



**NOSTALGIA AND MEMORY IN KAZUO
ISHIGURO'S *THE REMAINS OF THE DAY* AND
*NEVER LET ME GO***

**2022
MASTER THESIS
ENGLISH LANGUAGE AND LITERATURE**

Hevy ACAR

**Advisor
Assist. Prof. Dr. Mustafa CANLI**

NOSTALGIA AND MEMORY IN KAZUO ISHIGURO'S *THE REMAINS OF THE DAY* AND *NEVER LET ME GO*

Hevy ACAR

Advisor

Assist. Prof. Dr. Mustafa CANLI

T.C.

Karabuk University

Institute of Graduate Programs

Department of English Language and Literature

Prepared as

Master Thesis

KARABUK

November 2022

TABLE OF CONTENTS

TABLE OF CONTENTS	1
THESIS APPROVAL PAGE.....	3
DECLARATION	4
FOREWORD	5
ABSTRACT.....	6
ÖZ.....	7
ARCHIVE RECORD INFORMATION	8
ARŞİV KAYIT BİLGİLERİ.....	9
SUBJECT OF THE RESEARCH	10
THE PURPOSE AND SIGNIFICANCE OF THE RESEARCH.....	10
RESEARCH OBJECTIVES.....	10
THE METHODOLOGY OF THE STUDY	10
HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM.....	11
THE LIMITATION OF THE STUDY	11
FINDINGS OF THE RESEARCH.....	11
1. MEMORY AND NOSTALGIA	12
1.2. The Theory of Memory Presented in Bartlett's Work	13
1.3. Freud's Theory of Remembering	15
1.4. Memory's Geography	18
1.5. The Complexity of Memory	20
1.6. The Recognition of Outer Space	20
1.7. Novels and Films as Media of Educational Memory	21
1.8. The Contribution of War Novels to the Formation of Collective Memory.	22
1.9. Memory and its Role in the Resolution of Past Injustice	23
1.2.1. Nostalgia Version.....	24

2. KAZUO ISHIGURO’S THE REMAINS OF THE DAY	36
2.1. Freudian Theory.....	36
2.2. Freudian Theory of Memory.....	37
2.3. Kazuo Ishiguro’s <i>The Remains of the Day</i>	37
2.4. Memory, Time and Self-Delusion	40
2.5. Narrative Uncertainty.....	44
2.6. Voices in Conflict.....	45
2.6.1. Nostalgia in <i>the Remains</i>	59
2.6.2. Guilt and Regret in <i>Remains</i>	68
CONCLUSION	99
REFERENCES.....	103
CURRICULUM VITAE.....	108

THESIS APPROVAL PAGE

I certify that, in my opinion, the thesis submitted by Hevy ACAR titled “NOSTALGIA AND MEMORY IN KAZUO ISHIGURO’S *THE REMAINS OF THE DAY* AND *NEVER LET ME GO*” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

Assist. Prof. Dr. Mustafa CANLI

Thesis Advisor, Department of English Language and Literature

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Arts thesis. November 22, 2022.

Examining Committee Members (Institutions)

Signature

Chairman : Prof. Dr. A. Serdar ÖZTÜRK (KBU)

Member : Assist. Prof. Dr. Mustafa CANLI (KBU)

Member : Assist. Prof. Dr. Ghazwan Abed JASIM (SU)

The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Assoc. Prof. Dr. Müslüm KUZU

Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally. Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Hevy ACAR

Signature:

FOREWORD

I would like to thank my family, especially my mother, “Atie,” who patiently supported me during this study, my husband and my mother-in-law. My deepest and special thanks go to my dear professor “DR. MUSTAFA CANLI” who directed me to write this study perfectly. Also, my thanks go to the whole staff of the English department who taught me and guided me to write this thesis. My final thanks go to my friends (Nadia and Mumena) who were with me from the dark side when I tried and who supported and often motivated me.

ABSTRACT

Memory is not only an individual phenomenon but also the community itself. It is us, our past and present, and it is how we live and how we should live. Kazuo Ishiguro's novels selected for analysis in this study, *The Remains of the Day* and *Never Let Me Go*, which take place in England but at different times, represent memory and nostalgia. In this regard, this study explores the memory and nostalgia in these two novels. Besides, this study examines how *the Remains* deals with a person's relationship with himself through a close connection with his craft or the specialization of his work, which is supposed to form a part of a person's life. Concerning the protagonist of the novel, Stevens, this profession turns into the alternative identity of that person, which paints his features, behavior, and subtlest feelings. Stevens realized this dramatic truth through his memories. Kazuo Ishiguro, who loves to dive into the past and dance with its shadows, presents *Never Let Me Go* in the same form as *the Remain of the Day*, where the protagonist Kathy tells the story of growing up with her best friend, Tommy and Ruth within the walls of Hailsham School, that was for the distinguished and the ones who are different from the ordinary people. She talks about her life after being freed from this school's walls, which contain lots of dark secrets and scary facts.

Keywords: Memory, Nostalgia, Kazuo Ishiguro, *The Remains of the Day*, *Never Let Me Go*

ÖZ

Bellek sadece bireysel bir olgu değil, aynı zamanda toplumun kendisidir. Bellek biziz; geçmişimiz ve bugünümüz ve nasıl yaşadığımız ve nasıl yaşamamız gerektiğidir. Bu çalışmada incelemeye alınan Kazuo Ishiguro'nun romanlarında, İngiltere'de ancak farklı zamanlarda geçen *The Remains of the Day* ve *Never Let Me Go* romanları hafıza ve nostaljinin incelenmesi hususunda önemli bir yer teşkil eder. Bu bağlamda, bu çalışma bu iki romandaki bellek ve nostaljiyi araştırmaktadır. *The Remains of the Day*, bir kişinin yaşamının bir parçasını oluşturduğu varsayılan zanaatı veya işinin uzmanlığı ile yakın bir ilişki içinde olan kişinin kendisiyle olan ilişkisini nasıl ele aldığını incelemektedir. Romanın kahramanı Stevens ile ilgili olarak bu meslek, o kişinin özelliklerini, davranışlarını ve en ince duygularını resmeden alternatif kimliğine dönüşür. Stevens bu dramatik gerçeği anıları aracılığıyla fark etmiştir. Geçmişe dalmayı ve gölgeleriyle dans etmeyi seven Kazuo Ishiguro, kahramanı Kathy'nin içlerinde en iyi arkadaşı Tommy ve Ruth ile büyüme hikayesini anlattığı *Never Let Me Go*'yu aynı formda sunuyor. Hailsham Okulu'nun duvarları, seçkinler ve sıradan insanlardan farklı olanlar içindir. İçinde pek çok karanlık sır ve ürkütücü gerçek bulunan bu okulun duvarlarından kurtulduktan sonraki hayatını anlatıyor.

Anahtar Kelimeler: Hafıza, Nostalji, Kazuo Ishiguro, *The Remains of the Day*, *Never Let Me Go*

ARCHIVE RECORD INFORMATION

Title of the Thesis	Memory and Nostalgia in Kazuo Ishiguro's <i>The Remains of the Day</i> and <i>Never Let Me Go</i>
Author of the Thesis	Hevy Acar
Supervisor of the Thesis	Assist. Prof. Dr. Mustafa CANLI
Status of the Thesis	MA
Date of the Thesis	22/11/2022
Field of the Thesis	English Language and Literature
Place of the Thesis	KBU/LEE
Total Page Number	108
Keywords	Memory, Nostalgia, Kazuo Ishiguro, <i>The Remains of The Day</i> , <i>Never Let Me Go</i> .

ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Kazuo Ishiguro'nun The Remains of the Day ve Never Let Me Go Romanlarında Hafıza ve Nostalji
Tezin Yazarı	Hevy ACAR
Tezin Danışmanı	Dr. Öğr. Üyesi Mustafa CANLI
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	22.11.2022
Tezin Alanı	İngiliz Dili ve Edebiyatı
Tezin Yeri	KBU / LEE
Tezin Sayfa Sayısı	108
Anahtar Kelimeler	Hafıza, Nostalji, Kazuo Ishiguro, The Remains of the Day, Never Let Me Go

SUBJECT OF THE RESEARCH

The study mainly examines the memory and nostalgia in the two novels: *The Remains of the Day* and *Never Let Me Go*. The two novels were written by the British author Kazuo Ishiguro. The first novel, *The Remains of the Day*, talks about the life of a butler who dives into his memories and regrets his lost life. The second novel, *Never Let Me Go*, narrates the life of three friends who wait for their unknown fate- in the Hailsham school. Also, Kathy, the protagonist, dives into her memories of her gone past.

THE PURPOSE AND SIGNIFICANCE OF THE RESEARCH

The purpose of the study touches on issues of memory and nostalgia in these two literary texts *The Remains of the Day* and *Never Let Me Go*. It discusses how characters in both works live their past through memory and feel nostalgia for their history. It shows how memory plays an essential role in these two novels. The significant side of this study lies in delivering how those characters feel nostalgia for the lost years of their age and want to return to that past.

RESEARCH OBJECTIVES

Through the textual analysis and the thematic approach, the study attempts to show how people try to live their life through memories, escaping their present, and how they need to recall their past. Also, it depicts the psychological aspect of the human mind through many theorists.

THE METHODOLOGY OF THE STUDY

The methodology of the study is the psychological theory and theory of memory. The first one talks about a significant experience, that is, the traumatic experience, which explains that since the purpose of remembering is to liberate the subject from the tyranny of a traumatic wound, the act of remembering is a gradual kind of healing. The second focuses on how people recall events and how human memory is a primary way of producing meaning.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

The study hypothesizes that the two selected works of the author, Kazuo Ishiguro, portray the hidden part of the characters through their recalling. It hypothesized that the characters could live in their presence through their memories.

THE LIMITATION OF THE STUDY

The scope of this study is limited to two literary works representing the same culture and the same country within different eras: *The Remains of the Day* and *Never Let Me Go*. They depict the British community of different ages and issues related to the country.

FINDINGS OF THE RESEARCH

The findings aimed to show the impact of memory on people over time and nostalgia. Memory is not a new concept or a new theory; on the contrary, it is a part of the human mind. In this study, I have studied many theories by different critics who talk about different ways of recalling and nostalgia. They point out that persons differ in how they construct recallings, remember accidents from bygone moments, and how the accident's place affects their recall. They have mentioned that nostalgia is a yearning for a place and a longing for a different time, maybe a childhood or a different time in human life. In the first novel, I have stated Stevens' memories and longing for the lost lives in the different stations of his life. And in the second novel, Kathy's memories and yearnings for bygone days are mentioned.

1. MEMORY AND NOSTALGIA

Each day is intended to be a memory, just as each of us was made to be a memory at some point in the future. This is the concept of life: the process through which everything turns into a memory. And for us as humans to exist in the here and now, we go into our past in an attempt to recall anything that can provide us with strength.

1.1. A General View of Memory

In his book *Revisiting Loss*, Wojciech Drag talks about the literary origins of remembering. In his book *Places of Memory*, he mentions that in 1984, a French historian named Pierre Nora made a prognostication that the beginning of a new era of remembering and memory would occur (2014, p. 4). Most of Nora's viable explanations for this event may be traced back to a radical transformation in how individuals see events that occurred in the past. This shift was a direct result of the ascendance of identity politics and the accompanying history's critique as an authoritarian method of analysing the past. Global decolonization, internal decolonization, the emancipation of minorities from persecution by totalitarian regimes, and intellectual decolonization, namely the end of totalitarian rule, represent perspectives that may be engaged in the process of decolonization (Nora, 1984, p. 41).

Memory serves as an institution upon which an unprecedented identity for newly established nations and social groups is constructed. In contrast, the British literary critic Nicola King in his book *Memory, Narrative, Identity: Remembering the Self* (2000, p. 11), feels that the contemporary emphasis on memory reflects a new urge to build a sense of self, that is opposed by postmodern conceptions around the concept of the decentralization subject. King is trained in literary criticism and has a history in the field. When it comes to the battle for equality, liberty, and self-expression for a wide variety of underrepresented groups, the past is often brought up, regardless of whether it was a glorious or disgusting time in those communities' histories. The French sociologist Maurice Halbwachs was motivated to develop the collective phrase memory due to the understanding of memory's relevance in forming a common identity. The concept of collective memory emphasises memory as a community rather than an individual phenomenon. There has been a commensurate increase in the amount of study conducted

on the underlying mechanisms of memory as the issue of memory has become more prominent in public discourse. For centuries, research in philosophy and interdisciplinary investigation in various other domains have collaborated to generate the current state of our understanding of memory.

1.2. The Theory of Memory Presented in Bartlett's Work

Drag, in his book *Revisiting Loss* (2014, p. 6), talks about Frederic C. Bartlett, the first professor of experimental psychology in Cambridge, who published *Remembering: A Study in Experimental and Social Psychology*, which established him as a world-renowned researcher in the field of memory research; consequently, we now know that memory is a process of creative reconstruction. This was established after Frederic C. Bartlett established himself as a world-renowned researcher in the field of memory research (1932). Bartlett felt that the experimental methods developed by Hermann Ebbinghaus in his book *Memory: A contribution to experimental psychology* (1885) for the study of memory systems were insufficient; therefore, he set out to develop a more effective method for doing memory research. His judgment was an attempt in the wrong direction, whereby Bartlett's research focused on how people recall events. Students studying psychology at Cambridge University conducted several experiments, and the results showed several varied conclusions.

According to this fundamental principle, accurate remembering is more of an exception than a rule, according to the findings of Bartlett's research. Because of the format of the texts that Bartlett's students were expected to read and then recall from retention at various eras, his students' attempts to retell folk stories and newspaper articles from memory were prone to omissions, simplifications, and other kinds of distortions. This was the case even though his students tried their best. Going through this rationalization process will make it simpler, more familiar, and easier to comprehend to think back on the original information. In his book, Bartlett comprehensively explains this topic of recall. Each succeeding recollection is an attempt to achieve that objective, and a structured narrative is beginning to take shape, or at the very least, becoming more stable in the stories that are recalled. He argues that there are fewer and fewer features that are puzzling and unexplained as time goes on. The structure of the recalled content seemed to be coloured by feeling as well. A broad

impression gained at first glance and resulting in quick attitudes of like or hate, confidence or distrust, laughter or seriousness gives the foundation for remembering.

Drag (pp. 6-7) discusses that the principle of effort after significance is the one that has received the most significant attention throughout his work. A continual effort to offer the highest possible meaning to all of the materials that enter one's memory to make it intelligible and fit with one's prior schemata is what the English psychologist means when she uses this term to describe the process of meaning-making. It is motivated by an ongoing requirement to connect newly taken information to information that has already been stored in memory. Rationality is the most prominent manifestation since it helps simplify the material of memory and finally transforms it into a more coherent whole. The idea that human memory is primarily a way of producing meaning has the potential to have far-reaching implications for our understanding of personal memories and life narratives. Bartlett claimed that human memory is fundamentally a means of doing so. His theory of memory includes several vital concepts, one of which is called a memory schema. He characterizes them as a dynamic, ordered context and a mass of all earlier impulses or experiences. He reveals that they were created from all of the previous impulses. Consequently, one immediately draws comparisons between new experiences and that one had in the past and placed them into predetermined categories.

On the other hand, schemas are not required to remain unchanged; instead, they develop through time and become more individualized. It is impossible to provide a concise summary of Bartlett's thesis without first addressing his contention that the act of remembering is more dependent on reconstruction than replication. Bartlett uses the words 'attitude, feeling, affect' to describe how the participants seem to re-create the original version of the experiment in each subsequent session. As a result, the procedure of recalling is propelled by the need to recreate the content that is being remembered in a way that justifies the impression initially made in mind. A creative reconstruction or construction is produced due to our attitude toward a large active mass of organized previous responses and a remarkable minor feature that frequently emerges in the form of a picture or a language. A creative reconstruction or construction may also be referred to as a creative construction. Walter Kintsch, in the introduction to the most current edition of *Recalling*, identifies Bartlett's work as one of the three historically most essential works in the psychological study of memory. As stated by Akiko Saito in *Bartlett, Culture and Cognition*, the research conducted by Bartlett is now considered

an essential foundation upon which memory research has subsequently been developed (2000).

The origins of autobiographical memory may be traced back to Bartlett's discovery that attitude is the fundamental concept underpinning reconstruction (Larsen & Berntsen, 2012, pp. 103-113). The book *Remembering* by Bartlett presents various ideas that apply to the inquiry that is now being carried out. (Drag, 2014, pp. 6-7).

1.3. Freud's Theory of Remembering

To bring together all of Sigmund Freud's disparate publications on the topic, the critic Nicola King posits two different theories of memory that are in competition with one another. The first school of thought maintains that remembering is a reliable method that may be used to uncover the truth about the past free which is from any influence of contemporary events. This alludes to the concept that one's subconscious is a potential location for discovering one's own history. The second model proposes that remembering is a process that can be thought of as either a constant revision of memories or a retranslation of memories depending on subsequent experiences. Even though the present legacy of Freud's contribution to memory research is still being debated, many of Freud's ideas have significantly influenced the later theory of trauma (Drag, 2014, pp. 8-9).

The traumatic experience, referred to by Freud referred as an occurrence of such violence and unexpectedness that it causes an input of excitement sufficient power to override ordinarily effective defense systems, is at the core of his theory of memory. It is the child's traumatic stressor that the psyche is unable to assimilate, which generates repression, thus driving the experience out of awareness to isolate it and come to grips with its emotional charge, as Freud characterized it as a premature romantic encounter (Prager, 2003, p. 152). Because of suppression, the individual forgets the traumatic incident for the duration of the latency phase, during which the trauma continues to lurk and refuses to integrate into the unconscious. When a child reaches puberty, the likelihood of previously repressed memories emerging for the first time rises. As the subject's resistance becomes stronger, the subject's hysterical symptoms become more severe (Prager, 2003, pp. 152-155; Drag, 2014, p. 9).

Since the purpose of remembering is to liberate the subject from the tyranny of a traumatic wound, the act of remembering is a gradual kind of healing. Remembering is the antithesis of forgetting, which works to keep a trauma buried while maintaining a subject's unconscious connection to it. The goal of forgetting is to keep this link intact. In the book *Freud Revisited*, which is about the psychoanalytic legacy of Sigmund Freud, the author Horrocks states, by forgetting, we cling; by remembering, we become free. It is a perpetual war in the human mind, which becomes a battlefield for remembering and repression, whether to cling to trauma by suppressing it or forgetting about it. The act of forgetting encompasses various actions, including "shutting out" memories, ignoring linkages between them, misinterpreting the chronological order of events, and remembering only isolated experiences that are not part of a broader context. Both conscious and unconscious memories are alluded to in this piece, but Horrocks distinguishes between the two types of recollection.

In conscious remembering, one's attention is directed toward locating the cause of suffering, while in unconscious remembering, one's attention is directed toward fighting against and re-living the traumatic experience. This kind of remembering takes place when the individual accidentally recreates or reproduces a previously repressed incident (Drag, 2014, p. 14). The purpose of therapy is to educate the patient about the traumatic experience, with the end objective of liberating their mind from the vicious cycle of re-living the incident that is causing them harm (Horrocks, p. 57). Analysing the tendency to project the derelict past onto the psychoanalyst is a form of repetitive compulsion that the analyst attempts to control by observing and regulating transference. In other words, the analyst takes on the role of the forgotten past, "Remembering" (Freud, 1914, p. 395).

Further, Freud observed that familiarizing oneself with the resistance to overcome one's way through is an unpleasant and time-consuming job that might take a significant amount of time (Freud, 1914, p. 399). He contends that the minds of traumatized individuals are caught between two different types of memory: the unconscious compulsion to repeat, on the one hand, and the conscious work of remembering, on the other hand. The conscious work of remembering is motivated by the desire to reveal the forgotten and locate it safely in the past rather than in the permanent presence of the unconscious mind (Drag, 2014, p. 10).

