text. From the very beginning of the novel, we indirectly understand that he **is not very keen on American issues** through, for example, the following conversation with Mr. Farraday: “What are you talking about, man?’ ‘I mean to say, sir, that it is not customary in England for an employee to discuss his past employers” (p.125). In addition to this, the trait is also indirectly presented through his own thoughts such as: “And not only is Mr. Farraday a most excellent employer, he is an American gentleman to whom, surely, one has a special duty to show all that is best about service in England” (p.139). So Mr. Stevens is constantly making a distinction between both nations; thus, we have also concluded that he **admires Great Britain** as is indirectly presented in his thoughts: “We call this land of ours Great Britain, and there may be those who believe this a somewhat immodest practice. Yet I would venture that the landscape of our country alone would justify the use of this lofty adjective” (p.28). Regarding Englishmen, especially those related to service affairs like him, he thinks that: “We English have an important advantage over foreigners in this respect and it is for this reason that when you think of a great butler, he is bound, almost by definition, to be an Englishman” (p.43). It is believed that English people are more polite and correct than people from other nations, then, in concordance with Mr. Stevens’ sense of correctness, it is understandable that the author highlights this distinction between English and American so that the quality of perfection is remarked. In fact, as we have come to know, Ishiguro admitted that he wanted to reach an international audience

through “a myth of England”. Furthermore, Medvedkina and Vostryakova (2019:164) concluded in their research that Englishness plays a fundamental role in the novel in order to understand the character and the setting in depth.

Having researched the topic, we conclude that **regarding feelings, Mr. Stevens shows ambiguity**. He seems to reject love and other feelings that, according to him, interfere at work. We have previously mentioned a situation in which he rejects the love between two of the employees. In addition to this example, it is indirectly presented in his thoughts: “I rarely had the time or the desire to read any of these romances cover to cover, but so far as I could tell, their plots were invariably absurd - indeed, sentimental - and I would not have wasted one moment on them were it not for these aforementioned benefits” (p.168). In fact, he showed this coldness when his father died. However, as Mambrol (2019) argues:

In a move characteristic of Ishiguro’s way of working with his main themes, Stevens’s ideals are tested in a variety of ways, ranging from amusing anecdotes to memories of the feats of his father, William, to experiences of his own. It is such an instance of “great” service that powerfully shows the full extent of the moral darkness. (Mambrol, 2019)

That moral darkness is shown in Mr. Stevens’ attitude in the situation previously quoted. This professional relationship with his own father has already been seen as a code between them that would be perfectly understandable.

On the other hand, Mr. Stevens **feels**, although those feelings are not openly manifested. Khosravi (2022:6) and Rema (2015:2) agreed on the idea that it is at the end of the novel that Mr. Stevens seems to show his feelings towards Miss Kenton. After that appointment, Mr. Stevens’ heart is broken and he seems to realize that he has lost an opportunity to feel completely happy. However, it is an unconscious quality of Mr. Stevens’ as he has always been focused on being a perfect butler.

Furthermore, it is easy to take for granted that he is **self-critical**, especially at work. This trait is indirectly presented in the story through his thoughts when he realized he had made a mistake: “You will perhaps appreciate then my disappointment concerning my witticism yesterday evening. At first, I had thought it possible its limited success was due to my not having spoken clearly enough.

But then the possibility occurred to me, once I had retired, that I might actually have given these people offence” (p.131). In the previous example explaining how Mr. Stevens forgot petrol for the car, we can also find evidence of this quality. Then, he is authoritarian and exigent with other employees, but he is constantly thinking about his own mistakes too.