Grasping the relevance of memory in Kazuo Ishiguro's writings requires an understanding of several different concepts, one of the most essential of which is Freud's idea that remembering involves constructing a narrative of the past. This concept is the foundation for psychoanalytic treatment, which has its ultimate objective of the assimilation of painful memories and the incorporation of those memories into a person's life narrative. For the subject to be able to tell the whole story, they must provide the traumatic experience with a place in the autobiographical narrative (Caruth, p. 176). Memory is a creative process because it reconstructs the content of our memories depending on the environment in which they were formed, which can be shown to be the case when we think about the past in the context of the present. Remembering is inherently transformative, as demonstrated by Freud's concept of screen memories. Freud defines screen memories as vividly remembered but often insubstantial early occurrences that mask a repressed substance from later in life behind the garb of a symbol. Parger sees Freud's argument in Screen memories as an elaboration of Freud's idea that memory is a constructed blend of fantasy and reality. This is an opinion that Prager has maintained for a very long time. Researching screen memories, which shows that the content of memories is virtually always impacted by way of remembering, may provide us with a wealth of information on the operation of memory (Prager, p. 158). As a consequence of this insight, Freud obtained the controversial conclusion that a person's capacity to differentiate between authentic memories of childhood and memories manufactured later in life is a function of the individual's level of repression throughout childhood. According to the preceding discussion, remembering is an activity that involves telling a narrative and is also a productive type (Drag, 2014, pp. 10-11).

The findings of recent studies on memory have shown that the aforementioned concepts are accurate. The mechanisms involved in remembering things have been the primary focus of research conducted in neuroscience during the last several decades. Steven Rose, a British neurologist, asserts that a copy of that memory is created whenever we recollect a memory. This might support Freud's *Nachtraglichkeit* theory, which asserts that our memories are recreated each time we recall (*Making of Memory*, p. 91). It is now widely accepted that the act of remembering involves a complex series of steps; each may be broken down into one of many unique types of recall. In 1968, Richard Atkinson and Richard Shiffrin postulated the distinction between sensory, short-

term (STM), and long-term (LTM) memory based on differences in the amount of time the brain takes to store newly acquired information.

This distinction was based on the acronyms STM and LTM. Memories may also be classified as either implicit or explicit, with the former retaining the effects of circumstances and events from the past but being unable to be consciously recalled and the latter requiring a conscious awareness of the events that were remembered to be recalled (Foster, 2003, pp. 41-42). The memory may be broken down into two categories: declarative and procedural. This distinction gained widespread attention in the 1980s thanks to the neuropsychologist Larry Squire. There are primarily two categories of declarative memory: semantic, which refers to the things that we have learned about the outside world, and episodic, which relates to the things that we have directly experienced in the past (Drag, 2014, p. 11).

1.4. Memory's Geography

According to what is reported by Sharma in his work, human memory is a spatiotemporal ability independent of both time and location (Hebbert, 2005). This skill is entwined with sentiments or feelings that are developed from one's own experiences and responses to those experiences (Hebbert, 2005). These events provide a geographical and temporal anchor for a society that places a high value on sentimentality (Alderman, 2008). Since we interpret memories in the context of the situations in which they took place, our own ideological preferences may also affect how we recall events (Alderman & Inwood, 2013). This social construct may have a significant impact, either on the well-being of an individual or on the whole community (Murray, 2013). In this capacity, eternity and ephemerality coexist together. The degree to which it may bend between these two extremes may be affected by various factors, including social, economic, political, and environmental factors.

On the other hand, memory is a tool that we may use to link the past to the present and the present to the future. It can also be used to link the future to the past. Thus, it is highly significant (Murray, 2013). The teaching staff has to preserve the customs that we have in place now while also enlightening us about our past and getting us ready for the future (Murray, 2013). Consequently, memory is complex and serves various functions (Sharma, 2016, pp. 8-9).

The interest in the field of memory research within humanistic geography as well as postmodern cultural geography has a recent uptick. The term was developed by Doss (2010, p. 2) to describe the rising interest in the geography of memory and its significant effect, including not only academic study but also society. Doss coined this phrase to express the expanding interest in the geography of memory. In particular, academic studies have focused on creating and configuring mnemonic contents, as well as how these processes are affected by a wide variety of internal and external stimuli. According to several studies in geography and social sciences, the socio-spatial connection of a community with a particular area is impacted not only by the physical but also the ideological distinctions that exist in the surrounding environment. Even though this field of research has just recently come into existence, there have been several pioneering thinkers who have established the basis in relation to human memory and its association with location. In the pioneering research, he did on the topic, Halbwachs investigated the relationship between the actual geography of a location and the collective memories of its inhabitants. According to Halbwachs, the creation of the substance of memory is influenced not only by physiological and psychological elements but also by the relationships people have with one another (Halbwachs, 1950). In the opinion of Pierre Nora, a disciple of Halbwachs, the establishment of memorial monuments at essential sites is the most effective method for preserving the community's memory of the past (Nora, 1989; Alderman & Inwood, 2013). As a result, the environment was made visible as a narrative that individuals may use to connect with their social identities (Alderman & Inwood, 2013). As our teachers in this field have shown us, the landscape may be seen as a mnemonic device that stores all the information related to our past experiences. Researchers have shown that human memory can more than simply act as a basic repository for knowledge.

In contrast to the surrounding landscape, memory does not change throughout time. It is a record of physical and emotional changes that have occurred throughout a given amount of time. As a direct consequence of this, memory investigates all possible dimensions, including those that can be seen and those that cannot be seen. These dimensions are very useful because they provide a personal and geographical connection to a particular moment in time. The concept of the geography of memory has piqued the interest of academics working in a wide range of subjects (Sharma, 2016, pp. 7-8).

1.5. The Complexity of Memory

As Sharma points out, the Halbwachian approach to examining memory has shown the need to remember collectively to successfully recreate historical events (Hebbert, 2005; Jones, 2011; Alderman & Inwood, 2013; Murray, 2013). It is impossible to exaggerate the significance of our collective memories, both socially and emotionally, in terms of their role in bridging the gap between our past and present (Murray, 2013). Even if every person has a memory, a well-constructed mnemonic regime has its own validity since it is built on the collective memory of a series of events (Olick, 1999; Alderman & Inwood, 2013). Everyone, who can remember how they were feeling and what they were thinking at the time and location when these events or places took place, can attest to the truthfulness of this assertion. In addition to their veracity, these recollections are acquired via social interactions, including sharing recollections of events and ideas with other individuals simultaneously (Halbwachs, 1950; Jones, 2011; Sharma, 2016, p. 9).

1.6. The Recognition of Outer Space

Sharma thinks it is necessary to have a solid grasp of the concept of space and how it is connected to place memory before attempting to analyse any social phenomena rooted in human recollection. When the whole space is considered, one may realize it is a limited resource (Harvey, 1973). It is as if a location is stored in the geography of memory as if it were a snapshot taken at a certain point in time. According to Gieryn, the followings are some definitions of space and its transition into location. When a physical site in the universe has elements of history or utopia, danger or safety, identity or memory, it is only then that the spot may be referred to be a place. Even if the same people have inhabited the same location for a significant amount of time, the interpretation of what that location means and its value may and will change throughout history (Gieryn, 2000, p. 465).

Ideologies about the location are fundamental to both geopolitics and environmental psychology (Lewicka, 2008). This seems to be the case in the expanding body of work, which is consistent with what is suggested in the literature, which states that a place acquires value when it is endowed with importance as a result of historical

occurrences (Gieryn, 2000; Lewicka, 2008). Because of its historically significant historical significance, a particular site is significant not just for the people who lived there in the past but also for those who live there now. As a result of the value and significance it has accrued throughout history, it serves as a metaphor for any investment, financially, socially, politically, or environmentally (Gieryn, 2000; Manzo, 2003). Residents' recollections are imprinted with an innate or emotional connection to this investment, which has been appreciated throughout history (Fried, 1966). As a result, a place is defined as a geographic location with a history capable of being remembered (Sharma, 2014, pp. 9-10).

1.7. Novels and Films as Media of Educational Memory

Communication via various media is the foundation upon which cultural memory is constructed. Oral speech is the most fundamental form of medial externalization, and the most common scenario may be that of grandparents telling their grandchildren stories about the good old days. Generally speaking, medial externalization techniques are responsible for forming shared versions of the past. The ability to recall a wider variety of times and places is facilitated by more developed forms of media, such as books, movies, and the internet. For example, religious texts, historical art, historiography, TV documentaries, monuments, and memorial rites are examples of media contributing to cultural memory formation. These forms of media operate within a variety of symbolic systems. All these different media have unique ways of remembering things, which will be imprinted on the memories they create.

Fictional media, like novels and feature films, are distinguished by their ability to shape the collective imagination of the past in a way that is fascinating for the literary scholar but somewhat frightening and alarming for the historian. Erich Maria Remarque's *I'm Western Nichts Neues* 1929; *All Quiet on the Western Front*; and Margaret Mitchell's *Gone with the Wind* are two of the most well-known examples. Both novels were written in the 1920s and 1936s. Both works were first published as very well-liked novels that sold an unbelievable number of copies, and they were then adapted into films that were an even bigger hit (Erll & Nünning, 2008, p. 389).

1.8. The Contribution of War Novels to the Formation of Collective Memory

The format of the information and how it is delivered impact a person's capacity to remember past events. The narration of an old neighbour recounting an account of a fight makes it look as if it took place only yesterday, but the same event as depicted in a Wagner opera may give the impression that it took place in a different time and place. Similarly, the audience may be prompted to recall a wide range of cultural experiences while reading or seeing a literary or cinematic portrayal. Four different modes make up the rhetoric of community memory. These modes are as follows: experiential, mythical, hostile, and reflexive. The term experiential modes refer to the types of writing that depict the past as a present-day experience that is still being experienced. How they are connected to one another is referred to as communicative memory, a phrase used to characterize the phenomenon. The use of first-person narrative is common in literary writing because it exemplifies the unique qualities of communicative memory and is hence referred to as life writing. This strategy is used in the works of fiction written by Siegfried Sassoon and Robert Graves about the Great War. Stream-of-consciousness writing is a technique used by modernist writers like Ford, Maddox Ford and Virginia Woolf to describe the unique inner experiences of trench warfare, combat, and traumatic stress. Other examples of this technique include F. Scott Fitzgerald's *The Great Gatsby* and James Joyce's *Ulysses*.

In conclusion, Roland Barthes refers to what he calls the authenticating effects of memories in his work. He means that a picture of life during the war and oral communication, particularly sociolect such as soldiers' slang, may help produce these authenticating effects of memories. This strategy is greatly broken out in Frederic Manning's book titled *The Middle Parts of Fortune* (1929), which was written for the military and is named in such a way. Mythicizing modes, as defined by Jan Assmann's concept of cultural memory, are characterized by literary forms that mirror historical representations, i.e. the remembering of fundamental events from a distant, legendary past. Myths may be created in one of three fundamentally separate methods. For example, Ernst Jungar reimagines the soldiers of the German army in *Stahlgewittern* (1920, *The Storm of Steel*) as figures from Germanic mythology. However, the well-known film about the Vietnam War, *Apocalypse Now* (1979), directed by Francis Ford

Coppola, is not the only work that mythologizes actual events using intertextual links and a primordial tone (Erlil & Nünning,2008, pp. 390-391).

1.9. Memory and its Role in the Resolution of Past Injustice

The transformation of fiction into media of cultural memory requires not only intra-medial procedures such as the rhetoric of collective memory but also involves links across different types of media. Typically, the premeditation and remediation processes in cultural memory's inter-medial dynamics are entwined in a twofold movement. This twofold movement may be seen as an example of a twofold movement. When I talk about remediation, I am referring to the process by which significant events are often represented once again, over decades and centuries, in various media, such as newspaper articles, pictures and diaries, historiography, novels or films, and so on. What is known about war, revolution, or any other event that has been converted into a site of memory appears to relate to a canon of existing medial constructs, to stories and images that circulate in media culture, rather than to what one could carefully term real occurrences. This is the case even though one could carefully use the term real occurrences. The term transmedia phenomena refer to events that are not restricted to the confines of a single medium and is the focus of this discussion. Consequently, they may be presented via any of the available channels, which precisely makes a certain place a powerful memory location. When discussing the role that pre-existing media has in society as a model for future experiences and representations, premeditation is a useful tool for drawing attention to this aspect of the topic.

As a result of images of colonial warfare previous to the First World War, the First World War served as a model for the Second World War. Our interpretation of recent events is impacted by a number of factors, one of which is the recollection of experiences that were analogous to those that have occurred in the past. In their capacity as premeditators, media from even farther removed cultural domains, such as art, mythology, religion, or law, have the potential to exert a significant amount of influence. Paul Fussell has shown that John Bunyan's *The Pilgrim's Progress* (1678), specifically the chapter titled *Valley of the Shadow of Death*, anticipated many of the diaries and letters written during the First World War while at the same time acting as a correction to the tales found in the Bible. The tale of the crusades and Bible stories profoundly

influenced how people in the United States interpreted and represented the events of September 11, 2001. When we speak about preparation, we really mean a cultural activity involving watching, identifying, and telling. A mediatized memory may be seen as both the end product and the starting point of the process.

The twin premeditation and remediation processes relate the medial preformation and reshaping events to each representation of the past. In addition to rendering the past understandable, the processes in question contribute to the legitimacy with which historical events are portrayed in the media. Furthermore, these processes play an essential part in the preservation of the memory of historical events as lieux de mémoire (Erlil & Nünning, 2008, pp. 392-393).

1.2.1. Nostalgia Version

A previous definition of nostalgia revealed that a person was suffering from an ailment if they yearned for their childhood home and needed medical care. This version of the definition states that nostalgia is no longer used (Wilson, 2005). An unquenchable need to return to a place that one has previously lived in is one of the most prevalent descriptors of what is meant by the word nostalgia (Wilson, 2005). Our minds, souls, and bodies need to relive a different world that we have only experienced in our memories. In spite of the fact that it may not always be feasible to reproduce an identical moment or place, the urge to relive it can only be fulfilled if it is possible to do so. There is no therapy for nostalgia if it is an illness, according to Wilson (2005, p. 22), who states that this is a sentiment. If there is a problem, there is no way to solve it. In this regard, Boym (2001) explains nostalgia and its impact on human well-being as follows:

At first glance, nostalgia is a longing for a place, but actually, it is a yearning for a different time – the time of our childhood, the slower rhythms of our dreams. In a broader sense, nostalgia is rebellion against the modern idea of time, the time of history and progress. The nostalgic desires to obliterate history and turn it into private or collective mythology, to revisit time like space, refusing to surrender to the irreversibility of time that plagues the human condition. (Sharma, 2016, pp. 12-13)

Even before the concept of nostalgia was developed to describe it, one of the most common recurring ideas in Western writing is the need to go back to a homeland that has been long abandoned. Initially, Homer witnesses Odysseus sobbing in Ogygia because he misses Ithaca and wishes he could return there. Even though Calypso offers to marry him and grant him immortality, his only desire is to return to where he was

born. This is the case even when she predicts that he will face many challenges in the future. Although the expression ‘you can’t go home again’ has evolved into a cliché, works of literature depict characters who have a need to go back to the places that hold fond memories for them. Even while the Homeric preoccupation with lost lands is apparent in the literary works of the 20th century, these works were written at a time when sentimentality was severely condemned. The book *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, and the Collection* written by Susan Stewart, is perhaps the scholarly study on nostalgia that has been referenced the most often. This social condition, which began in the seventeenth century as an illness of the body, has developed into a fixation with kitsch and tradition in its mildest forms and fascism in its severest manifestations during the twentieth century. Its origins can be traced back to the period between 1650 and 1750. The desire that Odysseus has to go back to his homeland is not condemned in Homer’s *The Odyssey*; on the contrary, Odysseus’ crew critiques the inadequacy of his yearning while he is sailing away from Ithaca. He remains on the island inhabited by Circe. However, in today’s Western culture, a diagnosis of nostalgia almost always leads to the condemnation of a writer or a researcher because being nostalgic is seen to be a sign of conservatism.

In the twentieth century, remembering your history was considered a kind of forgetfulness. This contrasts with Odysseus’s desire to remember his past despite Calypso’s attempts to distract him. Even though there has been a rise in memory research over the last two decades, the study of nostalgia has received disproportionately little attention. Whenever it is brought up in discussions of this kind, its role is often that of a foil. Memory refers to personal memories frequently at odds with institutional histories, whereas nostalgia refers to inauthentic or commodified feelings typically inculcated by capitalist or nationalist motives. Both terms refer to recollections of the past, but memory refers to personal memories frequently at odds with institutional histories. Cultural critics such as bell hooks have advocated for the development of an antidote to nostalgia because the politicization of memory, in hooks’ words, distinguishes nostalgic yearning from that remembering which serves to illuminate and transform the present.

Beloved, written by Toni Morrison, has become one of the most widely read and critically analysed pieces of literature in the last several decades. This novel investigates the connection between memory and nostalgia (1987). Sethe discovers early in the story that Sweet Home was rolling, rolling, rolling out before her eyes, and yet there was not

a leaf on that farm that did not make her want to scream, which is a line from the beginning of the story. When she saw it, she questioned whether hell could be such a lovely place. When we recollect Sethe's thoughts, we observe that she is emotional and selective. For example, later in the same book, she remembers the sycamore trees that surround her land, but she does not remember the hung children hanging from them.

The book *Ethical and Nostalgia in the Contemporary Novel* by J. Su examines how literary works' ethical attitudes have developed over the last several decades via the prism of loss and longing. All novelists like Chinua Achebe, Kazuo Ishiguro, Paule Marshall, Ian McEwan, N. Scott Momaday, Toni Morrison, V. S. Naipaul, Jean Rhys, Joan Riley, Leslie Marmon Silko, Wole Soyinka, and Evelyn Waugh share the same view, namely that the economic, social, and political strains of late modernity have led to widespread feelings of nostalgia in the communities that they write about. These authors employ the nostalgia that is all around them, regardless of how they feel about it, as a tool to help them envision solutions to the social issues of fragmentation and displacement that they portray in their writings. These books use the language of lost or imagined homelands to build ethical values that may be accepted by groups with only a common desire for a past that never was. Instead of lamenting or reviving a mythical pre-modern purity, these books use the language of lost or imagined homelands. It is even conceivable for sentimentality to play a role in achieving moral goals.

Since 1688, when it was first introduced into the English language, nostalgia has been used as resistance by those who lack the power to impact change actively. Conscripts in the armies of Europe during the seventeenth century who were sent far away from home and were forced to serve in wars in which they had little to no personal involvement were the first people to feel a sense of melancholy and longing for home. Not only did soldiers use nostalgia as a way to release their pent-up anger, but in certain situations, it also served as the sole legitimate way for them to avoid performing their assigned duties in the military. According to Marcel Rinehart, nostalgia was not even considered when the French Minister of War issued the order to abolish convalescence leaves in 1793. An increase in sentimentality may be a reaction to many social, cultural, political, and economic events; this instance demonstrates how such a reaction might take place. A response to the new ideas of time and place brought about by modernity is one of the primary causes for the emergence of nostalgia in recent decades. More specifically, this reaction has been one of the major reasons for the increase in nostalgia.

A persistent want characterizes the human experience to travel across time in a manner like that of a spacecraft, despite our best attempts. Boym's presentation of the phenomenon encourages readers to rethink nostalgia not as a sickness but as a method for better comprehending past events. If one views their environment through the lens of nostalgia, they are framing the present through the lens of a past that is either inaccessible or no longer existent. However, indulging in nostalgia does not always mean attempting to escape current conditions or deluding oneself about the past; rather, it may signify the intentional choice to reject what Boym refers to as the tunnel vision of so-called progressive ideologies. Throughout the 17th and 18th centuries, those who were nostalgic had a strong yearning for something very specific and palpable: their homelands. Even though nostalgic characters and their writers do not always define their pictures of longed-for homelands in clear or consistent ways, in novels written after World War II, feelings of nostalgia are frequently depicted as being driven by a desire for very specific items even though many of the characters in these novels were born after World War II.

The story allows the characters to sort out and alter these images as they become more conscious of their displeasure with the conditions in which they find themselves. Consequently, nostalgia inspires a creative investigation into how existing structures of social connections fail to satisfy human needs. The specific objects of nostalgia, such as lost or imagined homelands, constitute attempts to define alternative structures of social relationships (Sharma, 2016).

Since the 1980s, some of the greatest studies and books were written on the issue have argued that various types of writing provide readers access to experiences that they otherwise would not be able to have. For instance, Satya Mohanty has provided an interpretation of this argument that is widely considered to be among the most compelling. Drawing on the philosophical realism tradition, he maintains that an authentically multicultural curriculum is essential to achieving knowledge of ourselves and the people around us. According to Mohanty, the realist may argue that the best form of study into the nature of value, either aesthetic or ethical, will need to be comparative and cross-cultural due to the reason stated above. In this regard, literary classics such as *Beloved* have been the subject of intensive research since they are able to retrieve and portray events that have been forgotten, either on purpose or via inadvertence. The term 'memory', which signifies improper appropriations of these

experiences or efforts to fit them into Anglo-American and European cultural narratives, may be used to convey these experiences or perceptions of the world that are not recognized. According to Renato Rosaldo, Western nations have typically covered up their oppression of other people by appropriating the experiences of other cultures and depicting them in words that are too emotional, and such a practice continues today. Plantation tourism in the South and the popularization of Native American stories are two examples of what Rosaldo refers to as imperialist nostalgia. Both phenomena can be seen in the United States. These historical representations legitimize popular historical narratives by concealing participation with often brutal dominance rather than confronting popular historical narratives. This is done instead of challenging popular historical narratives.

However, the ability of students of literary and cultural studies to differentiate between genuine and inauthentic depictions of experience is complicated by the fact that many contemporary novels portray representations of the past as inherently flawed and lacking in detail. This makes it difficult for students to make this distinction. Morrison asserts that the experience of the Middle Passage continues to function as a major defining factor for generations of African Americans long after slavery and the slave trade were outlawed in the United States. *Beloved*, the ghost of Sethe's murdered daughter, and the collective anguish of the former slave community are the only characters who have personal memories of the journey across the Atlantic Ocean. Therefore, Morrison's challenge as a writer is to construct a feeling of coherence out of a succession of occurrences that cannot be explained, and this is the same one that she faces today. As a result of the statements made by Kathleen Brogan, it is impossible to argue that narrative reconstructions are founded on actual experiences because they are used to re-create ethnic identity via an imaginative recovery of the past and to put this new version of the past into service of the present. It is important to note that although Sethe's recollections of Sweet Home are not even close to being authentic, the representation of ethnic identities in the book is influenced by these and other related visions from the past, whereby all of which are romantic, selective, and very far from being accurate.

Second, Roberta Rubenstein's study that literary narratives use nostalgia to fix the past offers at least a partial answer. This study proposes that literary narratives utilize nostalgia for healing the past. Rubenstein maintains that nostalgia does not always result

in retrograde attitudes but rather that the power of nostalgia may allow characters and readers alike to change their perspectives of the past in two ways that complement one another.

They want to go back to a better era that may be traced back to the beginning of recorded history. At the time, Raymond Williams was looking for the roots of English folklore, but he only found an escalator of recollections that kept rumbling. According to him, there was no place to unwind in any meaningful way since we could locate no area or period. According to psychologists, nostalgia is something that is always lurking in the human psyche, universal and ubiquitous, and other similar phrases. According to Anthony Smith, reminiscence of times gone by, particularly the cultural history of one's own people, has been an inherent aspect of human civilization throughout history on all continents. According to him, people have always looked for methods to overcome death and the feeling of hopelessness that it instils in humans from the beginning of time. When a person joins a community of history and destiny, one of the things they want to achieve is a measure of immortality so that their personality and achievements will not be forgotten over time. People often refer to nostalgia as a product of modernity or a direct response to a historically specific time and place, even though its origins may be more universal. When it comes to the signs and symptoms of sadness, not all of them are, as William puts it, in the same style. Ancient peoples' most widespread form of sentimentality was the fabrication of stories about a fictitious Golden Age or Eden. According to Hesiod, a long time ago, mortal humans enjoyed all the beautiful things they wished for since the fertile earth gave them fruit freely and without any restrictions. The anecdote that Hesiod relates gives some background information. In contrast, the story is not about a recent or genuine tragedy; instead, it is a compelling account of events that occurred many years ago. Even if it is dispersed and to a lesser extent, it seems as though all traditional communities have a certain degree of mythical nostalgia. According to Smith, there was no need for a history that was being preserved in a traditional society since it was anticipated that one would spend one's life in accordance with the principles of the community. This has led to having no reason to crave the past. It is possible to trace concerns about the loss of faith and connection all the way back to the early modern period, and as the pace of change has quickened, these worries have become more powerful and prominent. In his article, Smith describes the state of the world following the collapse of traditional civilization.

Finding out that everything Old vanishes in the world around you is a profoundly unsettling event for everyone to go through. In addition, the past is quickly becoming a place of continuous and shared rupture in a society that is becoming more uncertain. Flaubert made the statement that the sensation of history was entirely fresh in our world in 1859. John Stuart Mill articulated the same concept more than three decades earlier but included an important supplementary point. According to him, writing about one's own age compared to one's ancestors is a novel concept that can be found in his book, *The Spirit of the Age* (1831). For the sake of this debate, a brand-new expression called the spirit of the era is defined as no more than fifty years old. Mill comes to the conclusion that ancient bonding no longer binds, nor do old boundaries restrict, and he uses the word now. This transformation was regarded by some people with optimism, as stated by Mill and Richard Horne in *A New Spirit of the Age* (1844), as well as despair, expressed by Carlyle in *Signs of the Times* (1852 and 1829). Both reactions exhibit a similar perception of time as an arena of motion and unpredictability, which is seen when comparing the two (Bonnett, 2010, pp. 19-20).

According to Hegel, the impulse of the perfectibility of humanity may be achieved via the introduction of historical time. On the other hand, the presentation of history is both an introduction to the past and a kind of resistance against the present in the name of the past. In other words, there is a link that can be seen between anti-modernism and modernism. According to Bruno Latour, the modern and anti-modern eras are two sides of the same coin. The idea of a fundamental rupture with the past and the concept of an identical repetition of the past are two symmetrical outcomes that arise from having the same conception of time. Peter Fritzsche offers a visual that is similar to this one. Nostalgia, the undesired twin of modernity, is a symptom that people are anxious about the political and economic changes that are occurring. It assesses how far people still need to go to feel at home in a constantly changing world (Bonnett, 2010, p. 28).

In this age of modernity, unity and authenticity are prized, and their importance is likened to that of times gone by. Because the most basic aspirations of socialism are based on the restoration of community and the reunification of life and labour, socialism is always in danger of returning to a pre-capitalist and organic era of history. Activists on the left may see this process taking place. Ethicists who think that honest and genuine relationships between humans are not only feasible but also vital also believe it is

possible to establish a new world with the same level of integrity. The idea that communism knows itself, as Marx phrased it, as the reintegration or return of man into himself is one of the most important aspects that can be found in his works. In his later years, most of his studies focused on pre-modern groups that practiced common ownership and shared ownership. His interest in primitive communism was at the forefront of this research. Marx stated in 1868, under the sway of Georg Maurer and Lewis Morgan, that the primal age of every people corresponds to the socialist tendency, and he came to the conclusion that what is newest in what is oldest may perhaps be found there. According to Bloch, the objective of the revolutionary movement is to establish the situation of liberty, equality, and brotherhood among the communist Gens in the old communist age. The concept of a unified 'man' originates from an alienation philosophical perspective. In Marx's view, the division of labour is the slaughter of a people, and to divide a man is to execute him, respectively. According to Marx, it is not the union of living and active human beings with nature that requires an explanation; rather, it is the loss of the desired and re-attainable condition that must be explained.

In order to grasp this concept, we need to investigate the connection that exists between wage labour and capital, which serves to entirely disentangle the inorganic conditions of human existence from this particular kind of activity. Bertell Ollman provides an explanation for the political conclusion reached by Karl Marx. In order to comprehend the phenomenon of alienation, it is necessary to see communism as an effort to reassemble the pieces of humanity that have been torn apart by the phenomenon of alienation. The divide is healed under communism, and Marx's idea of a human being is realized in its entirety under this system. As this reunion takes place, a number of characteristics associated with total communism may be observed. These characteristics include an end to the division of labour and the elimination of social classes. Marxism, which is sometimes considered a secularization of Christian millenarianism, places a significant emphasis on the concepts of reintegration and return. Igal Halfin has shown that Marxist eschatology in Soviet Russia is a rich source of knowledge for the idea being discussed. At the core of Halfin's argument, communism is the conviction that humankind has the power to end history and free itself from the clutches of historical time. On the other hand, the notion that Marxist nostalgia originates from an unacknowledged religious sensitivity has to be dismissed. As we have seen, modernity breeds a nostalgic yearning for times gone by. In order to reach one's full potential as a

human being, one must turn to this secular context. It is modernity, not God, that torments the revolutionary spirit; he does not believe in God (Bonnett, 2010, p. 29).

Despite the low and contaminated status of nostalgia, a number of radical avant-garde movements and alternative cultures in the twentieth century placed a significant emphasis on longing to return to the organic, the local, and the authentic. As the avant-garde movement emerged in the second half of the nineteenth century, emotional attachments began to go by the wayside and were eventually made available to members of the movement for the purpose of cultural appropriation. Besides, because of the contempt and ridicule that surrounds the topic, the past has acquired a feeling of peril, especially when depicted as primitive and pre-civilized, which has resulted in the creation of a new generation of anti-traditional and creative thinkers. In their works, Dadaists, surrealists, expressionists, and cubists often employed imagery of the peasant and non-Western past as a metaphor for revolt and insanity. This was especially prevalent in Dadaist works. A link to nostalgia was not as important to traditionalists at the turn of the twentieth century as was the desire to revolt against civilization and glorify the non-bourgeois and the primitive. Around the turn of the century, this longing started to become more widespread. The categories used for the Avant-paradoxical grade represented the ambiguous relationship between modernity and the avant-grade. For example, Franz Marc referred to the expressionist savages of Germany and the Russian avant-garde neo-primitivism as fiery indications of a new era.

In a speech on the topic in 1922, Tristan Tzara contended that the Dada movement was not at all contemporary. He was speaking about the Dada movement. Instead, it is a return to an indifferent Buddhism practiced by the Buddhists. We want to preserve the artistic traditions of the African, Egyptian, Byzantine, and Gothic periods, while simultaneously eradicating the primitive sensibility that the deplorable time following the four hundredth centuries has left us with. Bonnett (2010) references the following:

The 1960s were the decade that witnessed the beginning of the flourishing of counter-cultural radicalism. It often took a position that was very anti-technocratic and had a distinctly eco-friendly hue to it. Melville believed that the good life consisted of spending time in nature, unencumbered by the trappings of civilization. In the counterculture and May 1968, respectively, Roszak and Lowy's revolutionary

romanticism and Roszak's magical vision were both opposed to the damage that technocratic society had placed on human creativity and wholeness. This opposition took place in the same context. In the wake of Weber and Tonnies' work, the critical theory and its inheritors in the countercultural movement began to see nostalgia as their Achilles' heel. As a critique of the disappearance of real existence, Adorno and Horkheimer presented it as aristocratic, rich, and gloomy in order to illustrate their point. The opulent hotel that Lukács referred to as the Grand Hotel Abyss was perched precariously on the edge of an abyss and was surrounded by nothingness and absurdity. The more one considers what lies beyond delectable meals and riveting performances, the more one might appreciate the little pleasures that make up everyday life. As a direct consequence, the potential of radicals to feel at home in either modernity or anti-modernity is often confusing and skewed. In addition, the issue with modernity was already developing into something more significant than a marginal or residual tendency (Bonnett, 2010, p. 33).

In his book entitled *The Rise and Effect of Rationalism in Europe*, which was first released in 1865, William Lecky described the rise and influence of rationalism in Europe for the first time in almost 150 years. The book was initially published in 1865. It is difficult to deny that we have lost something in our progression as a result of the collapse of the unclouded confidence that existed in earlier more devoted years. This is something that can be seen very clearly. The statement by Lecky perfectly illustrates how the idea of falling might originate from a story about climbing. When you focus on moving ahead, you will create a situation in which what is behind you is mysterious and intriguing at the same time since you will not be able to see it. The overarching narrative of progress is lacking in strength due to the high expectations that have been placed on it. Because the idea contains so many hopes and ideals, it is inevitable that people would become disillusioned and disappointed. Despite this, progress has been impeded by a number of factors in addition to high expectations. In his work titled *Progress*, which he wrote in 1932, he referred to progress as the one notion completely shattered by the reality of twentieth-century experience. Richard Hofstadter observed in 1948 that reminiscence and terror were inextricably connected, as was the rise in sentimentality.

The sentimentality that many feel for the fifteen years that have just passed conceals a pervasive feeling of uncertainty. During our lifetimes, we have seen two horrific wars worldwide: a boom in the economy that was fraught with instability, and a

depression that was far worse. Several instances of the phrase climate of decline have been used to characterize the force of nostalgia. The notion that a nation under siege experiences a moral panic when confronted with change has been tossed in for good measure. The assertion made by Hofstadter that the loss of trust in promising futures is due to the accumulation of experience and evidence lends the discussion a more pessimistic undertone. In the aftermath of colonialism and the Second World War, Simone Weil's essay *The Need for Roots*, which was first published in 1949 under the title *L'Enracinement*, continues to serve as a definitive assertion for Europeans. We can not take anything from the future, and we can not give anything to the future. In order for the future to be developed, we have to offer all we have to it. There is no other kind of life or sap in us but the remnants of the past that we have ingested, internalized, and re-created for our own advantage. The yearning of the human spirit for times gone by is the single most significant thing. Men of the white race have been destroying the past for ages, both domestically and globally, in a foolish and thoughtless manner both at home and abroad, domestically and internationally, for centuries now. At this point, the objective should be to preserve as much of what is still there as possible. We have to do all in our ability to put an end to the terrible uprooting that was caused by the practices of European colonialism. Academics in the modern day find it difficult to appreciate Weil's claim that there is a need to preserve cultural traditions. However, as time went on, more and more people came to understand and identify with her anger and fury. In the second part of the 20th century, there was a rise in the number of artists who presented a pessimistic outlook on the progression of society in their work. This trend is expected to continue. The growing disillusionment with modernity, particularly its communist versions, as well as an increasing awareness of the damage caused by industrialization, began to undermine and threaten the prevailing political systems. The rise of the green critique and the ruthlessness of communists in power are two fundamental aspects that are essential to comprehending this process (Bonnett, 2010, pp. 33-34).

In the second half of the 20th century, ecocriticism of modernism began to find a foothold in the public consciousness. Environmental deterioration, the loss of biodiversity, and the acceleration of climate change have all been linked to unchecked economic development and population growth. As part of their argument for a new economic-planetary link, environmentalists pleaded for a reversal to societal conditions

and behaviours that are more in line with nature and more compatible with long-term viability. In *Silent Spring*, Rachel Carson criticizes the current situation by referencing the past. A move away from industrial agriculture is represented by the usage of the land in a manner that is more natural. Once upon a time, at the very centre of the United States of America, it seemed like every facet of existence got along swimmingly with its environment. At that time, a strange blight befell the land and caused it to become unusable. Fritz Schumacher provided his perspective as an economist about the same matter. To paraphrase what he said, the current industrial system eats the same basis on which it has been established; it feeds off of irreplaceable capital, which it joyfully perceives as revenue. By the 1970s, environmental concerns had emerged as a central focus of political debate, and the technocratic model of economic growth was coming under increasing scrutiny. The authors of *The Limits of Growth* believe that the planet's capacity for further expansion will be depleted within the next century if the current growth patterns in population, industrialization, pollution, food production and resource depletion continue unabated over that century. According to Donella Meadows and other researchers who worked with her, it is possible to modify these growth tendencies and produce sustainable ecological and economic stability. The notion that the world's natural resources are finite and, therefore, to be preserved is fundamental to the concept of sustainable development. It is a sobering sight, a chilling jolt that is intended to undercut the authority of future viewpoints that are less holistic and more bureaucratic (Bonnett, 2010, pp. 34-35).

2. KAZUO ISHIGURO'S THE REMAINS OF THE DAY

2.1. Freudian Theory

Structuralists were the ones who came up with the idea of the binary oppositions of conscious and unconscious. They believed that being awake meant having attentiveness, logic, and order, but being unconscious meant having feelings of irrationality and illogic. Freud, on the other hand, contends that things are not quite as cut and dried as that! When investigating human psychology, it is necessary to take into account the unconscious since our brains are capable of both awareness and unconscious states. It has been postulated by psychologists long before him that humans behave in an illogical and unconscious manner; hence, his hypothesis is not original. The innovative aspect of his work is the manner in which he has constructed a theory based on this train of thinking. There is no way to get around the fact that the unconscious plays a role in the functioning of the human mind. Sometimes, our thoughts may respond to something without our knowledge. It is necessary to explain the unconscious because of the dual nature. Freud believed that the Id was the unconscious, irrational, passionate, pleasure-seeking, and illogical component of the mind. He called this aspect of the mind 'the superego'. In reference to the concept of the Superego, this superego is a mirror of the social standards and traditions of the individual's society. This study focuses on how one should behave appropriately within a certain culture. As a result, the superego acts as a mirror of the cultural norms and values that are prevalent in society.

The ego is the third component and acts as a mediator between the other two. When the id or unconscious wants you to do something, and the superego advises you against it, the ego has to decide how to achieve a balance between the id and the superego. Freud believed that because of the extent to which the unconscious had been repressed, it had become hidden from view. Freud proposed that our subconscious is at its most active when we are dreaming, regardless of whether we are asleep or just daydreaming.

The unconscious makes its presence known via one's dreams at the first stage of the process. When we are dreaming or daydreaming, we have access to a part of our mind known as the subconscious. Freud is more accurately described as a pioneer in the

field of psychoanalytic criticism than as a critic. At the beginning of his career, he worked as a physician and treated patients by using a treatment strategy or a procedure known as the talking cure.

2.2. Freudian Theory of Memory

Memory therapy strives to repair the same shocks that the mind helps immortalize via its potential to disturb our lives, as stated by Akilan and Beulah in their work, which conveys Freud's position on memory. Memory, in accordance with Freud, is an inconsistency, and it may be impossible to solve. As a consequence, Freud's answer to the problem relied on the relevance of memory, which is capable of creating ideas, emotions, and memories. They may, at times, seem to have little significance, yet they have the ability to overpower awareness and bring us back to a moment that is rich with significant memories. Recollections of this kind often end up giving the person a viewpoint that she or he did not have at the time the event occurred. Memories are strange experiences that both disclose and hide aspirations, objectives, needs, and earlier versions of one's self-images. Freud scattered these very complex mental representations throughout a number of different processing systems. It is possible to make the case that the structural heart of the mental apparatus is a layering - an accumulation of images that are overlaid on one another (Freud, p.147). These memories allow one to recall a former state of awareness, and they seem to be connected to the production of great works of art and literature. In most cases, they are the kind of memory that, upon recognition, takes us back in time to a certain point in the past. They have the ability to make one feel a wide range of feelings, including amazement, attentiveness, mystery, and even wonder, as well as a powerful awareness of one's previous self (Akilan & Beulah, 2021, p. 229).

2.3. Kazuo Ishiguro's *The Remains of the Day*

When it was revealed to the rest of the world on August 6, 1945, that the United States had used an atomic bomb to destroy the city of Hiroshima, the course of history was forever altered. The second fat man bomb to be dropped on Nagasaki exploded three days after the first fat man bomb was dropped on the city. President Harry S. Truman of

the United States was not content with having just one nuclear weapon at his disposal at the moment. At the time of Kazuo Ishiguro's birth, Japan was still reeling from the aftermath of the nuclear disaster that had decimated two cities and caused radioactive radiation to spread over the country. He came into the world on November 8th, 1954. Kazuo held out the hope that he and his loved ones would one day be able to go back to their hometown and that he would be able to assist in the psychological recovery of the people who had survived the war. In 1960, he uprooted his family and relocated all the way to the United Kingdom from the United States.

Kazuo felt himself torn between two cultures as he moved through the streets and classrooms of Britain. These cultures were the English and the Japanese. After receiving his Bachelor of Arts degree from the University of Kent in 1978 and his Master of Arts degree from the University of East Anglia in 1982, Kazuo Ishiguro began writing short tales. Following his graduation from college, he entered the area of social work, which allowed him to interact with people, observe their behaviours, and get intimately familiar with their difficulties. More specifically, Kazuo is in a unique position to view the pain of others and his inner conflict on whether he is British or Japanese because of his racial ambiguity. This gives him a vantage point that no one else has. Kazuo chose not to pursue a career in creative writing after graduating from the university, despite the fact that the school had provided him with a scholarship to pursue creative writing studies during his time there. His internal conflict about whom he was served as a source of inspiration for his work. At that age, Kazuo was as ignorant about Japan as an Englishman; he had no grasp of the nation. An Englishman would have been a better comparison. In his acceptance speech for the award he received in 2017, he mentioned that he had problems characterizing himself in the past. He added, "if you had encountered me by accident in the fall of 1979, you might have had trouble identifying me, whether on a social or ethnic basis".