Two positive qualities of Mr. Stevens are connected to **politeness** and **trust**. In the whole text, we can find pieces of evidence that Mr. Stevens is polite, indirectly through his thoughts like in: “Not only was I unable to be certain of Miss Kenton’s desire to rejoin the staff here, I had not, of course, even discussed the question of additional staff with Mr. Farraday since that first preliminary meeting over a year ago. To have continued pronouncing aloud my thoughts on the future of Darlington Hall would have been, to say the very least, presumptuous” (p.14). Besides, we conclude through Mr. Stevens’ environment that he is a trustful person: “However - and I say this with some pride and gratitude –Lord Darlington never made any efforts to conceal things from my own eyes and ears” (p.74), or through speech, in the following conversation where Mr. Farraday says: “Oh, that’s all right. You can say anything in front of Stevens, I can assure you” (p.74). Politeness and trust take part in his constant search for being a good butler. Being polite is a key principle for butlers, especially for the English ones, and this trait is indirectly presented throughout the whole novel. On the other hand, although we have labelled Mr. Stevens as an unreliable narrator, we must not forget that as Wassell (2022) claims, Mr. Stevens is telling the truth the way he understands it, then he is honest with the readers he addresses to.

A negative point of Mr. Stevens’ attitude is that he seems to be **classist**, at least in work matters. This was indirectly presented through his own speech in which he criticises Miss Kenton: “A most understandable error, Miss Kenton. However, if you will consider the situation for a moment, you may come to see the inappropriateness of someone such as yourself talking “down” to one such as my father” (p.53). This quality is connected to the arrogance he shows in some of his conversations with people around him. Consequently, we conclude that he firmly believes in the hierarchy at work and each employee should understand his/her position.

Regarding the eight categories corresponding to the qualities of round characters. Mr. Stevens is a complex character due to the multiple traits we have found out about him. It has been possible to make a classification, which means that his character in the novel has many different qualities. Furthermore, it is possible to develop a complete analysis as we have complete access to his mind and he is the one telling the story to the readers.

Most of the traits we found are expected considering all of them are related to that maxim of perfectionism he follows; however, he is a contradictory character. The reason for this is that at the end of the novel, the reader feels that there is something beyond the friendship relationship between Mr. Stevens and Miss Kenton. He is presented to the reader as someone who rejects feelings outside the professional boundaries and whose main concern is to be a good butler. Nevertheless, at the end of the novel, the reader can feel that there might be something else between these two characters, like a feeling really close to love, at least on the part of Mr. Stevens, who will never admit it. Then, readers can understand that the character's feelings are real but suppressed due to his obsession with professionalism.

Then, there is no possibility to see if he evolves along with the story as it makes references to the past; so no evolution can be identified. As it has been mentioned, at the end of the novel he decides to change from being obsessed with work to seizing life; however, the last paragraph shows that it is not true.

In terms of plausibility, we conclude that he is a character showing qualities that could be undoubtedly credible in the real world. Being a workaholic is something that nowadays can be reflected in many people, together with that contradiction between admitting love or not.

Regarding autonomy, the whole plot turns around him, and he is the main character without a doubt, so he is autonomous. In addition to his, he can also be considered a major character. Finally, without the slightest doubt, he is an internalised character, as the reader is constantly in contact with his own thoughts, then, he is in turn a frequent character as well.

MR. STEVENS' TRAITS	
WORK	Perfectionist
	Professional
	He admires his profession
	Demanding
	He feels respect for his profession
	Work is first
PERSONALITY	Smart
	Independent and solitary
	Observant
	Exigent
	Authoritarian
	Arrogant
	Calculating
	Cautious
	Distracted
	Non- humorous
APPEARANCE	Old
	In good shape
VALUES/IDEOLOGY	Pro Great Britain
	Against the United States
	Ambiguous about feelings
	Self-critical
	Polite
	Trustful
	Classist
	+ COMPLEX
	+ CONTRADICTORY

TYOLOGY	- DYNAMIC
	+ PLAUSIBLE
	+ AUTONOMOUS
	+ MAJOR
	++ INTERNALISED
	++ FREQUENT

Similarly, to Mr. Stevens' analysis, another one was developed to know more about the other main character in the story: Miss Kenton. There is no doubt that Mr. Stevens attracts most of the attention, but Miss Kenton plays an important role in Mr. Stevens' life. It is important to remember that readers have access only to Mr. Stevens' thoughts, then, traits found about Miss Kenton are based on his impressions or Miss Kenton's actions or speech.