Because of the anguish, he was experiencing; he started writing really good letters on blank pieces of paper. It is possible to recognize Kazuo Ishiguro in the handwriting that appears in all his published works. *The Remains of the Day* was the novel that enabled him to gain four nominations for the Booker Prize, which he eventually won in 1989. The writing style of Ishiguro is succinct and devoid of unnecessary information; nonetheless, he often states one thing while hinting at another. His writing style incorporates a variety of literary devices, such as different

comparisons, allusions, a grin or two, and characters with iffy connections. He is an excellent author presenting the secondary characters that surround his protagonists by using the link that connects them in the story.

Ishiguro is referred to by Parkes in his book *A Reader's Guide* as a pioneer of a new generation of British authors. The works of Ian McEwan, Julian Barnes, Timothy Mo, and Salman Rushdie are a few examples of other well-known British authors who wrote books during this time period. Mo and Rushdie, who are both of Indian descent, were the only members of this group with whom Ishiguro claimed to have always had a profound relationship. Ishiguro made this assertion about Mo and Rushdie. In his tale, he comes to the conclusion that all characters have a lineage that is not British. Ishiguro makes this claim by referring to Salman Rushdie's work *Midnight's Children*, which was awarded the Booker Prize in 1981. Ishiguro believes that Rushdie's success contributed to his own. When the book seemed to be on the point of extinction in Britain, thanks to Rushdie, Ishiguro became more aware of the culturally varied possibilities for fiction. Ishiguro's penchant for writing that concentrates on the day-to-day lives of common people, such as butlers, has led him to veer away from the path of metafiction that many writers have chosen.

It is one reason for his departure. It is envisaged that the butlers' world will be everyone's world. Ishiguro was able to make this point quite obvious. Ishiguro remarks that in a story, including a writer is never a safe bet in his view. Ishiguro says that he makes it a point to steer clear of the postmodern in his writing, according to Parkes (2001, p. 14), who contends that His novel's deceptively plain surface discloses deep-seated themes of sorrow and loss through a wonderfully written storyline based on his work. An elder narrator provides a first-person, retrospective account of the events that take place in the novel. The principal subject of the narrative, however, has only a tenuous connection to the events that transpired in Japanese history. Since the events of the book take place in England, English heritage and history play a significant role in the plot.

Memory and loss are recurrent themes in the bulk of Ishiguro's works, as shown by the book *Revisiting Loss*, which proves that Ishiguro is a writer of memory and loss. James Procter argues in the official biography of Kazuo Ishiguro that Ishiguro's writings are obsessed with memories, their power to diverge and deform, to overlook, and most

of all, to haunt. Through the use of actions of remembrance, his characters fight against the effects of loss, whether it is the personal loss of loved ones and family members or the loss caused by war (Drag, 2014, p. 1).

In his work, Drag maintains the position that the narrators in Ishiguro's stories should rely on their own memories to go back in time and change the past. Mental tactics far more impact their reconstruction than secondary deformations, yet they are ready to accept their memories' inherent stumbling and imprecision. In addition, Ishiguro believes "how one exploits one's own memory" is a method of "confirming the transmission of false memories" (Interview by Mason, 14). The acts of remembering that his narrators partake in are seen as attempts to recreate the past in order to make it more tolerable. This is in contrast to the act of recreating the real path that events took and the circumstances that prevailed at the time. People are able to construct a history that is not just their own, but also a history of how they are able to live with themselves in the present in a number of different ways (261).

Ishiguro points out that memory acts as a prism through which people may see their history, which has always struck him as a fascinating concept. It is always tinged by something, whether it is self-deception, remorse, pride, or even nostalgia. This is always the case. Memory intrigues him, not so much from a scientific or philosophical standpoint as from the perspective of it being a medium through which individuals may narrate to themselves tales about their pasts and the persons they have become. According to him, memory is something that never ceases to fascinate him. (Continuing with the discussion of WWO) There is just one in all (Drag, 2014, p. 2).

2.4. Memory, Time and Self-Delusion

Putting an emphasis on the value of memory and the inseparable relationship it has to our sense of self, according to Janet Feigenbaum, if we did not have memory, we would be unable to set goals or have a sense of direction, we would not be able to reconstruct the steps of our activity, and we would have no concept of where we fit into the greater universe. Our memories are essential to our growth as individuals, as they allow us to reflect on the past, gain insight from it, and move forward. Ishiguro is interested in memory, time, and self-delusion, and his setting might be described as a zone of bewilderment, seclusion, vigilance, danger, and surprise. Edward Said's

contention that memory and geography are two aspects of the same idea, namely the human space, was formative for Shigeru Ishiguro (Hoelscher, Steven & Alderman, pp. 175-192).

Ishiguro made these remarks in his acceptance speech for the Nobel Prize; it is a fantastic and unique blend that is also beautiful. His compositions are built on fundamental ideas that combine a highly perceptive kind of memory with equally colourful marks of emotional energy. These principles form the basis of his work. For a very long time, the literary genre of literature has made use of the rhetorical techniques of recall (Hoelscher, Steven & Alderman, 2004). Ishiguro's works explore the mosaic motion of remembering and rebuilding memory. The works feature mysterious narrators who recall and reinvent their pasts in an effort to justify and atone for their actions psychologically. A great number of people search for an overarching story that may connect their various experiences throughout life. These images may motivate individuals to work together when confronted with traumatic recollections of past mistakes and losses. His emotional and psychological restraint, as well as his continual rejection of Miss Kenton's affection, have both been appraised by Freudian psychoanalysis as psychological defence strategies. Experiments of this kind teach the characters in the text-world psychological concepts. Two historical figures appear in the film *Remains* and have a conversation on the challenge of historical preservation. Lord Darlington personifies the calm and dispassionate demeanour of the traditional British gentleman. Ishiguro, adopting the persona of an American, brought attention to the cultural and political disparities that exist between the United Kingdom and the United States by using an American identity. Farraday gives a description of American social customs, which may be observed in his rambling statements regarding Stevens' enthusiasm to meet Miss Kenton. These remarks irritate Stevens because he is not paying attention to what is being said.

The chronological dimension and difference displayed by *Remains*, both structurally and formally, may make it challenging to construct historical narratives, regardless of whether they are individual or communal. Even if the book makes use of a variety of tactics for creating distance, David James believes that such approaches may be still considered artistic. The protagonist's sociological and psychological arguments against friendship and feelings pique your interest as a reader because you find them intriguing. According to James, the act of remembering in this tale is characterized by

alternating stages of detachment and inundation on the part of the reader (James, 2009, p. 54).

The work has received a great degree of critical examination; the majority has concentrated on the sarcastic metafictional and nostalgic narratorial strategies it employs. This piece stands out from others since it focuses mostly on reminiscence, amplifying the sense of bereavement evoked by the narrative. The degree to which the narrator's nostalgia is reflected in that history and the accuracy and scepticism with which the book recounts history are all factors that give rise to issues. It is possible that historical fiction that distances itself from reality and memory, even if branded sarcastic or metafictional, contributes to the sentimental longing for a more progressive era. The feeling of longing for the past, or nostalgia, is at the heart of his most recent piece, titled *Remains*. In interviews, he distinguishes clearly between the type of political nostalgia that strives to restore dominant ideals and the type of personal nostalgia that can be beneficial and even idealistic. It is no secret that Kazuo Ishiguro has a lot to say about nostalgia (Shaffer, 2008, pp. 74-75).

Stevens longs for the days when he worked for Lord Darlington and feels sentimental about Great Britain in general. Ishiguro also encourages reader nostalgia, which he disapproves of, in order to make this book a piece of historical fiction that takes place in 1956 and has flashbacks to the time period between the wars. Shigeru Ishiguro chose to set his work in a historical period because he wants to satirically and critically criticize the mythicalization of England as the setting for a narrative of global relevance that is symbolic and ahistorical. This is something that he intends to do through the use of his work (Shaffer, 2008, p. 75). The narrative of the book creates a conflicting movement between critical detachment and wonderful engagement with the past. This movement evolves over the course of the book (Hartwig, 2011).

In spite of the fact that, according to Hayden White, chronology is the underlying structural icon of historical tales, others proposed symbols that the tales in a certain enlightened section are inspired by the origins of the idea that chronology is the underlying structural code of historical tales (1995, p. 119). According to White's argument, narrative speech works differently from a chronicle despite carrying the same collection of facts as its informative meaning. (1995, p. 119). Not only does communicative imply doing what it says, as it does in speech-act notion, but rehearsal

also means doing what it says. It is not merely a synonym for communicative, as in the notion of speech acts. Because *The Remains of the Day* concurrently specifies the themes of passionate dimension, the repression of desire, and the heating of opposing emotions, it provokes an extreme emotional response from the reader. If the historicism of this work has been explored nearly to completion in the critical literature, but if its elevated affectivity and how it relates to its historical story have not received sufficient attention, this may indicate that the historicism of this work has been explored nearly to completion. I want to emphasize the importance of nostalgia in bridging that gap between the reader and the past, which is foreign to many readers because they were not alive at the time the novel is set. Still, it is familiar to all readers due to the novel's legendary setting. There are many moving parts in the historical narrative that makes it difficult for the reader to maintain a connection to the present. The emotional classic is compared in both an intertextual and a sub-textual manner in the novel *The Remains of the Day*, which further complicates the situation (Hartwig, 2011).

Bo Ekelund examines the sentimental romance as one of four conflicting forms of storytelling in his study titled *Misrecognizing History: Complicitous Genres in Kazuo Ishiguro's The Remains*, travelogue, political memoirs, farce, and essay on values. According to Ekelund, this complex of genres has distinct duties of meaning and subversion; each supports and incites the other in different ways. Ekelund places an emphasis on the manner in which the novel's overall sarcastic detachment and manipulation is subordinated to the novel's pastiche in order to demonstrate how difficult it is to control or automatically decrease the significance of the novel's pastiche. Even though it is ironic, some of the information brought into the story is still there if you will excuse the pun. It is impossible to look at *The Remains of the Day* without thinking of it as a belated British estate fiction in which the country home symbolizes a significant object of nostalgia. John Su (p. 554), a literary critic, observes that literary critics have completely ignored the sentimentality of the work. Su contends that nostalgia is fundamental to the novel's endeavor to rethink what characterizes real Englishness' in spite of the fact that the book focuses more on irony than it does on nostalgia. This is done to counter the book's emphasis on irony (p. 555). The concept that this movie generates feelings beyond the well-documented nostalgia remains valid despite the fact that *The Remains of the Day* makes strong efforts to recover nostalgia and apply it in new ways. The irony of Stevens' self-exoneration for his role in Lord

Darlington's firing of the Jewish staff indicates a poststructuralist scepticism of historical authenticity. Stevens was responsible for Lord Darlington's discharge of the Jewish servants. There are two different perspectives that might be taken into consideration when analysing the conflicting uses of nostalgia by Stevens and the listener. According to Hutcheon, critical nostalgia may be created via sarcasm, such as in the heritage films that Merchant and Ivory have made. Still, it can be also resurrected through real sorrow. There is a good chance that the sentimentality contributed to the feeling of the piece. However, the mechanisms involved in such a transference are not easy to understand; therefore, this study aims to investigate such mechanisms. It is important to keep in mind that *The Remains of the Day* maintains an ironic distance between its characters and their private and public lives but manages to evoke compassion in the reader via sentimentalism (Hartwig, 2011).

2.5. Narrative Uncertainty

The reader's understanding of the narrator's fallibility and the reader's own lack of self-awareness both contribute to an increase in the narrative ambiguity caused by narrative gaps and absences. His narrative becomes incoherent whenever Stevens' evaluations and interpretations of events diverge from those of other people in the room. Stevens often says one thing while acting in a completely another manner. When Stevens is asked by a new acquaintance how it was to work for Lord Darlington, he lies and says he never did it, and he shows his true uneasiness to his new buddy. At the Darlington Hall conference, when Stevens discusses his father's stroke, he does not express sorrow but rather the pleasure he felt in fulfilling the demands incumbent on me that night (Ishiguro, 1989, p. 114). When Lord Darlington asks about his wellness, he admits his feelings of melancholy to Lord Darlington. Lord Darlington makes the observation; It seems like you're sobbing. Stevens brushes it off as a day's fatigue and moves on to the next point (Ishiguro, 1989, p. 110). He places a strong emphasis on the professional purpose of the daily meetings that he begins to have with Miss Kenton over a cup of cocoa: Our motivation for instituting such gatherings was straightforward: we had discovered that our individual lives were sometimes so hectic that many days could pass before we had the opportunity to communicate even the most basic information(pp. 155-156). Stevens and Miss Kenton start to develop love for one another, which Miss Kenton

eventually expresses to Stevens, even though he does not reciprocate her feelings. Because of the skill, he is presented with, readers of *The Remains of the Day* are more aware of Stevens' feelings than Stevens himself. This is an ironic aspect of the novel. The unreliable narrative provided by Stevens gives the reader a certain form of literary pleasure, as they delight in determining the real cause of his psychological pain (Piper, 2001, pp. 4-5).

2.6. Voices in Conflict

The writing style Stevens employs in *The Remains of the Day* may make the reader feel both intrigued and aggravated simultaneously. This trip has been in my thoughts for a few days, and it is becoming more and more probable that I will really end up going on it (Ishiguro, 1989, p. 3). The topic of conversation shifts to bantering, a talent he does not possess to a high degree but is eager to develop to be of more use to the organization he now works for. Even if Stevens's work is filled to the brim with vivid imagery, the use of metaphor in his writing serves to hide the author's genuine feelings. He shifts from using the pronoun 'I' to using the pronoun 'one' if he is recalling an emotionally charged event, such as his dispute with Miss Kenton over his father's deteriorating health and ability (Ishiguro, 1989, p. 69). When he talks about past events that cast doubt on Lord Darlington's and, by extension, Steven's reputations, he uses words like, 'let me make it crystal apparent, and it is crucial to highlight. Because of the consistency of his criticism, the reader is alerted to his self-censoring and self-deceptive psychological orientation of Stevens (Shaffer, 1998, p. 164). When he is in the middle of narrating, he would often stop and ask himself, why should I conceal it? Why should I, after everything is said and done? That demonstrates his limitations (Ishiguro, 1989, p. 115).

The title of the novel indicates many things; *The Remains of the Day* opens many interpretations inside our imagination; the remainder indicates what remains from Steven's life; in which things he spent his most important years; his youth years. Ishiguro manipulates the accidents; his narrator tries to convince us that he spent his glorious days serving his country, but we discover that he is only like a doll who devoted himself to serving nothing. The language of the novel implies that it is the language of broken and lost hearts. The hearts who recognized that they lost their souls in the lost stations

of life. Also, the language gives us a kind of irony when Stevens sees himself as a devoted person who served the bravest gentleman but actually, it is the opposite.

It is a modest story written in the form of a diary. What makes it an amazing story is that Stevens told the whole accident in chronological order within six days in July 1956. The story begins with a kind suggestion from Mr Farraday, the new employer in Darlington Hall, who offered to Stevens to visit the most beautiful countryside of his country, which Stevens has never seen. Stevens was astonished by this kind offer from his employer and remembered that he really lost much of his life without seeing the outside world. To be not impolite with his employer, Stevens tells him that the great things his work gave him were to know England through the gentlemen who came here across the years (Ishiguro, 1989, pp. 3-4). By means of these words, we recognise that Stevens does not know anything about his country except what he saw and heard within the walls of that house through the ladies and gentlemen who repeatedly visited that house. He devoted his life to serving his lord.

What makes Stevens think seriously about the trip to the West Country is a letter coming from Miss Kenton, the old housekeeper of the Darlington house who worked there with Stevens before she got married twenty years. The letter encourages Stevens to rethink the employer's suggestion; he seems that wants to meet Miss Kenton again and be with him at Darlington house (Ishiguro, 1989, pp. 4-5). Stevens is moving between his memories in the past and his current present. He recalls when the transactions were over, and Darlington Hall had been taken out of the hands of the Darlington family after two centuries. The new employer will be the American Mr Farraday who wanted the old staff to stay with him, but unfortunately, they quit working there. So, Mr Farraday informed Stevens to hire four new staff, which would be very hard for them to run that big house. Stevens recalls his past days when he was the butler of seventeen employees and how he could run that big staff (Ishiguro, 1989, pp. 6-7).

Everything in the present makes him remember things from the past. His current present stimulates him to go beyond imagination. Our great author wants us to see the present through the past. In *Remains*, Ishiguro deals with many topics, like when he shows Mr. Farrady as any American who likes bantering and more often says anything as a joke; a thing that is very odd to Stevens and generally in British society. Ishiguro embodies himself in the character of Stevens, as he struggles between two cultures:

British and Japanese. Stevens feels very anxious because he cannot reciprocate his employer's joke since British society is very respectful. Stevens recalls a story of a butler who went to America with his employer, and he told him that the taxi driver in America treated his customers in a very rude way. Such a thing is prohibited in Britain (Ishiguro, 1989, pp. 15-16).

Stevens makes a futile attempt to hide his embarrassment from the reader by attributing it to unfamiliarity with Mr. Farraday's easy-going ways, with which he says he must come to terms to please his new employer. Thus, he represents bantering as a new professional duty that he must master if he is to perfect the standards of perfection to which he holds himself. Farraday jokingly asked him if he was responsible for a certain "crowing noise" that a pair of passing gypsies had made earlier in the morning, and Stevens tries to live up to the stereotype of the English butler, for which his employer paying good money by "thinking of some with reply" (Ishiguro, 1989, p. 16).

Ishiguro, in *Remains*, illustrates memory and how it is a vital element in the human psyche. His narrator, in every moment, gives us a hint about his nostalgia for the past, to those glorious days, the days which were full of love and respect. Similarly, he is talking about those nights when the butlers from different regions came with their masters and gathered around the warm fire on the cold nights and exchanged sides of talk; different topics with different opinions and, finally, loud laughs. They discussed everything about their careers; of course, they sometimes did not accept at one point but finally respected the different opinions (Ishiguro, 1989, p. 18).

Stevens begins his trip toward the West Country; maybe it is a metaphorical trip through the imagination of the great butler. On his first day on the trip and on his way, Stevens meets a man sitting at the edge of the road on a large stone, "Sitting on the large stone that marked this spot was a thin, white-haired man in a cloth cap smoking his pipe" (Ishiguro, 1989, p. 24). The man points out to Stevens to go up that road because he will not see more beautiful than that spot. The man told Stevens that he could go up there if he had a good couple of legs and lungs. He will find a seat for sitting and a wonderful view (Ishiguro, 1989, pp. 24-25). Ishiguro is manipulating here, referring to the man cleverly, trying to show us how Stevens is unfamiliar with his own country. His identity needs that man to show him the road where he will see Great Britain, his motherland. This is a hidden implication to the author himself, who did not know anything about his

own country, Japan, and only knew the things he read and heard about. Stevens goes on that road, sits on the bench and mediates the beautiful scene in front of him. He is very happy when he goes up because he is splendid by the amazing view of his homeland (Ishiguro, 1989, pp. 25-26). The man was the fate who sat there waiting for Stevens to point out the right road, leading him to discover his country. Ishiguro here also indicates his own fate that prevented him from seeing his own country Japan, and he only heard about it from his parents and the books. For the first time, Stevens sees the beauty of his country, the thing that makes him astonished, and he feels the greatness of his country. He is assuring that whoever sees the beauty of Britain will call it 'Great Britain' because it is unlike any country; its beauty is different (Ishiguro, 1989, p. 28).

In *Remains*, our great butler was waiting for the opportunity to unleash his imagination and talk about his memories in a wonderful chronological order. The view of Great Britain motivates him and opens the way in front of his imagination. He began wondering about the fact of who really deserved the name of 'great butler', the issue that became their main concern at that time. They spent many nights discussing the serious topic of who deserves the name of a great butler. Some standards make the butler a great, whereby no man is appropriate for that nickname (Ishiguro, 1989, p. 29).

The protagonist and narrator of *The Remains of the Day* are Stevens, the chief butler of Darlington Hall. Throughout the narrative, he is depicted as a ruthlessly exact man whose constant pursuit of dignity drives him to reject his own sentiments. According to Stevens, dignity involves maintaining a professional demeanour at all times. Stevens follows the principles of decorum and dedication to their logical conclusion, regardless of their merits. He seldom expresses his true feelings to anyone and places his complete faith in Lord Darlington, a guy who has made some horrible decisions. "Remembering, whether involving individual, social or cultural representation of the past, is a process which involves selections, absences and multiple, potentially conflicting accounts" (Akilan&Beulah, 2021, p. 231).