Miss Kenton is the leading housekeeper at Darlington Hall, where Mr. Stevens works; however, she is not working there anymore as she decided to leave and get married; that is why she is referred to as Mrs. Benn at the end of the novel. Mr. Stevens is constantly making reference to anecdotes related to work and she is part of them; in fact, in the present time, he is on a journey to visit her and to try to recruit or "save" her. Thus, Mr. Stevens' story cannot be told without taking into account the character of Miss Kenton and their frustrating love story.

Regarding Miss Kenton's analysis, the layout will be the same as we opted for before. With respect to work, there are some pieces of evidence in the text that make the reader realise the reason why Mr. Stevens misses her at work. It was indirectly concluded through Mr. Steven's thoughts how much **hard-working** she is as we can see in the following statement: "But I am digressing. I was explaining that we had fallen in need of a housekeeper and an under-butler at one and the same time and Miss Kenton had arrived - with unusually good references, I recall - to take up the former post" (p.51). In fact, Mr. Stevens directly admits that she

is actually professional as we directly read in: "Miss Kenton", I assured him, 'is a devoted professional. I happen to know for a fact that she has no wish for a family" (p.170). Thus, she is a good worker, at least, that was what Mr. Stevens thought about her: "After this encounter. Miss Kenton did not attempt to introduce further flowers into my pantry, and in general, I was pleased to observe, she went about settling in impressively. It was clear, furthermore, she was a housekeeper who took her work very seriously, and despite her youth she seemed to have no difficulty gaining the respect of her staff" (p.55). Through these words, Mr. Stevens explains his admiration for Miss Kenton regarding the way in which she properly performs her tasks and takes her work seriously. Regarding Mr. Stevens' passion for work, he would not have fallen in love with someone who does not share his professionalism.

Consequently, she demonstrates to be highly **efficient**, a trait that was indirectly presented in the following speech between Mr. Stevens and Miss Kenton: "Miss Kenton, I wonder if I may draw your attention to the fact that the bed linen for the upper floor will need to be ready by the day after tomorrow.' 'The matter is perfectly under control, Mr. Stevens" (p.79).

Now we should move to the most characteristic aspects of Miss Kenton regarding personality. First of all, she is **intelligent** as Mr. Stevens directly admits: "But then Miss Kenton is an intelligent woman and she will have already realized these things" (p.48). Furthermore, she is **self-confident** and **stubborn** as she demonstrates in the following conversation with Mr. Stevens in which he asks her to refer to his father properly, considering his status: "I am sure Mr. Stevens senior is very good at his job, but I assure you, Mr. Stevens, I am very good at mine. I will remember to address your father by his full title in future. Now, if you would please excuse me" (p.55).

However, after that strong personality, we can see the most human part of her, as she seems to be quite **coward or insecure**, at least on some matters as she declares in the following speech with Mr. Stevens: "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. There, that's all my high principles amount to. I feel so ashamed of myself. But I just couldn't leave, Mr. Stevens. I just couldn't bring myself to leave" (p.153). Miss Kenton shows herself as a

vulnerable woman, whose life has not been easy, and who does not find her place in the world. She does not want to remain alone as she declares in the following statement: “I suffered so much over Ruth and Sarah leaving us. And I suffered all the more because I believed I was alone” (p.154).

Regarding what Miss Kenton is like physically, there is not much evidence of it. However, we conclude indirectly through Mr. Stevens’ thoughts that she is **young**: “Miss Kenton, if you are under the impression you have already at your age perfected yourself, you will never rise to the heights you are no doubt capable of” (p.54). This trait was reinforced through external environment in a conversation that Mr. Stevens held with Mr. Graham at Darlington Hall: “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” (p.170).