He still, through his memories, remembers and raises the same question raised thirty years ago: who is the great butler? He wants to convince the readers that he deserves the name of a great butler, but what are the characteristics of the great butler? Such an issue became everyone's talk. He recalls many discussions and many meetings about this topic. However, the Hayes Society made the most important discussions,

which claimed to admit the butlers if they have certain characteristics, and the most important aspect, according to them, that they should have is dignity (Ishiguro, 1989, p. 33).

We sail in the sea of Stevens' memories, who seems very interested in explaining the meaning of 'dignity'. Most debates were about the great butler. His wondering was always whether he had that dignity or not; therefore, he was honest with his work and his employer. He talks with Mr. Graham about the meaning of dignity and whether it is instinctive or we can acquire it. Mr. Graham and Stevens discuss what the dignity comprises Mr. Graham considers that dignity is like the beauty of women, whereby nobody can reach its border. Stevens, on the contrary, points out that it is wrong to compare the dignity with the beauty of women because we can possess it by attempting to reach it (Ishiguro, 1989, p. 33).

Ishiguro, the father of the memory in *Remains*, tries to deal with those issues to give his reader samples about British society at that time, namely the blinded manners. After trying to identify the meaning of 'dignity' and remembering his father, who was a butler at Loughborough House, our narrator suggests that his father possessed that dignity and deserved to be a great butler. Despite the fact that his father lacked many characteristics of the modern generation, he possessed the most important aspect, dignity (Ishiguro, 1989, p. 34). Stevens considers his father no less great than Mr. Marshall and Mr. Lane and calls him "the epithet of dignity" (Ishiguro, 1989, p. 35).

Many houses at that time did not give the butler the respect they deserved. This is what makes Stevens very sad when he recalls many big houses which treated their butler in a bad manner. Stevens mentioned an accident from the past when the employer told his butler to imitate the monkey, "a butler being displayed as a kind of performing monkey at a house party" (Ishiguro, 1989, p. 35). Stevens thinks the butler is a very important, respected person, and they should do things that fit their position. The issue of dignity becomes a very serious topic for Stevens as he tries to show himself that he has always had that aspect.

He always talks about his father as if the elder guy absolutely embodies dignity, telling stories of his father's magnificently self-effacing butler duties. Stevens has a strong desire to be like his father, and he achieves this goal admirably. Though Stevens is a great butler who is usually kind and accurate, his father's overly formal interactions

with others limit his potential to grow and connect with others. For the most part, Stevens' father's relationships with him are devoid of parental affection.

When we are sailing between his fantasies, we can feel the nostalgia for his father's days, as if he is regretting the days of his father because he could not give him the love and the help that his father needed at the appropriate time. He could not give him the love due to his blind love of work. He is very proud of his father, who came from a generation that did not know much about the English language and its knowledge. However, at the same time, he owned the loyalty to his profession and the 'dignity' that nobody can own 'dignity in keeping with his position' (Ishiguro, 1989, p. 35). Stevens becomes very preoccupied with his emotions; in every moment, he wants to remember the glorious days of his father and his stories. He insists that his father was a great butler with the dignity many butlers did not have. He takes us to the story he heard from his father many times when he was a child. It is the story of a butler who went with his employer to India and how he was keen on performing his work. The butler kept the standards that he had led in England. One afternoon, while he was preparing the dining room, he noticed that there was a tiger under the table. At that moment, he closed the door quietly and went to his employer. With a polite manner and without any embarrassment, he requested his permission to shoot the tiger. After a while, everything was done, and he came to tell the lord that everything would be given on time "Dinner will be served at the usual time, and I am pleased to say there will be no discernible traces left of the recent occurrence by that time" (Ishiguro, 1989, p. 36).

This story meant a lot to Stevens' father, who always told it with an admiring tone. Because the story was similar to his ideals, Stevens continues to remember his father's stories and shows his honesties to his employer even in his absence. Stevens was one of two brothers; his elder brother was killed in a manoeuvre during the Southern African War while Stevens was a boy. His brother was killed for nothing, and his General was responsible for that death. After years, the General responsible for that hurting manoeuvre retired and became a businessman, dealing in shipments from Southern Africa. That General would come to visit Mr. John the employer of Stevens' father. Mr. John told his butler to go far for some days not to be hurt when he met that General. Stevens' father refused to go and promised his employer to do his duties appropriately. He appreciated that kind of his employer. Really, he did everything without complaining (Ishiguro, 1989, pp. 40-41).

Stevens shows us how his father was a great man and how he could hide his pain to do his work. Stevens paves the way for us to recognise his honesties and loyalty because of his father's principles in life. Further, Ishiguro tries to explain political issues through these lines. We understand how many soldiers died for nothing while their generals were looking for their benefits. Only the poor people lose everything, pay expensively for nothing, and those responsible for those guys' deaths are being forgiven due to their wealth.

Stevens, like the waves of the sea taking us away and bringing us to the first point. He is very proud of his father and his dignity. Explains why his father was so attached to the story of that butler in India who refused to be afraid of the tiger was found since it contains the meaning of dignity (Ishiguro, 1989, p. 42). Stevens sees that the greatest butlers are the English ones because they contain all characteristics that make them great butlers. He mentions that, at times, it is said that the real butlers are in England, while in other countries, there are only servants. (Ishiguro,1989,p.43). Besides, it is a message from the author that he admires a lot the English culture, as he has become a part of it. Ishiguro repeats the same topic many times to assure that the real men exist only in England; he tells us in the name of Stevens that when looking for the great butlers, you can see only in Britain because they have the respect, patience, and honesty that others lack (Ishiguro, 1989, p. 43). The matter of dignity possessed a large part of Steven's life. Thus, he always tried to attain the name of a great butler. He remembers the speech of Mr. Graham when he said that you could realise whether someone has dignity or not, so you cannot do anything. In this regard, Stevens believes that the butler should not give up and try to attain 'dignity' by struggling to reach that name (Ishiguro, 1989, p. 44). For this reason, he became like a doll without emotions and without thinking of better life for himself; he only strived to be a great butler.

On his second day in Salisbury, Stevens is still moving between his memories, including his father and his ex-lover Miss. Kenton is complaining about her marriage which will come to an end soon. He is sorry for her failure and regrets wrong decisions made in the far-off past. He admits that both of them made the wrong decision in the past when she married that man, and Stevens gave her permission to marry another man. However, until now, he cannot admit that she became 'Miss Benn' and calls her Miss Kenton, willing her to come to the Darlington House. He still loves her and misses the days that he lost for serving. (Ishiguro, 1989, p. 48) Both feel nostalgia for the past days,

particularly days of lost love when they lost their love for trivial things. Stevens feels that her tone is a tone of nostalgia; she misses those days and her friends. She hopes she can return some moments from the past. Stevens wonders what happened to her.

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. At one point, for instance, she writes: 'This whole incident put me in mind of Alice White. Do you remember her? In fact, I hardly imagine you could forget her. For myself, I am still haunted by those vowel sounds and those uniquely ungrammatical sentence only she could dream up! Have you any idea what became of her?' (Ishiguro, 1989, p. 49).

As human beings, we are unable to exist apart from our history. At other times, we need it so that we may get away from the here and now. Ishiguro writes in this manner; he transports his readers into the memories of his characters and allows them to experience the emotions those people have. He also uses his memories and his history as an escape for himself.

Not only Stevens but also Miss Kenton, who, via her letter, recalled several accidents from the time period in question, going back to his or her recollections. She pines away for those simpler times and holds out hope that they will one day return. It is a painful memory, as she mentioned, telling Stevens to excuse her because she cannot overlook that time when they observed Stevens' father walking in the ground of the summerhouse and looking down at the ground as if he wished to find some priceless gem there (Ishiguro, 1989, p. 50).

Stevens is shocked by the fact that they have been able to keep these memories fresh in their minds after all these years. He brings up that these recollections have been significant to Miss Kenton all along and have remained in her memory to this day. At the very same moment, both his father and Miss Kenton made their way to the Darlington House. After the passing of his previous boss, Mr. John Silvers, his father eventually found employment there. In spite of the fact that he was in his seventies and struggled with his health, Stevens's father wanted to continue working as if he were an elderly butler. When Stevens thinks back to the day after Miss Kenton and his father started working at the hotel, he remembers the moment when Miss Kenton knocked on his door and entered his room carrying a large vase filled with flowers. She took these flowers to his pantry in order to make them seem brighter and more colourful. However, it appeared as though Stevens preferred to live in that dark room without anything because there were other things that were more important to think about. He told Miss

Kenton not to call his father by his first name, Williams, and to be more respectful with him by referring to him as Mr. Stevens senior even though he was the under-butler in the household (Ishiguro, 1989, pp. 52-53).

After she and Stevens had that discussion about it, Miss Kenton decided against attempting to bring any more flowers to Stevens' cupboard. Stevens recalls this mishap without displaying any of his feelings; nonetheless, we can tell that he is nostalgic for the time when he refused to live in love with her, when he constantly sought to avoid her, and when he believed that she was too preoccupied with little mistakes. Once Miss Kenton explained to him that the faults may seem little to him now, but in the future, he would understand their deeper significance (Ishiguro, 1989, p. 59). Yes, she is quite correct; there are instances when we get the impression that something is unimportant, but afterwards, we understand the deeper significance of the matter. The issue with Stevens was that he did not value anything more than his job as a butler, and as a result, he missed out on some of the most incredible experiences of his life.

Stevens recalls the times when his father's health was deteriorating, and he could no longer provide the same level of service as he had in the past. This was the same subject that Miss Kenton and Lord Darlington discussed with him. When he recalls this event, he highlights many qualities of Lord Darlington, including the fact that he had a passion for reading, that he was a really nice guy at heart, and that he was a gentleman. He dismissed as nonsense any articles that accused him of being conceited and condescending, and he affirmed that he was really pleased to have provided his finest years of service to the individual in question (Ishiguro, 1989, p. 61).

Even though Stevens' father's health was worsening and he could not do the tasks he had in the past, he made every effort to carry out his responsibilities correctly. One day, there were visitors in the summerhouse at the Darlington house, and the father of Stevens delivered trays of various items to the guests. However, he collapsed when he was making his way to the guests. Because he was so frail, Lord Darlington advised Stevens to inform his father not to perform any more services, particularly the one scheduled to take place at that location the next week and which would be attended by gentlemen. One morning, Stevens did something unusual for him and went to his father's room. When he arrived, Mr. Stevens senior was getting ready to begin his workday. After asking for and receiving permission to speak, Stevens informed the man that the

Lord had asked him to convey that the father should cease serving because of his deteriorating health. Stevens continued to tell him that he should not wait at the table regardless of whether there were guests or not, and Mr. Stevens senior told him that he waited at the table for approximately fifty-four years without complaining. Mr. Stevens senior made no emotional impression on Stevens, and Stevens continued to tell him that he should not wait at the table (Ishiguro, 1989, pp. 64-65).

When you realize that nobody wants anything from you and that you have become worthless, it is a really depressing time. Because Stevens was extremely severe in his job, he did not let the fact that he was speaking to his father in such a direct manner in order to warn him to stop working because there would soon be visitors. This was because Stevens was very strict in his work. Moreover, Stevens recalls the times when he and Miss Kenton felt guilty when they saw the figure of his father below and how his father walked back and forth while keeping his eyes fixed on the ground as he searched for something valuable. Stevens says that his father was looking for something priceless. He is baffled as to why he has been so consumed with these recollections despite the fact that this journey has allowed him to release his creativity (Ishiguro, 1989, p. 67).

While driving to Salisbury, Stevens came across a little critter that he identified as a hen. Upon seeing it, he pulled over and parked the vehicle. The lady who owned the hen praised him excessively for not running over the hen since three years before; she had lost a tortoise in the same way and at the same location. This event had a disproportionately negative impact on Stevens because of the gratitude he received for a little act of compassion; it brought to his mind the brutal way in which he had raised his own father. Because the meeting that took place in March 1923 was the most significant event that Darlington hall had ever seen, he justified his behaviour toward him by telling himself that it was necessary to do so. Lord Darlington was the head of the group that had worked tirelessly over the course of many years to organize the meeting that took place in 1923.

After starting a relationship with Herr Karl-Heinz Bremann, Lord Darlington began to become more interested in the Peace Treaty that was signed at the conclusion of the Great War. In the beginning, Lord Darlington had not given the Peace Treaty much attention. In the early aftermath of the war, Herr Bremann paid his first visit to Darlington home, where he quickly developed a close friendship with Lord Darlington.

Stevens notes that Herr Bremann's degeneration got more obscure with each subsequent visit after a period of two years. The fact that he would sometimes look at vacant spaces for long periods of time without moving was the behavior that led Stevens to suspect that the man had health issues. When Stevens questioned Lord Darlington about his journey to Berlin, which started at the end of 1920, he said that it was unpleasant and extremely bothersome, and this was his response when Stevens asked him about his trip. It would be unbecoming of us to behave in such a manner with a defeated foe (Ishiguro, 1989, pp. 70-71).

Stevens recalls another experience that has remained vivid in his mind in connection with this matter. He recalls the ancient banqueting hall and how there is no longer a table inside of it, in addition to the enormous space. During the reign of Lord Darlington, the room was often utilized for large gatherings; there would often be as many as thirty or fifty people sitting at the table for supper. In addition, the Lord would often have his evening meal in the dining room. However, on that particular evening in the dead winter, he was eating in that large space known as the banqueting house with just one guest. His name was Sir Richard Fox. They spoke in confidence, but Stevens was able to overhear portions of their conversation. For example, when Lord Darlington discussed Herr Bremann, he remarked that Herr Bremann was my adversary, but he conducted himself in a manner befitting a true gentleman. Since Lord Darlington considered him to be a gentleman, he did not harbour any ill will against him. He held out hope that now that this sad affair was done, they would no longer be enemies with one another. During the same evening, Lord Darlington said, "I fought that war to preserve justice in this world." As far as I was aware, I was not getting involved in a race-based grudge match against the German people (Ishiguro, 1989, p. 73).

Stevens argues in defence of his employer by claiming that his boss works for the sake of the nation and with the intention of spreading around the globe. Stevens was opposed to those who charged the Lord with betrayal and treason. After that night, the unfortunate news was that Herr Bremann had committed suicide by shooting himself on a train; this is the event that drove Lord to look for his family, who had become homeless.

According to Stevens, once Bremann passed away, Lord Darlington started devoting more of his time to the problem of the situation in Germany. At home, he routinely interacted with a wide variety of influential and well-known gentlemen, such

as Lord Daniels, Professor Maynard Keynes, and Mr. H. G. Wells, who is a well-known novelist. Stevens felt a sense of accomplishment as a result of Lord Darlington's openness with him. Stevens was also pleased that Lord Darlington had convinced his visitors that they could talk freely in front of him. He further mentions that there were high-status people from the United Kingdom and Germany but also from Belgium, France, Italy, and Switzerland (Ishiguro, 1989, p. 74).

With each successive recounting, Stevens discovers a new layer of significance in the previous events and concepts he revisits during *Remains*, such as the firing of the Jewish maids and his conception of dignity. Eventually, he comes to understand the situation in a whole new light. When Stevens has an epiphany on the pier and realized the folly of his existence, he places his career above his own personal views and goals, and this is the moment that marks the novel's finale. In her examination of the storytelling approach used in the novel *Remains*, Kathleen Wall observed, "...although we tell to know, the process in some ways conspires against our knowing...". Like Stevens, we need to go in complete circles till we discover a moment when our guard is down and, as a result, can comprehend the whole significance of anything that we have most likely been aware of from the beginning (Wall, 1994, p.38-39). Therefore, despite being protective and lacking in reliability, Stevens' narrative draws him closer to the horrific reality of his history (Piper, 2001, p. 8).

Stevens has based his life in *Remains* on a notion of dignity that places professionalism above emotions and personal convictions. This definition is at the center of his existence. Stevens was so loyal that he never questioned Lord Darlington's support of the Nazi dictatorship; in fact, he went so far as to fire two maids at Darlington's request solely because they were Jewish. Stevens's loyalty was unwavering. His unwavering dedication to maintaining his dignity causes him to miss out on the prospect of falling in love with Miss Kenton. It is not until late in the story that he spends the night in Moscombe and meets the local resident. When Stevens believes that 'dignity' is the attribute that differentiates real gentleman from a phoney one that's clothed in finery, political enthusiast Harry Smith disagrees with Stevens and says that dignity is something that any man and woman in this nation can strive for and attain, Harry continues: After all, that's why we battled Hitler for power in the first place. We would be little more than slaves now if Hitler had his way. No matter who you are, no matter whether you are wealthy or poor, you are born free, and you are born so that you may

freely voice your opinion, as well as vote in or vote out your member of parliament. This is one of the pleasures of being born in England. If you'll pardon me, sir, it is the essence of dignity. Thank you for your time (Ishiguro, 1989, p. 196).

After that encounter, Stevens has a significant shift in his disposition, culminating in the last scene, in which he sobs while watching the sunset from the Weymouth pier. He claims that Lord Darlington was not a terrible guy at all and that he was not at all a bad man. At the end of his life, at least, he had the satisfaction of being able to admit that he was the one who was responsible for his own errors. I can not even swear that my errors were all mine. Really, one needs to question themselves: what kind of dignity is there in doing something like that? (Ishiguro, 1989, pp. 242–243). The complete about-face that Stevens does when he finally admits to feeling sorrow for his previous conduct is evidence of the crumbling of his moral base in light of his new insight (Piper, 2001, pp. 9-10).

Ishiguro makes an effort in the form of the narrative of Stevens to illustrate the socially constructed hierarchies and class distinctions that were prevalent in England throughout the first part of the twentieth century. Ishiguro wishes to draw attention to the fact that ordinary people were relegated to the background and considered second-class citizens in the past. It was impossible for regular people to say anything about the political choices that were made. Even democracy was considered something archaic or out of date at that time. Lord Darlington gave Stevens the following opinion: Democracy is something that belongs to an earlier period (Ishiguro, 1989, p. 198).

Stevens' memories are filled with remorse due to the inappropriate behaviours and blunders committed by his prior master. Because of this recollection, we can picture the remorse we feel for having squandered so many years serving a guy who is no longer noble. In conclusion, he has a sense of detachment from being recognised as Lord Darlington's servant. He does not feel the slightest remorse or shame for his master's inability to address the myriad of problems adequately. Even though he is aware that he has committed his life to a person who has made a lot of terrible errors, he has remained very loyal to Lord Darlington up to the current day. He evaded capture by exploiting the shortcomings of his former master. It is scarcely my fault if his lordship's life and work have come out to appear, at least, like a sad waste today, and it is simply irrational that I should feel any sorrow or guilt on my account, the man said (Ishiguro, 1989, p. 201).

The manner in which Stevens serves exemplifies his great skill level as a butler. When 1923 rolled around for the first time, Old Stevens was forced to make a decision since the loss of his health and the successful management of his family's wealth was in direct conflict with one another. It was expected from him as a courteous butler that he would keep his sadness at the death of his father a secret during the course of the supper. Because Stevens's father had been an important influence on Stevens' decision to pursue a profession as a butler, Stevens felt a strong need to continue the family's long-standing practice. When Miss Kenton told him that she had consented to marry an old friend of hers, he was already struggling under the weight of his numerous responsibilities. He was already feeling the burden of his many duties.

At the same time, he struggled to keep his emotions under control. Even though Stevens and Miss Kenton had developed feelings of affection and respect for one another, Stevens' tendency to conceal his true feelings was so disheartening to Miss Kenton that she ultimately decided to marry a man whom she did not adore even though Stevens and Miss Kenton had developed feelings of affection and respect for one another. These two incidents are the finest examples of Stevens' mindset; to be a great butler, he must sacrifice his own life. Stevens believes that in order to be a great butler, he must do this. Because of the demands of his job, Stevens is unable to interact with other people for the most part because of the nature of his work.