Finally, in relation to values and ideology, there are some aspects to highlight about Miss Kenton’s traits. When Mr. Stevens read the letter she sent to him, his perception was the same for the reader, concluding that she is **pessimistic** and sometimes sad, particularly when it comes to her personal life. Referring to the letter, Mr. Stevens states: “But to return to her letter. It does at times reveal certain despair over her present situation - a fact that is rather concerning. She begins one sentence: 'Although I have no idea how I shall usefully fill the remainder of my life . . .' And again, elsewhere, she writes: 'The rest of my life stretches out as an emptiness before me.' For the most part, though, as I have said, the tone is one of nostalgia” (p.49). We understand that Mr. Stevens’ perception of the letter was based on his strong desire for Miss Kenton to come back to Darlington Hall. However, it is true that Miss Kenton finally admits to having learned to love her husband and that she misses her daughter, declaring so, that she is not completely happy.

Miss Kenton seems to be **helpful** as she demonstrates in different situations, such as in the following conversation when Miss Kenton enters Mr. Stevens’ room and tries to brighten it a little for Mr. Stevens’ sake: “It seemed such a pity your room should be so dark and cold, Mr. Stevens, when it's such bright sunshine outside. I thought these would enliven things a little” (p.25). However, it was quite meddlesome according to Mr. Stevens, who would have preferred her not to interrupt him. This trait was indirectly presented through her speech.

Furthermore, this trait is reinforced in different situations throughout the story, such as when Lisa applied to take part at Darlington Hall as a housemaid and Miss Kenton convinced Mr. Stevens to hire her, as a way of helping that poor girl to have a job.

Then, she is **direct and honest**. These qualities were indirectly understood through her speech with Mr. Stevens, with whom she used to argue about work matters: "Unfortunately, Mr. Stevens, I am extremely busy now and I am finding I have barely a single moment to spare. If only I had as much spare time as you evidently do, then I would happily reciprocate by wandering about this house reminding *you* of tasks you have perfectly well in hand" (p.79). Miss Kenton used irony to express what she thinks. Both Miss Kenton and Mr. Stevens are continuously arguing on work matters. Their personalities are completely different as Mr. Stevens explains these situations to the readers from an innocent point of view, showing Miss Kenton as a stubborn person. However, all these arguments may be evidence of frustration because of the feelings they do not share with each other.

If we analyse Miss Kenton according to the eight categories previously mentioned that refer to round characters, the first thing to consider is that Miss Kenton is a more or less complex character since we have found different traits but not as many as we found for Mr. Stevens, although it is true that we depend on the source of information, that is, Mr. Stevens. Miss Kenton can be considered to be a contradictory character, as sometimes she seems vulnerable, and in other situations, she seems to be a courageous woman. Furthermore, there is quite evidence of evolution when she decided to leave Darlington Hall and move on. Regarding plausibility, Miss Kenton has qualities that could be collected by someone else in the real world. In terms of autonomy, the character is not the main one, and the importance in the story of Miss Kenton compared to Mr. Stevens' is not the same. However, she could be considered a major character, as she functions as the colleague of Mr. Stevens. Thanks to her role, we can understand the main character a little bit more. That is the reason why she is not as frequent in the story as Mr. Stevens is, and we have no access to her internal thoughts so the character of Miss Kenton is not an internalised one.

MISS KENTON'S TRAITS	
WORK	Hard-working
	Efficient
PERSONALITY	Intelligent
	Self-confident
	Stubborn
	Coward/insecure
APPEARANCE	Young
VALUES/IDEOLOGY	Pessimistic
	Helpful
	Direct and honest
TYPOLOGY	+ - COMPLEX
	+ CONTRADICTORY
	+ - DYNAMIC
	+ PLAUSIBLE
	- AUTONOMOUS
	+ MAJOR
	- INTERNALISED
	+ FREQUENT