Stevens, who works as a housekeeper for the Darlington family, is overjoyed with his employment since it gives him the opportunity to contribute to the development of human civilization by doing hard labour for a prominent family. Some of the most significant choices that will be made for the country, and maybe even the whole planet, will be made inside the confines of Darlington Hall. These choices will then be validated with an appropriate ceremony in the public halls of the mansion. Darlington Hall, one of several great houses, is one of those mansions. Consequently, Stevens never gave any thought to the possibility that Lord Darlington's meetings in 1923 and 1936 had a key role in the development of Nazism because he was ignorant of this reality. This is due to the fact that Lord Darlington wanted, out of charity and humility, to build connections with the German government in order to lessen the weight that Germany was carrying as a result of the severe penalties imposed by the Versailles Treaty. Stevens never addressed the possibility that these gatherings may have had a role in the rise of Nazism in Germany. He never addressed this issue. Stevens' thoughts were preoccupied with

the idea that these trying times were a test to see whether he had the “dignity” required to be an excellent butler or not.

During this journey, he comes to terms with the fact that he was previously a coward because he was in a relationship with Lord Darlington and that this is the first time he has admitted to having such a relationship. Prior to that point in time, he had, in the same manner as Simon the Apostle, denied on three separate occasions that he knew Lord Darlington. Another attempt was made to pin the blame on Lord Darlington’s butler, who was quoted saying, “the function of a butler is to offer excellent service”. It is in everyone’s best interest to avoid becoming involved with the nation’s most critical issues (Ishiguro, 1989, p. 199).

His admission absolves him of the responsibility of guilt and paves the way for him to go on with the remainder of his life, keeping with the stranger’s observation that “the evening is the nicest time of the day”. You have now completed all the daily chores assigned to you. Take this chance to put your feet up and relax since the moment to do so has come, so make the most of it (Ishiguro, 1989, p. 244).

2.6.1. Nostalgia in *the Remains*

In his study titled *Mourning and Melancholia*, Sigmund Freud defines mourning as a reaction to the true loss of a cherished item (Freud, 1917, p. 259). During this stage, reality testing reveals that the cherished thing no longer exists. Still, the libidinal connection is so strong that there is significant resistance against the demands of reality to destroy all links with the object (Freud, 1917, p. 253). According to Freud, the work of mourning is the act of letting go of things that we no longer desire or need. This process is both time-consuming and emotionally demanding because of the psychic extension of the lost item’s existence and the reactivation of memories and expectations that are libido-bound to the object. As a consequence of these two factors, this technique is difficult (Freud, 1917, p. 253).

The loss of these loved things leads memories associated with the objects to resurface as a source of comfort and remember, allowing these objects to continue to live in the subject’s mind after the loss of the items. In their work titled *Screening the Past*, Pam Cook and Teo define nostalgia as a state of desiring for something that is

previously acknowledged to be irretrievable yet is sought nonetheless (Cook, 2005, p. 3). According to Cook, the feeling of nostalgia may have less to do with emotions and remembrance and more to do with finding a means to make peace with one's past. Using Cook's research, we can observe how nostalgia helps the grieving process described in Freud's study on the first stages of mourning. John J. Su's contributions to nostalgia include imagining more thoroughly what has been and continues to be missing (Cook, 2005, p. 9) and emphasising our needs. These are just two of John J. Su's many contributions to nostalgia. Nostalgia serves as a release valve for pent-up emotions over a thing that has been gone for a long time. When one understands how intimately nostalgia is connected to the process of grief, it transforms into a yearning for a world that is based on the naiveté and purity of one's childhood, that is a time that can no longer be recaptured.

The works of Ishiguro are characterized by a strong utopian bent, but more than that, they are a method of hoping for a better world. When we were younger, we had a naive feeling of security and believed the world to be a better, gentler place than it really was. However, this was not the case. Memory and imagination are intertwined in our longing for simpler and more innocent periods. This longing transports us back to our childhood to a time when we believed that all that had gone wrong could be made right again. It is standard practice to connect strong yearnings for a better world to something that went wrong in the past or was left unresolved, which in turn generates the urge to settle issues later because these lapses in judgment or unsolved issues give the impetus for change.

In Kazuo Ishiguro's novel, *The Remains*, history is recounted by Stevens, and his own past is intertwined with it. The pull of his past leads him to go back to Darlington Hall, where he hopes to find some consolation for his less-than-ideal current circumstances. *The Remains* is predicated on a postcolonial critique of the desire for an idealized past that serves as its central theme. Colonialism without oppression, lords with slaves who admire them, and lower classes that know their place make up the yearning of an anglophile. It is a book that illustrates a master-servant relationship in which the major source of the master's power comes from the loyalty and dedication of the servant to the master. When seen through the rosy spectacles of nostalgia, this kind of connection has the ring of something that may be described as idealistic. Steven still does not realize Lord Darlington's mistakes, even though Mr. Cardinal, his new

American superior who focused on the future, has brought them out to him. Stevens is stubborn and will not accept the truth. When questioned by Mr. Cardinal if he had any interest in Lord Darlington's business, Stevens responds, I would not say I am not curious, sir. Mr. Cardinal had asked Stevens whether he had any interest in the matter. However, it is not appropriate for me to exhibit interest in matters of this kind (Ishiguro, 1989, p. 212). Stevens responds with scepticism to Mr. Cardinal's claims that the Nazis are using Lord Darlington. Stevens says that he does not completely comprehend what Mr. Cardinal is talking about and that he has every confidence in his lordship's judgment. Mr. Cardinal claims that Lord Darlington is being used by the Nazis (Ishiguro, 1989, p. 215). If a butler is to be of any worth to anything or anybody in his life, there must surely come a time when he ceases his searching; a time when he must say to himself: this employer embodies all that I find noble and admirable. Stevens deludes himself in the noblest manner while refusing to take responsibility for helping Lord Darlington. He says If a butler is to be of any worth to anything or anybody in his life, there must surely come. In the long run, I want to make assisting him the primary focus of my life. This is all about loyalty, which has been provided with a lot of consideration. Why should this be considered disgraceful? The passage of time has shown that Lord Darlington's efforts were unwise, even idiotic, so how can anybody be held responsible for this? As long as we acknowledge that we will never be intelligent or honourable enough to understand the major concerns of the modern world, our only option is to place our faith in an employer whom we believe to be both wise and honourable and dedicate our efforts toward servicing the needs of that person (Ishiguro, 1989, p. 190).

It is incumbent for Stevens to admit guilt for what he has done in the past. He seeks refuge in the past to forget the shortcomings of Lord Darlington at a time when they are still very much present in his memory. On the other hand, consolation is nothing more than a close approximation of what has already taken place. The fact that the consolation one gets does not make up for what they have lost is one of the primary reasons why it is associated with feelings of despair (Champs, 1974).

Throughout *The Remains*, Stevens has many opportunities to achieve peace. Amid the sorrow brought on by his recollections of the past, he consoles himself by reflecting on the significance of his work and thinking about the future: But maybe one shouldn't spend too much time dwelling on the events of the past. In the end, I still have a lot of years of service ahead of me, which translates to a lengthy career ahead of me.

In addition to being an outstanding manager, Mr. Farraday is a true gentleman from the United States, and as such, we owe him to provide him with the highest possible level of service. As a consequence, maintaining a presence in the here and now is of the utmost importance. When Stevens admits that Lord Darlington made mistakes, he continues to use self-justification by saying: And as far as I am concerned, I carried out my obligations to the best of my ability, indeed to a level which many may consider first-rate. Since it is not my fault that his life and work appear to be a tragic waste now, I do not feel any guilt or remorse about it, even if his lordship's time and effort were wasted (Ishiguro, 1989, p. 190).

The desire to be of service to his nation is what ultimately led Stevens to make his way back to Darlington Hall. Coming back is the only way for him to gain peace of mind. To find healing, one must first return to their home (Champs, 1974). On the other hand, Stevens is without a home, much like a good number of Ishiguro's other key characters. Because he does not have a place of his own, he returns to Darlington Hall hoping to mend his wounds, but he will be unsuccessful in this endeavour. The individual's true identity is not dependent on their physical location or the period in which they lived. He is unable to escape the memories of the past, and as a result, his behaviour in the present is determined by those memories. Memory is the foundation upon which he builds his identity, and memory is also the medium through which he conveys his story. As long as a person's conscience can stretch back to any previous action or thought, that person's identity goes back in time to the extent that their memory can go. The human predicament involves the creation of fictitious identities from time to time (Ricoeur, 2004, p. 119).

According to Giddens, a person's identity also includes their capacity to maintain a certain narrative of who they are (Giddens, 1991, p. 54). A direct result of Stevens' excessively sentimental outlook on life is that his temporal personality has begun to dominate his spatial identity. Stevens feels melancholy when he does not focus on his day's routine chores. As the day concludes, he recounts the activities that took place over the day. The reader quickly realizes that Stevens is a master storyteller after reading many stories he has written. Every facet of his life may be summarized in Stevens' speech: To tell you the truth, as of late, I've been giving a lot of consideration to this topic. He is nonetheless aware that his memories have taken control of his life, as he states; however, I recognize that I have become somewhat lost in these gone

recollections (Ishiguro, 1989, p. 149). Whenever he wakes up, he discovers that he has travelled back in time to a previous era.

The act of telling tales is Stevens' way of expressing himself creatively. Because he has no control over his past, he must relate the events that transpired in his life. Speaking and acting are two different tasks, as Jankelevitch explains in his study. For instance, Stevens is always talking about his past, but Champs 1974 (p. 156) notes that he never really does anything about it. One may argue that he continues returning to Darlington Hall because of its significance. However, it becomes clear that his interaction with Miss Kenton is not shown as taking place at the same time that his recounting of it is taking place. Despite the passage of time, Stevens continues to act in the role of narrator for the whole book. Because he looks at things more objectively in hindsight, he is powerless to alter the course of anything. The only thing that is left for him to do is recount what happened. According to Jankelevitch, reminiscing on the past is a passive activity since it prevents one from taking action in the present (Champs, 1974, p. 262).

According to Genette's concept of a narrator, an intradiegetic narrator is a storyteller located both outside and inside the events being portrayed. Bass refers to Stevens as an intradiegetic narrator (Bass, 2020). Stevens cannot be trusted since he has a foot on both the inside and outside of the organization. Even when he is outside, he still has a sentimental outlook on life and is very self-absorbed, despite his best efforts to seem impartial. He relates his own story and does it in his own distinctive tone of speech. The reader may readily evaluate how much the narrator's representation of reality varies from the facts on the ground when using a character like Stevens or Ishiguro's other first-person narrators. This narrative gives the impression that the author and the reader are working together, at least to some extent, to create the world the narrator is experiencing. As a direct consequence, aspects of the *Remains* are unknown to us since we have not been given any relevant information. The first-person narrative style used by the narrators is dispassionate and polite. The narrator appears to be addressing an active absence by providing repeated explanations regarding his relationship with Miss Kenton, which builds stress in the process of communicating with the narrator.

The narrator knows this struggle, and his awareness of it compels him to become excessively self-explanatory. This, in turn, only helps heighten the narrator's sense that she is self-centered. The fractured and distorted view of the past that Stevens presents is consistent with the (mis)representations of the past that are found in postmodernism. Even though storytellers always look for ways to improve the past, history tends to become completely subjective and disjointed as it is told repeatedly (Hopartean, 2020, pp. 249-250).

The plot of *The Remains* follows the journey of Mr. Stevens, the butler of Darlington House, as he makes his way to Cornwall in search of Mrs. Benn or Miss Kenton, who served as the former housekeeper. His white falsehoods show that the trip is a personal one, and the book meanders back and forth between the 1920s and 1930s, even though the year in which Stevens' expedition takes place is 1956 even though Stevens claims to have gone on the trip for business reasons (Ishiguro, 1989, p. 122). In July, his new landlord Mr. Farraday makes the suggestion when he begins his trip down memory lane, which had been preoccupying his thoughts for some days (p.3). Stevens always placed his employer's demands above his own personal issues, which in Stevens' situation are linked since he is a committed butler and his employer comes first.

This tour will take place over six days and is part of his staff plan (p.9), in which he intends to give Miss Kenton the chance to return to Darlington Hall after an absence of twenty years. On the other hand, he seems to have a positive attitude about his offer. He is quoted saying I've looked through Miss Kenton's most recent letter a number of times, and there is no way that I'm hallucinating the presence of these hints (p. 10). Since Stevens only discusses his relationship with Miss Kenton in terms of their working relationship, it would seem that he has spent the whole of his life to this point acting in the capacity of a butler rather than a man. Because she goes beyond the bounds of her professional responsibilities, he views her affectionate conduct with Miss Kenton as mysterious and her attempts to maintain a cordial connection with him as intrusions. She takes some flowers into his parlour to illuminate things a little (p. 52), but he replies that he is "happy to have distractions kept to a minimum". He can not abide by any adjustment in the pantry "that does not fit the business reasons" (Ishiguro, 1989, pp. 52-53).

In other words, Stevens does not let Miss Kenton exhibit any of her traditionally feminine qualities, such as warmth, vitality, or human joy, anywhere else than in his personal quarters. Because his personal, authoritative, and masculine space is intertwined with his professional space, he is pleased with his ability to not forsake the professional being he occupies (p. 43) despite the intensity of the situation. This is because his professional space is linked with his personal space. At the gathering in 1936 that took place at Darlington Hall, Stevens was put to the test when Miss Kenton revealed to him that she was planning to accept the marriage proposal of Mr. Benn and leave the house to live with him. This left Stevens in a difficult position. The next dialogue demonstrates that his professionalism comes out on top, as seen below:

Are you not in the least interested in what took place tonight between my acquaintance and I, Mr. Stevens?

I do not mean to be rude, Miss Kenton, but I really must return upstairs without further delay. The fact is, events of a global significance are taking place in this house at this very moment.

When are they not, Mr. Stevens? Very well, if you must be rushing off, I shall just tell you that I accepted my acquaintance's proposal.

I beg your pardon, Miss Kenton?

His proposal of marriage.

Ah, is that so, Miss Kenton? Then may I offer you my congratulations. (Ishiguro, 1989, p. 218)

Even though Miss Kenton asks him questions over and over again, Mr. Stevens never provides any insight into his thoughts or feelings. Congratulations from the bottom of my heart, Miss. Kenton! Meanwhile, I must return to my post since matters of global significance are taking on in the upper floors (Ishiguro, 1989, p. 219). It is difficult to determine how he feels about this information. On the other hand, despite the fact that Miss Kenton has become a vital component of his landscape, as stated by Lillian Furst, Stevens continues to avoid exposing this reality (p. 548). Since he values his role as a butler more than his own personal life, he can no longer cohabitate with Miss Kenton. Stevens and Kenton's relationship underwent a significant change when Kenton's aunt passed away, which caused Stevens to postpone their previously scheduled cocoa rendezvous, as he describes (p. 182). At that night, as well as a long time before Miss Kenton's choice, he thinks back on the defining moments of his life in order to examine his own failings and consider the ways in which he might have handled the situation

differently. As a result, it is obvious that he might have been a lover or perhaps a spouse, but instead, he chose a career as a butler. Stevens is crushed to find out that Miss Kenton has come to love Mr. Benn in spite of the fact that she married him with the intention of making him angry (Ishiguro, 1989, pp. 238-239).

This discovery demonstrates that he already has a new perspective on their relationship, which is regrettable given that it is too late for them to benefit from it. Due to the fact that it took Stevens a few seconds to truly process what Miss Kenton had to say, he doesn't believe he immediately reacted to her statement. In addition, as you would have anticipated, the results of his actions were such that he felt at least a little responsible for what had happened. Why should he pretend otherwise when at that same moment his heart was breaking? (Ishiguro, 1989, p. 239).

When it comes to expressing his sentiments, Stevens goes well beyond what the reader would anticipate from him. He is the only one, other than Miss Kenton, from whom he conceals his genuine feelings. According to Matthew Beedham, this is a sign that Stevens has just developed the capacity to empathize with Miss Kenton, and because of this, he does not want to add to her suffering by informing her that her thoughts were returned (p. 56). The viewpoint held by Beedham is grounded in reality; nonetheless, this theory suggests that Stevens' change has only just started and that he still has a significant distance to go before reaching his full potential. The occasion in which Stevens once again fails to shed his butler persona and show human sentiments is another occurrence that defines Stevens' walk down memory lane as nostalgic. At the same time as his father, Stevens Sr. passes away upstairs, Stevens Jr. is snooping about the conference attendees at Darlington Hall in 1923, searching for information about his father. When he was informed that his father's health was deteriorating quickly, he said it was upsetting to witness anything like this. Because of this, he'll have to make his way back down to the basement again (Ishiguro, 1989, p. 104). He finds out that his father has passed away either while he is serving in the military or attempting to assist M. Dupont with his painful feet. On the other hand, according to Miss Kenton's opinion. She first regarded her hands, then his face. She apologised to Mr. Stevens and then said she wished she had something to say. He replied that there was no requirement, Miss Kenton. She asked him whether he was willing to approach him. He answered the strange answer that he is now quite busy, perhaps in a short bit (pp. 106-107).

Stevens leaves his father on his deathbed and remains on duty that night while maintaining his professional fortitude. He cannot even shut his father's eyes, despite asking Miss Kenton to do so. His own persona as a butler was modeled after his father's. Stevens Sr. has also raised him to be an ideal butler. Therefore, the father and son do not share many personal experiences, and their connection has more professional undertones. The two had the chance to share a moment for the first time in their lives, but Stevens' obsession with his duties prevented them from doing so. It seems that Stevens can only define himself in his position as a butler and lacks the ability to form any other meaningful relationships. In contrast, the reader learns this information through Stevens' present-day viewpoint as he ventures to look back and realizes the significance of the opportunity he missed to experience his father's final moments. This information is conveyed to the reader in this way because Stevens looks back on his past. Aside from Stevens' personal recollections and his contemporary enjoyment of them, his story is accessible to criticism of nostalgia as a nation's identity marker, particularly when one regards Stevens as a representation of the usual British hierarchy. In this regard, Darlington Hall represents the limits within which Stevens could make sense of his own world as a traditionalist. Stevens may link himself with the walls of this mansion and characterize himself as a brilliant butler without a doubt. There, he feels secure and confident and is pleased with himself for resisting all personal and unprofessional temptations. Therefore, his voyage from Darlington House to Cornwall is highly crucial since it allows him to evaluate his life from an external perspective, both literally and figuratively. On the route to Cornwall, he must spend the night at Moscombe, where, due to his attire, he is considered a gentleman. Although he likes being pampered in this manner, he is aware that he is not a landlord but rather a butler whose status in post-war Britain is being questioned. Stevens also encounters Harry Smith, a common English countryman, who questions his conviction that only the nobility has dignity in this society. Smith informs him that gentlemen do not possess dignity. Each man and woman in our nation has the ability to pursue dignity (Ishiguro, 1989, p. 184).

The first impression of Stevens' nostalgia for the imperial past or the conventional English country home may be unfavourable, since he may express a longing for his youth. Yet, throughout the story, it becomes clear that Stevens makes errors and questions his previous actions. Once he realizes that his overwhelming

attention to his career prevented him from attaining such a self-reflective disposition, he receives more insights into his identity. The novel's last scene, where he sits on a bench in the twilight, exemplifies Stevens' progressive shift in viewpoint.

Perhaps there is some validity to (his old butler friend's) recommendation that I adopt a more optimistic approach and strive to make the most of the remainder of my day. What, after all, do we gain by continuously looking back and condemning ourselves when our lives have not turned out as we had hoped? The harsh fact is that you and I have no option but to place our destiny in the hands of the magnificent guys who employ us at the centre of the universe. What is the purpose of dwelling on what one could or could not have done to influence the trajectory of one's life? (Ishiguro, 1989, p. 244). It seems as if Stevens has replaced his rose-colored glasses with a pair of more realistic ones or that his vision has been mellowed by nostalgia so that he may think about making his modest contribution count for something genuine and valuable (p. 245). Even if he is against nostalgia in its more sentimental form, he acknowledges its role in forming who we are now. The fact that Stevens is able to recall all of these specifics from his foggy past demonstrates that his voyage of all self-exploration has given him a new perspective. He discovers from his recollections that if he had taken advantage of the possibilities offered to him, he might have been a dad, a son, and a lover. All of these roles were potentially available to him. As he investigated what he refers to as the remnants of his days, he was ultimately startled into awareness of his surroundings.