As a general overview of the interrelation between these two characters, it is never explicitly shown in the text. The way in which Mr. Stevens talks about Miss Kenton explains the great admiration he feels for her, especially as a worker. As

we have come to know, Mr. Stevens tries to repress his feelings, however, he praises her greatly. Mr. Stevens holds a passive personality while Miss Kenton demonstrates a strong personality, always honest with her words and actions, and direct to those who she cares about. On the contrary, Mr. Stevens does not show that disposition to open his heart. In fact, while reading the novel, readers start appreciating the endearing relationship they share. They are not just colleagues (although that is something Mr. Stevens would never admit), they are friends who take care of each other, not only professionally, but also personally. When Mr. Stevens is not on duty, being and talking with Miss Kenton is the closest he feels to the real world. Maybe that is why he decided to go on a journey (supposedly to recruit her again) when he does not feel satisfied anymore. This may be the turning point that led him to show his feelings at the end. He reads Miss Kenton's letter looking for pieces of evidence that show that Miss Kenton is not happy with her new life; that is why he looks for her. Nevertheless, it seems that the one needed to be rescued is him, not because of professional matters, but because he needs her. When the reader finally knows a little bit more about Mr. Stevens, it is likely to think that Mr. Stevens is and has always been in love with Miss Kenton, however, that is something we will never know, since now that we know Mr. Stevens, it is clear that he would never be able to show his most internal feelings, especially out of his comfort zone.

5. CONCLUSIONS

Having carried out an analysis of Mr. Stevens' and Miss Kenton's traits, we conclude by offering a general overview of each of the characters and the specific style of the author.

Kazuo Ishiguro tends to write in contexts that are connected to war. In the case of *The Remains of the Day*, it is set before and after World War II. In fact, the background explains some of the themes shown in the novel; for example, the conversations that Mr. Stevens used to listen to when there were important guests and friends of Mr. Farraday's. Furthermore, the greatness of mansions with a great workforce of servants reminds me of Julian Fellowes' series *Downton Abbey*.

The way in which *The Remains of the Day* is organised, that is the first-person narrator telling the story bears a resemblance to Charlotte Brönte's *Jane Eyre*. In both novels, we can find the main protagonists telling their own stories and becoming aware of themselves at the same time.

While reading *The Remains of the Day*, the way in which the narrator expresses himself is noticeable. First of all, there is someone directly talking to the reader as if it was a real face-to-face conversation. Then, the style of the narrator is quite formal, making use of many modal verbs and passive sentences. In the first lines, there are no descriptions of the things mentioned (Darlington Hall, Mr. Farraday, etc) or the context in which the story is set. Maybe, it was the author's intention that the reader pays real attention to the character from the very beginning, creating a need to know more. Consequently, the first thing suggested by the novel is how the character expresses himself, concluding that he is polite and professional.

In the following pages, we come to know the previously mentioned references which were not described. We understand now that Mr. Stevens is the head butler at Darlington Hall. Then, another important point is the close connection he holds with this place, so that the reader understands that the butler is attached to it.

Then, Mr. Stevens starts making reference to English landscapes and the beauty in them, an opinion that is constantly reinforced throughout the story,

praising England and the English people all the time. It is worth mentioning that the author's nationality is Japanese-British, although he has been living in Great Britain since he was a child.

Dignity and greatness are two of the most important topics mentioned in the novel. Dignity is especially appreciated by Mr. Stevens, who is continuously trying to work and live according to those principles.

When Mr. Stevens receives the letter from Miss Kenton (then Mrs. Benn), he explains to the reader what he understands from that letter, making the reader have the same perception (unreliable narrator). However, I personally think that what he "wanted" to read was just a clear reflection of his own life: an empty life full of sadness and regret. Something I understood after I read the whole novel when I could identify Mr. Stevens' personality and even personal rejections, something that was never described or explained by the only source of information the reader has.