2.6.2. Guilt and Regret in *Remains*

The feeling of regret appears rather often in Kazuo Ishiguro's body of work. Ishiguro's comments, in general, are characterized by one specific observation on the dramatization of regret. In my opinion, it makes little difference whether the protagonists of my stories had made mistakes in the past that they later come to feel bad about. The concept of guilt as complicity is prevalent throughout *Remains*, appearing not just in the imaginary lives of the characters but also on the genre level. In addition, it plays a part in genuine historical occurrences that are only partly recalled by fictional characters operating on the level of the genre. In other words, despite the fact that some historical figures in fiction may give the impression of playing a part in certain historical occurrences, the genres that comprise their environment are more directly intertwined in

a more obscure period of history. This story exposes more about the characters than the characteristics they were given when they were established. The butler's buried guilt is shown in the novella as a consequence of his broken connection with his former housekeeper, Miss Kenton, and his historical and political inability to avoid participating in Lord Darlington's appeasement efforts. The story is titled "The Butler". There are very few reasons to have reservations about Stevens' ultimate guilt or his admission of it, despite the fact that the story has been called unreliable. Mike Petry contends that the reader of his work remains rapidly adjusts to the story's unreliability. The irony of the situation does not emphasise the structural responsibility of cultural forms that narrate and propagate guilt, even as they aid in revealing it despite the fact that these forms contribute to the exposure of guilt.

My alarm bells are going off when I hear these subgenres referred to as complicit. One of the most common arguments against the postmodern book is that it lacks subversive potential. It has been mentioned on several occasions that their relationship is riddled with irony. Postmodernism has maintained for a long time that merging several genres inside a single book is a structural function that undermines category. At this point, it is quite clear that the standard by which books are read and written has errors. The concept of historiographic metafiction, which Linda Hutcheon developed, as well as the phrases postcolonial and post-imperialist, have been very important in this area. This investigation aims to cast doubt on the widespread attribution of subversiveness and to demonstrate that postmodern irony may hide cultural trends that may be held accountable by less postmodern criticism. Both goals will be accomplished by demonstrating that postmodern irony may mask cultural trends. Historical misrecognition occurs when humorous and postmodern interpretations of historical events are staged. The majority of the story is told in the style of a trip diary, and it begins in July 1956 with the narrator, Mr. Stevens, describing his life working as a butler in the southwest of England. In his recollections of the 1920s and 1930s, Stevens recounts when he interacted with Lord Darlington, Miss Kenton, and his father, who served as the under-butler at Darlington Hall. The reader quickly comes to the realization that Stevens conveys just as much as he conceals from the reader. Lord Darlington's reputation was ruined as a result of his support for the German cause both prior to and after 1933. This is compounded by Stevens' reluctance to demonstrate any emotions

other than professional concern for Miss Kenton and his father's inability to form a connection with his son.

Readers are more interested in the story's narrative when there is no significant plot development. Therefore, the unreliability of the narrator and Ishiguro's willful exploitation of the book's literary setting have garnered most of the critical attention about the work. Outstanding genre-bending may be seen throughout *Remains*, but possibly the most famous example can be found in Chapter 2, *Day Two-Morning, Salisbury* (p. 45). The inclusion of the travelogue seems to be the motivation for the inclusion of *Remains*, given that its chapter title and opening line concerning Stevens' accommodation make apparent reference to Travelogue. Despite this, Stevens' narrative of his journey in his automobile is riddled with digressions, much like the rest of his writing. These digressions have a coherence that enables us to disassemble them into their component parts. To put it another way, Stevens' journal has a wide variety of components that may be analysed for their potential to reveal a variety of genre conventions. The letter written by Miss Kenton is taken into consideration rather than keeping a trip journal. In this particular instance, the letter presents a subplot that operates according to norms associated with a different genre than the primary tale. The centre of the subplot is an emotional connection that is never described as personal, and the tale is about that connection. Stevens tells the tale of a terrible love affair via a succession of flashbacks that are filled with sorrow and sadness. The development of their relationships did not advance in any way.

A great illustration is that Lord Darlington's role in the conduct of foreign policy during the interwar years was fraught with failure. Stevens offers it as an alternate narrative in which the author may ascribe his statement about minor errors to Miss Kenton, to whom he had incorrectly (he guesses) given that label. In this version of the tale, Miss Kenton is the one who makes the comment. The disastrous role that Lord Darlington had in the United Kingdom's foreign policy during the years between the wars is a good example of this (p. 59-60). The setting for a story of political intrigue with massive repercussions is Lord Darlington's first international conference. This conference acts as the backdrop for the story. The storyline focuses on Stevens' relationship with his father and the political intrigue, thus, an unexpected and humorous addition to the story is Lord Darlington's request that Stevens instructs his godson Reginald in the ways of life. Lord Darlington wants Stevens to school Reginald in the

ways of life. Lord Darlington approaches Stevens with a request to impart his sense of morality and ethics to his godson Reginald. When Ishiguro deftly navigates the subsequent challenges and juggles these many components, they reach a successful completion at the conference's last supper. The political intrigue and the melodrama ascend to a higher level when Stevens' dying father attempts to communicate with his son. This creates a symbiotic link between the two types of narratives that are being told. After that, Ishiguro did a good job of dealing with it. These painful times are made more bearable because of Stevens and Reginald's clever banter and M. Dupont's dreadful condition, all of which contribute to the play's comedic components, which in turn contribute to the play's stinging sense of humour. In the meanwhile, they continue to adhere to the standards established by their specific genre. In *Remains*, the analysis is seldom given a thorough study because of the nature of the undertaking itself. The drift that causes us to go from one topic to the next affects every aspect of the discussion. You may remark that Stevens' diary is prone to the caprices of memory to paraphrase what I just said. Besides, the work makes use of a method known as the complexity of genres, which I shall refer to as a literary construct. One who engages in action with another but is not considered the principal participant; this was the original definition of the word complice (OED). The idea that Stevens would keep a diary on his journey was the impetus for creating many of the genre-specific aspects included in *Remains* at the beginning of the novel. The book is comprised of a number of different genres, each with its unique meaning and subversion, and each compliments and complements the others in a variety of different ways.

This involves more than just a straightforward storyline. The involvement of generic components in the text is also connected with intertextual guilt, which is associated with historical guilt as a result of its association with intertextual guilt. After this, I will proceed to do a more in-depth investigation into the link between the genres that are complicit in the crime. According to the first iteration of the concept of complicity, complice takes part in contact with others that is objective and unavoidable. It is possible that the effects and historically accurate settings tied to certain genre norms constitute illegal complicity. Political memoirs have not always made an obvious effort to hide unethical behaviour in the course of their writing. The political memoirs that make up the canon of historical references in *Remains* have made effective use of traditions in order to forward their agenda. It is possible for authors to respond by

claiming that they are not accountable for every single meaning that is introduced by the genre into their work. The status quo is maintained, but we should not lose sight of the fact that Ishiguro has stated that he intends to debunk a myth by employing it in a slightly warped and different way. As a result, we have every right to investigate precisely which aspects of the situation are perverted and what results are obtained (Ekelund, 2005).

The primary character and narrator of Kazuo Ishiguro's *The Remains of the Day* is Stevens, who works as a faithful butler for Lord Darlington. Lord Darlington was a British government official who organised secret meetings between British government officials and Nazi leaders during World War II. Stevens' narrative reveals that he is subservient to his boss, despite Lord Darlington's request that he gets rid of the two Jewish workers before the arrival of Nazi operatives. Even at this late stage, he is not quite persuaded by choice made by his master.

You know, Stevens, I've been doing a lot of thinking lately. A fair amount of reflection is required. Considerable attention The time has come for me to make a decision. Jews are not allowed to work at Darlington Hall under any circumstances. Sir?

Stevens, it is for the betterment of the family unit as a whole. The safety and satisfaction of our visitors is our number one priority. Stevens, I've done some research, and I'm going to share the results of that study with you. It's no issue, sir. Tell me, Stevens: Aren't there at least a handful of them present right now? I'm referring to the people of Jewish descent. I have a strong suspicion that two of the members of our current staff suit these criteria. Ah. His Majesty halted for a moment as he looked out the window. You will, of course, be required to relinquish control over them (Ishiguro, 1989, p. 14).

Stevens was responsible for informing Kenton of the firing of the two housekeepers; however, he failed to do so. On the other hand, they unequivocally turned down the offer, the procedure that she would use to fire staff who have been with her company for at least six years. She told Stevens that if the two women were fired from their positions at Darlington House, it would be her last day working there and she would retire.

Melinda Dabis has chosen to focus her study on Hofstadter's Strange Loop, a collection of concepts he conceived. After hearing Hofstadter's argument, which included several illustrations by Escher, she came around to the idea. One illustration that explains this concept is Ernst's Waterfall (p. 93), in which the water seems to flow upwards in an endless loop, defying gravity. According to Hofstadter, the phenomenon known as the Strange Loop happens anytime we go up (or down) the hierarchical system levels and find ourselves back at the beginning of the system. If the thing or system is self-contained, the most efficient path is either a loop that has a greater number of stages,

like Escher's Ascending and Descending (Ernst, p. 95), or a loop that contains a smaller number of steps, like Drawing Hands (p. 30). While some loops repeat themselves indefinitely, others, like the Print Gallery loop, create steps over and over again (p. 35). They are standing in a gallery next to a guy who is intently examining a painting of a seaside scene. Both of them are staring out a window. It is possible to proceed in this manner for an endless amount of time. After a certain number of steps have been completed, the process will circle back around to where it began, but it will have progressed one level further into the image's world. This behaviour is analogous to a spiral that moves in the same direction but rises (or sinks) and never returns to the same position. Ishiguro's stories include several instances of the Strange Loop phenomena, which occurs repeatedly throughout the process of organizing memories. Despite the fact that the protagonists' memories or circumstances have significantly changed, some past occurrences are brought to the forefront of their minds. The phases of this spiral, which is very much like a spiral, differ from one another in very minute ways.

Melinda used Stevens's father, the circumstances surrounding his death, and the fact that he had worked for Lord Darlington in the years before his death as evidence to support her allegation. The story is told in sections that alternate between using short and lengthy sentences and are connected by memory fragments. Even though it is just a passing remark at first, the father is brought up rather early on in the story. When Stevens talks about his father's connection with Miss Kenton, he progressively reveals his father's last few months of life to the audience. After providing a definition of dignity, Stevens links it to his father and provides two further examples that highlight his father's excellent professional standards; this is what one would refer to as a priceless reminiscence. The letter from Miss Kenton is the second time that his name is mentioned in the main text. She remembers Stevens senior looking at the ground as if he wanted to uncover a precious diamond he had dropped there when she was there thirty years ago (p. 50). What took place at Darlington Hall is not described in detail; rather, Stevens describes the circumstances leading up to it, including Miss Kenton's arrival and Stevens's ongoing conflicts with her. Specifically, Stevens describes the circumstances leading up to the argument that took place at Darlington Hall. Stevens asked Miss Kenton for advice on how he could approach his father, and in response, she has been continuously pointing out his father's mistakes. Everything started when there was a tiny bit of bothersome fault (p. 59) with the dustpan, and then it moved on to the silver polish.

Stevens attempted to downplay the gravity of the blunders by saying: When I first considered it, I had a hard time believing that my father could have made such an error. I have come to terms with the fact that my father was responsible for these mistakes. However, I quickly reminded myself that even the most careful person may make mistakes and that anybody can make mistakes at any moment (p. 58). These mistakes may not seem like a big deal in isolation, but they have a far bigger impact (p. 61). It is reported that Miss Kenton said this to Stevens when they were engaged in a heated discussion about his father.

After Stevens senior's passing, Stevens rethinks of his decision and says he has Lord Darlington to thank for his about-face. Lord Darlington expressed concern about Stevens junior's performance. Although Miss Kenton's letter makes a reference to it earlier in the book, this is the only place in the novel where a detailed explanation of the foreboding fall is presented. The more Stevens thinks about that day, the more eager he becomes to comprehend just what took place on that fateful day. As a direct consequence of the accident, his father's responsibilities are being re-examined. The narrative continues with the narrator recounting the events of that day while looking out the window at his father. This provides the reader with a new perspective on the occurrence while also emphasizing the seriousness of his father's predicament. Stevens Sr.'s death has long been documented in the official conference record. Stevens's thoughts regularly circle back to his father; each time they do so, he expands on or alters some aspects of the past, usually about his father. Although the events take place in a sequential order, Stevens delves deeper into the complexities of his relations with those around him.

Even though those memories are scattered all across the book, Stevens continues to go back to them again and again. Why does Stevens recall these events with such clear and distinct detail? The significance of the father's role cannot be overstated; Stevens Sr. is an excellent example for his son, Stevens Jr., both in terms of his character and the way he conducts himself in the business. On the other hand, Stevens gives the impression that he is a less-than-perfect dad. In spite of the son's assertions that he has the utmost regard for his father, it is clear from the awkwardness and stiffness of their interactions that they have a strained relationship. According to Hammond, Stevens is attempting to build a narrative framework that legitimizes his past when he defends the profession, his father, and his prior company (p. 100). Even more so, Stevens is doing his best to model his butlering after his father and maybe even surpass it. Because

Stevens is terrified of his own age and decrepitude, he continues coming back to the events that happened to his father, notably the latter's deterioration. This is only one of the numerous reasons for this. In the foreword, he freely acknowledges having committed mistakes, stating that I have been responsible for a series of modest errors in fulfilling his obligations over the last few months. You can probably see why I was so upset by this new development, even if it may have seemed strange to someone who was not used to making errors of this kind (Ishiguro, 1989, p. 5).

Stevens refers to his shortcomings by the exact same phrase he used to describe his father's failings. As was the case with his father, he minimizes the seriousness of these gaffes. His quest for solutions outside himself leads him to conclude that there is nothing more diabolical than a staff strategy to blame for what happened (p. 50). On the other hand, he becomes more anxious about his father's deteriorating health. Behind the butler, we can see the deterioration that is going place. As a direct consequence, Stevens is vehemently opposed to any form of allusion being made to his age. While Stevens was initially undecided about whether to continue up the steep route or not, after the old man planned thoroughly telling that in some years, Stevens quickly felt the impulse to oppose him and the vulgar accusations of his age. While Stevens was initially undecided about continuing up the steep route, he eventually decided.

3. NEVER LET ME GO

Because the opening of *Never Let Me Go* by Kazuo Ishiguro is so creative, the author has opted to summarize it using just three words: The decade of the 1990s in England, the love triangle that consists of Kathy, Tommy, and Ruth is introduced to the audience at Hailsham School, which serves as the location. The angry guard rushes into view and yells, “None of you will fly to America, and none of you will become a renowned actor, the lifetime line is drawn for you,” which is a summary of the lives of these three individuals. Soon, you will reach the age at which it is lawful to donate organs, and you should be prepared to do so when that time comes. Although Ruth is the main character and Tommy is a supporting character who has trouble maintaining his composure, both Tommy and Ruth have faith that love will be their salvation because they have been told that love, art, or both can restore one to health.

The novel *Never Let Me Go* divided into three parts; the first two of which describe the childhood of the three protagonists, Kathy, Tommy, and Ruth, at the village boarding school Hailsham, whereas the third describes their time spent living in huts and their subsequent separation before they are reunited for good as adults. *Never Let Me Go* was written by Nicholas Sparks. However, the story’s sympathy derives from Kathy’s sad fate in an oppressive society, which prohibits her from having children or surviving old age. The narrative of the novel parallels Kathy’s gradual loss of innocence as she comes to grips with who she really is. Ishiguro’s narrative contains a great number of peculiar ideas and concepts.

The story of the huts is one of the intriguing hidden components of the novel, despite the fact that it only accounts for a relatively small fraction of the total word count. In the same way, adolescence acts as a transitional stage between childhood and adulthood; the huts exist as a separate entity from both Hailsham and the nurse’s roles. The only purpose of Hailsham School is to prepare students for their confirmation by instilling in their minds the processes of mindfulness and self-denial necessary to devote themselves to one gift after another, and this is the limit of the school’s role.

As a direct consequence, they are destined to live out the rest of their lives in a state of limbo, looking for someone to give to them. You will find something to appreciate in this narrative, whether you are interested in the daily violence of children's play, the way alliances are formed, or the excess of today's youth since it covers all of these topics and more. Ishiguro is a writer with several qualities, one of which is the ability to write clearly and unflinchingly about difficult topics. Yet, there are many factors that contribute to the uncomfortable and terrifying nature of this work, including the following: The things that are puzzling Kazuo are the most revealed to the reader in a methodical manner. This strategy works in a manner that is similar to the use of foreboding music in the lead-up to a stressful scene in a horror movie.

At first look, Ishiguro's depiction of the replicating dialectic gives off an impression of being both seductively attractive and menacing. However, this is really a disguise for his neurotic attempt to conceal his own identity. But what, precisely, does *Never Let Me Go* signify, and how did it come to be written? This tale of concealed truths depicts the slow but steady erosion of faith throughout the course of its narrative, which starts with a betrayal of trust between two individuals and continues with the decline of mental health that comes with advancing age. The main character of this tale finds out the hard way that peace and quiet on their own are not sufficient to trigger personal growth and development. This story's main character is an orphan with a bad temper. It is one of Ishiguro's works that does not deal with current disasters or significant social challenges, and in the process, it occasionally ignores our own historical period in a sardonic way.

The book is an effort to put into reality a basic, primitive charter addressing the human urge for creativity while also captivating and interesting the reader in the process. This narrative references scientific and ethical dilemmas, such as how those who are stronger (in terms of knowledge and resources) categorize and control those who are weaker. This is a tale about how the human body is seen and dealt with as if it were nothing more than a consumable product, whereby its value decreases with the passage of time. Ishiguro gave a number of interviews after the novel was published in which he discussed the reasons he chose to write it. Ishiguro said that his goal behind creating the tale was always to explore how friendship and love fit into people's lives particularly as they begin to understand that time is limited and that mortality is a fact. He had been

searching for anything analogous, a metaphor of sorts to explain the limited duration of human existence, and he finally found it.

Naturally, he was aware of the novel's many bioethical dilemmas and concerns; he did not fail to notice them. The primary moral conundrum that arises from this scenario is what should be done when the choice of whether to give an organ is taken away from the potential donor and his or her family and instead is made by someone else. Ishiguro believes that the dystopian aspect serves no other purpose than bringing attention to humane concerns, stating that having picked this sort of dystopian society, it starts to raise all these problems, maybe about biotechnology and organ donation. Ishiguro's narrative evokes a profound sense of melancholy due to the excessively dark tone of the book, as well as the fact that three of the novel's most important characters perished by the novel's conclusion, and a fourth is on the verge of doing so. But I have no problem with it, and I imagine it will not be a problem for anybody. Ishiguro tells us that this is not the end of the tragic story, despite the fact that passing away is a horrible but inescapable aspect of being human. In spite of Plato's complaints, tragedy has always been a particularly successful literary genre for representing the universal human tendencies and behaviours that underlay man's pursuit of pleasure and the eventual disappointment in it. This is one of the reasons why tragedy has been around for so long. The tragedy's fundamental element is the struggle between a man and his environment. This conflict illuminates the routine and regular way in which human actions defeat (Bernstein, 2009, p. 72).

The book by Ishiguro depicts a clear picture of the circumstances that lead to this failure. In the following, I want to analyse how much blame can be put on the individuals themselves as opposed to blaming it all on outside influences. In a universe in which it would seem that there are no other options, the finale of the novel casts doubts on the concept of free will in its entirety.

The tragedy of human life, its fragility, and its final helplessness in the face of more powerful forces are captured by Tommy's analogy of his and Kathy's love to an image of two persons standing in a river: "I keep thinking about this river somewhere, with the water moving really fast. And these two people in the water, trying to hold onto each other, holding on as hard as they can, but in the end it's just too much. The current's too strong. They've got to let go, drift apart...It's a shame, Kath, because we've loved

each other all our lives. But in the end, we can't stay together forever" (Ishiguro, 2005, pp. 258-259).

Not only are we destined to perish, but we will also be deprived of the things we care about the most in this life. Ruth chooses to concentrate on Tommy and Kathy's apparent lack of affection for one another in order to use Tommy to numb her own feelings of loneliness in spite of the fact that it is clear that Tommy and Kathy have affection for one another. Kathy has made the decision to ignore their blossoming love desire in order to preserve the peace and harmony that exists between them. It is all part of the establishment in Hailsham's well-planned and executed scheme to prevent the general people from seeing love. As a representation of the natural world, the river is immune to humans' pain and suffering and cannot see beyond our limited viewpoints. Ishiguro mulls over the question of how a person may live a happy and fulfilled life in the face of impending mortality.