Mr. Stevens' father is a key point in the novel to slightly understand why he is the way he is. As was previously mentioned in the analysis section, there is a scene in which Mr. Steven's father is about to die, and our main character acts as if it was not important and prefers to spend his last hours serving at Darlington Hall, instead of being with him on his deathbed. It is something shocking for the readers as it is not usual to act that way. However, again I think it is used to understand the "professional code" they both shared, apparently taken to the point of dehumanization. It is part of what Mr. Stevens is, and he knows inside that his father would understand that he prioritizes what must be prioritized (according to their judgment).

Finally, bantering plays a very interesting role in the novel. Throughout the story, some anecdotes are told to make the reader understand that Mr. Stevens is not good at joking, or at least, it is not something natural according to his personality. However, some of the people he finds on the way to Mrs. Benn's, and even Mr. Farraday are constantly joking in the presence of Mr. Stevens. Thus, it is something that he takes personally and wants to improve. The point is that the only reason he wants to improve that is to win over them. That is in turn the outcome of the novel when Mr. Stevens decides to change the course of his

life but the novel finishes with him saying: “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” (p. 245).

Nostalgia is another theme in the novel. All Mr. Stevens’ anecdotes come to the same conclusion: he used to really enjoy serving at Darlington Hall while Lord Farraday used to be in charge. He never speaks badly of Mr. Farraday, however, he feels that service is not what it used to be. He is constantly making comparisons from the past to the present time, always with a nostalgic tone. Consequently, the reader gets the idea that Mr. Stevens is not happy at all and does not feel the same as he used to; in fact, in the end, he decides to change, although the effort is useless.

I personally believe that there is a contrast between real life, taking place while he is on the journey, and his personal comfort zone at work, where everything is under control. As we have seen, he shows himself as someone perfect, at least when it comes to work and manners; however, he is not as perfect when he is out of Darlington Hall. Then, he shows himself as a human without control over life.

Then, what we as readers learn from Mr. Stevens is that we should not be stuck in the past, feeling frustrated all the time when things are not perfect or are simply not the same as they used to be. The importance rests with the adaptation to every single aspect of life, taking advantage of every opportunity, and always looking forward on the path. That is exactly the idea I think that the title of the novel conveys. In fact, on page 244, Mr. Stevens makes a very accurate reflection of life: “Perhaps, then, there is something to his advice that I should cease looking back so much, that I should adopt a more positive outlook and try to make the best of what remains of my day. After all, what can we ever gain in forever looking back and blaming ourselves if our lives have not turned out quite as we might have wished?”. Mambrol (2019) analyses Mr. Stevens’ reflection in terms of other Ishiguro’s works:

Ishiguro thus decides to give his most tragic character a ray of hope that may guide him—as similar rays of hope guide Etsuko, Ogata, and Ono—through the remains of a life that has been given over to the pursuit of a goal that led to human ruin for the pursuer. Like Etsuko, who finally

confronts her lingering guilt over having uprooted her first daughter to escape a stifling marriage, and like the serene Ogata and Ono, who forgive the young for holding them responsible for their past, Stevens is able to look beyond the sadness of a life falsely sacrificed. (Mambrol, 2019)

To sum up, Mr. Stevens was the only source of information that we could count on, so most of the traits we obtained were according to his views. It would have been interesting to have more pieces of evidence from other characters in the novel. Nevertheless, being a one-character-centred novel is part of the author's intention and is the original aspect of this wonderful novel. Furthermore, considering there is a very accurate adaptation of the novel, it would be interesting to analyse the identity of Mr. Stevens from both points of view or how the actor starring Mr. Stevens understood the character to perform.

6. REFERENCES

- Academy of Achievement (October 18, 2017). *Novels of Discovery and Revelation: Sir Kazuo Ishiguro, Nobel Prize in Literature*. <https://achievement.org/achiever/kazuo-ishiguro/#interview> [Accessed: 15/07/2022]
- Alamri, D. S. (2022). The Remains of Empires in Kazuo Ishiguro's *The Remains of The Day*. *AWEJ for Translation & Literary Studies*, 6(2), 26-42.
- Alex, P. C. (2019). The Tragedy of Repressed Emotions: A Modernist Reading of Kazuo Ishiguro's *The Remains of the Day*. *Bulletin of Advanced English Studies–Vol, 3(1)*, 60-69.
- Alvinindyta, A., & Erik Rusmana, S. S. (2018). *An Analysis of Protagonist and Antagonist Characters in Carroll's Alice's Adventure in Wonderland*. [Tesis de doctorado no publicada] Pasundan University.
- Bal, M. & van Boheemen, C. (2009). *Narratology: introduction to the theory of narrative*. Toronto. Buffalo: University of Toronto Press.
- Barakat Dweedar, H. (2020). The Discourse of Power in Kazuo Ishiguro's *The Remains of the Day*. *Journal of Scientific Research in Arts 1(21)*, 25-44.
- Beech, P. (January 7, 2016). *The Remains of the Day* by Kazuo Ishiguro – a subtle masterpiece of quiet desperation. *The Guardian*. <https://www.theguardian.com/books/booksblog/2016/jan/07/the-remains-of-the-day-by-kazuo-ishiguro-book-to-share> [Accessed: 10/07/2022]
- Burroway, J. (2000). Building Character: Characterization, Part I. *Writing Fiction: A Guide to Narrative Craft*, 44-75.
- Burroway, J. (2000). *The Flesh Made Word: Characterization, Part II*. *Writing Fiction: A Guide to Narrative Craft*, 75-110.
- Butcher, S. H. (Ed.). (1907). *The poetics of Aristotle*. Macmillan.
- Călinescu, A. (2022). A Behavioural Approach to Kazuo Ishiguro's Novels. *Transcript: An e-Journal of Literary and Cultural Studies*, 2(1), 1-19.

- Catron, L. E. (2015). *The director's vision: Play direction from analysis to production*. Long Grove: Waveland Press, Inc.
- Chira, S. (1989). *The Need for Self-Deception*. New York Times Book Review.
- Christou, M. (2020). Kazuo Ishiguro's Non-Actors. *Novel: A Forum on Fiction*, 53(3), 360-382.
- Dunn, A. (October 27, 2000). In The Land of Memory: Kazuo Ishiguro Remembers When. *CNN Book News*. <http://edition.cnn.com/2000/books/news/10/27/kazuo.ishiguro/> [Accessed: 10/07/2022]
- Foniokova, Z. (2006). The butler's suspicious dignity: unreliable narration in Kazuo Ishiguro's *The Remains of the day*. *Brno Studies in English* 55(12), 87-98.
- Forster, E. M. (1927). *Aspects of the Novel*. New York: Harcourt.
- Gallix, F. (2008). Kazuo Ishiguro: The Sorbonne Lecture. *Conversations with Kazuo Ishiguro*, 135-55.
- Gamaya, KP. & M.S.S. (2020). The Portrayal of Women Characters in Ishiguro's Select Novels. *Journal of Emerging Technologies and Innovative Research*, (7)1, 841-846.
- Graver, L. (October 8, 1989). What the Butler Saw. *The New York Times On the Web*. <https://archive.nytimes.com/www.nytimes.com/books/98/12/06/specials/ishiguro-remains.html?module=inline> [Accessed: 15/07/2022]
- Haglund, V. (2012). *Character Development and its Utilization for Convergent Media Formats*. Gotland University.
- Hamon, P. (1977). Statut sémiologique du personnage. *Poétique du récit*, 115-180.
- Herman, D. (2007). *The Cambridge Companion To Narrative (Cambridge Companions To Literature)*. Cambridge University Press.
- Herman, D. (2009). *Basic elements of the narrative*. USA: John Wiley & Sons.

- Hillman, J. (2012). *The Force of Character: And the Lasting Life*. New York: Ballantine Books.
- Howard, C. (1910). The dramatic monologue: Its origin and development. *Studies in Philology*, 4, 31-88.
- Hunnewell, S. (Spring, 2008). Kazuo Ishiguro, The Art of Fiction No. 196. *The Paris Review*. <https://www.theparisreview.org/interviews/5829/the-art-of-fiction-no-196-kazuo-ishiguro> [Accessed: 11/07/2022]
- Ishiguro, K. (1989). *The Remains of the Day*. London: Faber.
- Khosravi, S. (2022). Disnarration in Kazuo Ishiguro's *The Remains of the Day*. *k@ta*, 24(1), 22-28.
- Maass, D. (2009). *The Fire in Fiction: Passion, Purpose, and Techniques to make your novel Great*. USA: Writer's Digest.
- Mambrol, N. (2019). Analysis of Kazuo Ishiguro's Novels. *Literary Theory and Criticism*. <https://literariness.org/2019/04/07/analysis-of-kazuo-ishiguros-novels/> [Accessed: 14/07/2022]
- Medvedkina, K., & Vostryakova, A. (2019). Representation of Englishness in the Narrative Structure of K. Ishiguro's *The Remains of the Day*. *International Conference on European Multilingualism: Shaping Sustainable Educational and Social Environment (EMSSESE 2019)*, 160-164.
- Montes Doncel, R. E. (2006). Narrador versus autor implícito y análisis de la alteridad en *The Remains of the Day* de Kazuo Ishiguro. *Anuario de Estudios Filológicos*, vol. XXIX, 205-220.
- Prince, G. (2004). The disnarrated. *Narrative Theory: Critical Concepts in Literary and Cultural Studies*, 1, 297-305.
- Reams, J. (2015). *Characterization in fiction*. Texas: Texas State University.
- Reich, W. (1980). *Character Analysis*. New York: Farrar, Straus & Giroux.
- Rema, N., (2015) The Unreliable narration and the suppression of emotions in Kazuo Ishiguro's *The Remains of the Day*. *International Journal of Scientific and Research Publications*, 5(7), 1-3.

Rimmon-Kenan, S. (2003). *Narrative fiction: Contemporary poetics*. London: Routledge.

Rushdie, S. (August 17, 2012). Salman Rushdie: rereading *The Remains of the Day* by Kazuo Ishiguro. *The Guardian*. <https://www.theguardian.com/books/2012/aug/17/rereading-remains-day-salman-rushdie> [Accessed: 10/07/2022]

Scott Card, O. (1999). *Constructing Characters. Characters and Viewpoint (Elements of Fiction Writing)*. Cincinnati, Ohio: Writer's Digest Books.

ScreenSlam (2005). *Remains of the Day: Anthony Hopkins Exclusive Interview*. https://www.youtube.com/watch?v=Hmz7ERL_J68&ab_channel=ScreenSlam [Accessed: 13/07/2022]

Spiegel Online. (October 5, 2005). Spiegel Interview with Kazuo Ishiguro. *Spiegel International*. <https://www.spiegel.de/international/spiegel-interview-with-kazuo-ishiguro-i-remain-fascinated-by-memory-a-378173.html> [Accessed: 14/07/2022]

Stanislavski, C. (2013). *Building a Character (Bloomsbury Revelations)*. London: Bloomsbury Academic.

Thirumalareddy, S. P. R., & Allamneni, S. (2021). Narrative Technique and the Postmodern Turn in Kazuo Ishiguro's *The Remains of the Day*. *Narrative*, 12(02), 987-995.

Wassell, N. (February 8, 2022). *The Remains Of The Day & The Perfectly Drawn Unreliable Narrator*. *Cultured Vultures*. <https://culturedvultures.com/the-remains-of-the-day-unreliable-narrator/> [Accessed: 28/06/2022]

Whiteley, S. (2011). Text world theory, real readers and emotional responses to *The Remains of the Day*. *Language and Literature*, 20(1), 23-42.

Wong, C. F., & Hülya, Y. (2016). *Kazuo Ishiguro in a Global Context*. Routledge.