It is a question that has been mulled over by a great number of thinkers, creatives, and literary idealists. Some people believe that the ultimate purpose of philosophy is to shed light on the question of why we are here and how we should conduct our lives. Ishiguro compels us to consider whether life's purpose is something that is given to a person or even imposed upon him by some external elements, as the founders of Hailsham do with their pupils. In other words, he compels us to think about whether life's purpose is something that can be found. The pupils are instructed by their instructor as well as their guardian, Mrs Lucy, who advises them, If you are going to have respectable lives, then you must know and know right. After graduating high school, the pupils will become adults and start giving organs long before they reach old age or even middle age. It will happen while they are still in their early 20s. Because of this, God created each one of you uniquely. You're not even somewhat comparable to me, much alone the actors you watch on YouTube, and that's saying a lot. You were sent here for a specific purpose, and the courses of your lives have been predetermined. It is something that must not escape your attention. If any of you want to live a happy life, you need to have a clear idea of who you are and where you want to go in the future (Ishiguro, 2005, pp. 73-74).

In this context, the concepts of time and being able to make sense of one's own experience are very important. Ishiguro observed that, despite the fact that we only have

a limited amount of time here on Earth, we often act as if this is not the case. Nevertheless, the storyline indicates that the amount of time we have is limited, and the realization that this is the case ought to direct our behaviour.

Ishiguro shows what happens as a result of this failure; Tommy's scream is a musical and visual portrayal of the agony of discovering how much time has been wasted. In the book, the narrator, Kathy, describes her sexual relationship with Tommy in a way that has a melancholy undertone. She says, "What I mean is, right from that first time, there was something about Tommy's manner that was tinged with sadness, that seemed to say: 'Yes, we are doing this now, and I'm glad we are doing this now.'" There is a poignant undercurrent to Kathy's description of her sexual relationship with Tommy still can't believe we had to wait for so long (p. 218).

Every one of Ishiguro's stories is the result of tension that is always the result of a negotiation between memory and forgetfulness. This tension is always the result of a negotiation between memory and forgetfulness since it is based on knowledge of the past. Kathy H. is determined on reliving the glory days of yesteryear while clinging to a tenuous connection to the here and now. Ishiguro offers a fresh perspective on life by describing a character who is cut off from the rest of the world and entrapped in a setting that is too complicated for them to fully understand. This world is also one in which the impact of impending death is permanent, and there is no way to escape it.

Ishiguro is aware of the fact that once we get new information, we do not necessarily possess the resources necessary to put that information to good use. Ishiguro presents in Kathy and the other students' something that is closer to the reality of our day-to-day lives, in which we are aware of but disregard the inevitability of our own deaths, a response that may easily appear obtuse to wiser visitors to our planet from other planets. Kathy and other students attend a school in which there is a strict dress code (Ingersoll, 2007, p. 56).

Kathy is caught in a never-ending cycle of time and must exert a lot of effort in order to remember everything. Her thoughts instantly take her back to the years she spent as a young girl attending Hailsham, which is a boarding school located in the countryside of England. In spite of claims to the contrary, the reader gets the impression that something fishy is going on at this school where professionals coddle youngsters. Yet, the children's parents are never addressed, and the parents do not permit their children

to leave the school premises. However, the reader does not find out that these children are clones and not actual people until the book's seventh chapter. A startling admission is made by one of the observers, Miss Lucy, at a crucial turning point in the story while she is listening to a group of children talking about their aspirations and goals for the future:

None of you will go to America, none of you will be film stars. And none of you will be working in supermarkets as I heard some of you planning the other day. Your lives are set out for you. You will become adults, then before you're old, before you're even middle-aged, you will start to donate your vital organs. That's what each of you was created to do. You're not like the actors you watch on your videos, you're not even like me. You were brought into this world for a purpose, and your futures, all of them, have been decided. So you're to talk that way anymore. You'll be leaving Hailsham before long, and it's not so far off, the day you'll be preparing for your first donations. You need to remember that. If you're to have decent lives, you have to know who you are and what lies ahead of you, every one of you (Ishiguro, 2005, p. 73)

Ishiguro's work has been called "an existential fable, or a tale of mortality" (Breedham, 2010, p. 139) by a number of reviewers due to the fact that it focuses on two eternally opposing pairs—nature and civilization, destiny and free will—as models for an investigation into hermeneutics and epistemology. The narrative gives the impression that the writers do not distinguish between the natural and artificial worlds. The children of Hailsham are still individuals with their own distinct personalities, dreams, and ambitions despite the fact that they are genetic copies of one another.

The most upsetting thing is that everyone, including their parents and teachers, is already aware of it. Tommy, one of the three main characters, paraphrases a conversation that he overheard about why it was so important for the students to develop their creative side: "things like pictures, poetry, and all that kind of stuff, they revealed what you were like inside". Kathy and Ruth, our other two primary characters, share this feeling in their own ways. It has come to our attention that Miss Emily said that they "showed your soul" (Ishiguro, 2005, p. 160).

They send all their most important works to Madam's gallery, a secret location no one has ever visited. This is a huge deal in the book because it explains why they live the way they do: they are aware that they are going to die soon. Still, they want to buy themselves more time with art and genuine love by donating their organs to save regular people who are suffering from fatal illnesses. In other words, they want to buy themselves more time. The events of the novel lead up to a dramatic disclosure in the

epilogue that discloses their horrible destiny. Yet, nothing is ever spoken directly about the probability that they will survive.

Whatever else, we at least saw to it that all of you in our care, you grew up in wonderful surroundings. And we saw to it too, after left us, you were kept away from the worst of those horrors. We were able to do that much for you at least. But this dream of yours, this dream of being able to defer. Such a thing would always have been beyond us to grant, even at the height of our influence.... But, you mustn't be dejected. I hope you can appreciate how much we were able to secure you....How can you ask a world that has come to regard cancer as curable, how can you ask such a world to put away that cure, to go back to the dark days? There was no going back. However uncomfortable people were about your existence (Ishiguro, 2005, pp. 238-240).

According to Fusco's study, which discusses the book by Feinberg, the students at Hailsham, despite not being rebels, appear to feel connected to the evolution development because they have fully integrated the Darwinian concept of the struggle for life. This is in contrast to the babies Gamma, Delta, or Epsilon in Brave New World, who were born to wait on the chosen Alpha and Beta ones and, as a result, were unable to have feelings. Fusco's study is also about a man committing the sin of hybris, which is an old Greek word that means haughtiness before God. This sin is defined as pushing human limitations without facing the consequences, and it is committed by man when he creates other creatures and then kills those creatures. In doing so, he also kills a part of himself.

This new monster brings forth contrasting feelings since it combines the concepts of Eros (love) and Thanatos (death). The contention that the use of genetic engineering results in life being fashioned in the image of man, not God, is prevalent among opponents of the practice (Feinberg & Feinberg, 2010, p. 389). Despite this, people in all communities and throughout history have had the desire to begin over. The source of this problem may be traced back to several different goals, one of which is the opportunity to have children without participating in sexual activity. If, on the other hand, we were to substitute ourselves for one of the characters in the dream, we would find that the same scenario takes on a more ominous tone. If we resort to cloning, the drawback is that we would lose our uniqueness, but the benefit is that we would hypothetically be able to skip the process of natural selection. This would be the case if we were to eliminate natural selection. Tommy later comments, despite the emotional outpouring, that the lives of clones prove that the opposite is true: Our models, what they were like, it has nothing to do with us, Kathy. To get worked up over it would be a waste of the emotional energy you have available (Ishiguro, 2005, p. 154).

Clones are fundamentally distinct from humans because they cannot reproduce, yet, this does not indicate that they have no interest in having offspring in any way, shape, or form. When a caregiver finds Kathy clutching a pillow like a baby and singing along to her favourite love song, *Never Let Me Go*, the caregiver knows precisely what to assume about Kathy's mental state.

The question that naturally arises at this point is how these extra-terrestrial beings can leave any traces of their existence behind. The capacity to recollect memories from one's past is essential. Remembering the lives of people who have gone on is the only way to respect their memory and provide significance to one's own life, which is why one's memories should be an essential part of one's identity. This study lends even more credence to the notion that clones are capable of intellectual activity. In a world without God, the clones have decided that Norfolk is the place where those who have been separated from their families and friends have the best chance of reuniting with them, none of them had a sole photograph of Norfolk, a lost corner (Ishiguro, 2005, p. 59), but we still had that final piece of consolation, believing one day, when we were fully matured. We were free to roam about the nation, and we could always go and find it again in Norfolk (Ishiguro, 2005, p. 59). It is more of a state of mind than an actual place, yet it has the power to bring back cherished memories and, more crucially, it may bring back loved ones who have passed away. In this regard, nostalgia is a pleasant feeling that can be found in all of Ishiguro's works and is sparked by the ability of memory to freeze and hold on to a fleeting moment in time.

Nostalgia is the intellectual and emotional cousin of idealism. This provides the psychological foundation for the assumption that the harm can and ought to be repaired. After we have all been mended, we will be able to rely on our sense of touch to lead us to a world that's been improved. We have some vague remembrance of a better future, even if it is a mistaken recollection or picture of the end, and this enables us to feel our way towards that world. A spark of hope remains that we will be able to visit that location again (Interview, 7-8). The fact that Kathy H. is aware of this power acts as a soothing balm, alleviating her fear about death; her subjectivity as a clone with a fixed future causes a loss, not of her uniqueness, but rather her concept of individuality (Lochner, 2011, p. 234).

I was talking to one of my donors a few days ago who was complaining about how memories, even your most precious ones, fade surprisingly quickly. But I don't go along

with that. The memories I value most; I don't see them ever fading. I lost Ruth, then I lost Tommy, but I won't lose my memories of them.... Once I'm able to have a quieter life, in whichever centre they send me to, I'll have Hailsham with me, safely in my head, and that'll be something no one can take away (Ishiguro, 2005, pp. 261-262).

In the epilogue, Kathy's consciousness is even capable of establishing a connection in the afterlife with the places and people she has previously loved:

Up in the branches of the trees, too, I could see, flapping about, torn plastic sheeting and bits of old carrier bags. That was the only time, as I stood there, looking at that strange rubbish, feeling the wind coming across these empty fields, that I started to imagine just a little fantasy thing, because this Norfolk after all, and it was only a couple of weeks since I'd lost him. I was thinking about the rubbish, the flapping plastic in the branches, the shore-line of odd stuff caught along the fencing, and I half closed my eyes and imagined this was the spot where everything I'd ever lost since my childhood was washed up, and I was now standing here in front of it (Ishiguro, 2005, p. 263)

A genuine shift from the world of Kathy's thoughts takes place when Norfolk is finally made manifest as another reality, represented by a fence beyond which a dreadful image of waste and decay contrasts with Kathy's condition of calm and enormous happiness. The book comes to a finale with a dramatic and ghostly dream in which Kathy's awareness comes into contact with her dead lover Tommy. However, none of the novel's moral problems is resolved by the dream's events.

The creators of Hailsham operate under the assumption that the beings they bring into existence are not sentient persons but shadowy entities in test tubes that may be exterminated at an appropriate moment (Ishiguro, 2005, p. 239). Mrs. Emily came up with the idea for the Hailsham initiative to demonstrate that if students were taught in compassionate, cultured settings, it was doable for them to grow up to be as sensitive and intelligent as any ordinary human being, which is the goal of the project (Ishiguro, 2005, p. 239). The level of sensitivity and intelligence possessed by the children was going to be evaluated based on how effectively they could draw. Therefore, a test of what it is to be human is provided by the gallery's selection of art and its underlying assumption that we made it to demonstrate that you have souls at all (p. 238).

From the inside, having a soul is irrelevant to Tommy and Kathy because there are no deferrals - once more, mortality is a human religion - but from the outside, the Hailsham arrangement raises new philosophical questions. One advantage of creating synthetic people is that they may be pre-programmed to play a certain part in society from the beginning of their creation. Is it feasible that figuring out our life's purpose can give us a sense of direction and purpose in our lives? If Mrs. Lucy is to be believed, it is necessary. In both the movie and the novel, one of the most powerful examples of Mrs.

Lucy's rhetorical prowess occurs when she reveals the harsh truth to her children via an epistemic revelation. However, I have already shown why this is not a realistic option in the past. In the end, there is nothing else to do except shout. There is no other option. For one's life to have any significance, its meaning must come from inside and be real.

The work focuses on the relationship between three primary characters, and in doing so, it investigates several aspects of social identity. One of these aspects is the manner in which an individual builds his or her own sense of self through his or her connections with other people and participation in a group. Although Hailsham is a location where parentless children may be born and raised, it is also a place where those children will never have the opportunity to have a true human relationship with another person. Because most of their teachers did not have the most basic human need met throughout their upbringing, which was the love of their parents, most of those professors are emotionally distant and detached from the pupils they teach. On the other hand, the students are constantly led to believe that Hailsham is a secure location. Students are often reminded that they stand out from other people just because of their affiliation with Hailsham. The importance of this recurring reference to us, the learners of Hailsham, to both Kathy's growth as a character and her pursuit of the objectives set out by the writers of the book cannot be overstated. Because of the notion that she is extraordinary because she is from Hailsham, Kathy has, for a significant portion of her life, been able to avoid examining the principles of her existence.

This sense of belonging to a selected group that Kathy has, which she refers to as us, the students of Hailsham, is the foundation for her sense of self. It is also the lens through which she sees the world and constructs meaning from the things that she has experienced. Not only does the divide between us and everyone else has an impact on her identity and the reasons that drive her, but it also shapes her epistemic perspective on the world. The manner in which she knows and understands things is founded on the fact that she is a member of a certain group that has similarly experienced similar things. When individuals who ordinarily have close ties, such as friends, family, or romantic partners, have varying degrees of expertise about a subject, it may produce friction between them. This can include friends, family, and love partners. Because Tommy is a donor and Kathy is not, there is an epistemic gap between them that may be difficult to bridge; as Kathy admits, "I'd feel a similar small sting of anger each time he told me I didn't comprehend something or other because I wasn't yet a donor"; given that Tommy

is a donor and Kathy is not, there is an epistemic gap between them that may be difficult to bridge, given that Tommy is a donor and Kathy is not (p. 254).

In several stories with science fiction or dystopian subtext, scientific language is prevalent to establish credibility or create the appearance of reality. However, this is not the case in the story of *Never Let Me Go*. The author uses a few simple terms to illustrate his characters' lives; there is no scientific jargon to be found anywhere in this work. In the beginning, those who instruct them are referred to as guardians, but as time goes on, they become students, caregivers, and donors. The euphemisms used in the book serve two purposes; first, they disguise the scientific concept of cloning; second, they communicate notions of death.

The use of positive language to describe death and the ideas linked with it is intended to reflect how people talk about these subjects. Either the clones live long enough to finish after the organ donations (which include the surgical removal of vital organs without their will), or they die. Such euphemisms are closely linked to the idea of passing away due to the fact that cloning is a technique that originated from the human desire to exercise control over the natural process of dying. Heidegger contends that all people are always in a condition that he refers to as being toward death and that hypothetical clones would have shorter lifespans highlights this fact. At the outset of the story, there is a concentration on the childhood of both the protagonist and the antagonist. The process by which the children at Hailsham, an institution similar to a boarding school for young clones, come to grips with their individuality and the predestined destiny laid out for them is a key issue explored in Kathy's memories of her childhood.

The narrator, Kathy, places the reader in the position of someone from the same cultural context as the protagonist by using phrases such as "I don't know how it was where you were" (Ishiguro, 2005, pp. 13-67) and "I don't know if you had collections where you were" (Ishiguro, 2005, p. 38). With this strategy, it is unnecessary for the narrator to offer a context anytime she references anything exclusive to their race since this removes the need. The result is writing that is difficult to understand. The reader does not acquire vital background facts and gain insights into earlier events until far later in the plot as the book advances. As Kathy says at the beginning of the novel, the students were required to get some medical nearly every week (Ishiguro, 2005, p. 13). Readers

will not fully understand the significance of this until they have further knowledge. The reader has to have what David Brooks refers to as anticipation of retrospection, which is the expectation that what remains to be read will reconfigure the provisional meanings of the previously read. Having this expectation will allow the reader to comprehend and enjoy the book.

The reader's understanding of the work develops during the course of reading in a manner that is analogous to how the children come to grips with the circumstances in which they find themselves. It is a difficult process, and much of what occurs is only explained when seen in hindsight after the fact. Kathy remembers that she always knew about contributions in some hazy sense, even when she was "just six or seven years old" (Ishiguro, 2005, p. 81). The children know that discussing this subject makes their parents feel awkward, so they stay away from it completely. To use a phrase from Kathy, the subject matter "embarrassed" them (Ishiguro, 2005, p. 69).

They once got angry at one student for asking Miss Lucy, a teacher they had when they were nine or ten years old, a pointed question about smoking, which prompted Miss Lucy to tell the class that they needed to take extra care to maintain their health because they are special. The incident occurred when they were all together (Ishiguro, 2005, p. 68). Although children as early as the elementary school may be exposed to snippets of knowledge on this problem, the topic is rarely discussed with them until they reach their teenage years.

The lecturers will often bring up questions about the contributions when teaching about sexuality. Kathy and Ruth vividly remember an experience in their early to mid-teens. After talking about sex for a while at the beginning of class, Miss Emily moved on to the students' inability to have children. Because adolescents are inherently curious about sexuality, the pupils' attention was elsewhere during the presentation; hence, the content did not evoke a strong reaction from them. Teens are naturally captivated by sexuality. A revelation of this kind over time gives the impression to the children that they are being told and not told about their actual identities, which gives them an unsettling feeling (pp. 79-87).

Between the ages of thirteen and fifteen, they had a change in viewpoint on life after high school and the options available to them. They started laughing about it in much the same manner we laughed about sex despite the fact that the subject matter

remained awkward (Ishiguro, 2005, p. 83). During her stay in Hailsham, Kathy remembers two significant turning moments in the development of the characters, both of which occurred during her time there. The idea that Madame, who came to Hailsham many times a year to gather the children's artwork, always stayed away from them because she was afraid of them, and the students devised a plan to put it to the test. Ruth's theory states that Madame always maintains her distance because she is terrified by the children. When she arrives, they are going to rush over to her as soon as they can. The fact that Madame commented on Ruth's hypothesis lends credence to it. She has fear of them, much in the same way that someone may be scared of spiders (Ishiguro, 2005, p. 35).

They undergo what Ishiguro (2005) refers to as a cold moment, during which they understand that the encounter has made them uncomfortable and odd (Ishiguro, 2005, p. 36). At the age of fifteen, one year before they are scheduled to leave Hailsham, they are confronted with a moment of truth that is much harsher. At some time, Miss Lucy, who is opposed to concealing information from the students at the school, breaks the students' quiet and informs them about their potential futures. Once the previously implicit knowledge is made explicit, students' expectations for their future selves once again shift. After that day, jokes about making donations became less prevalent, and we, as students, started paying serious attention to the acts that we were doing. Once again, donations were off-limits, albeit not in the same manner that they had been when we were much younger. On the other hand, things were sombre and serious rather than awkward and embarrassing (Ishiguro, 2005, p. 87).

The characters have a sense of superiority over other clones who attend other schools because of the unique upbringing that Hailsham provides for them. The time spent in Hailsham is a catalyst for the characters to understand better and accept who they are as a result of this understanding and acceptance. Feelings of discomfort might occasionally obscure a young child's knowledge of the function that has been predetermined for him or her. When they are adolescents, they engage in playful banter and steer clear of straightforward queries. In later years, when individuals are young adults, they grow to understand the word as having evolved to mean something sombre and sombre (Ishiguro, 2005, p. 87).

The approach is comparable to the way that individuals think about their own mortality. According to the findings of Piaget's research, the stages that children go through as they become aware of mortality occur in a linear development. When a person's cognitive capacities have fully developed, they may eventually come to terms with the fact that death is an unavoidable component of being alive. The 'sombreness and seriousness' with which the adult clones evaluate the contributions is typical of the manner in which people react to the idea of their own mortality. This is unconscious fear that becomes firmly ingrained in the mind as one gets closer to the concept of death. Heidegger maintains that human beings are the only living creatures capable of experiencing death. Mortals are those who may sense death like death, according to what he says. Animals are unable to experience death like death because they do not possess the cognitive capacities and verbal skills required to do so. They do not have any awareness of their own impending death, and as a result, they pass away.

This line of thought indicates that death is really a gift granted to mankind. It is a badge of honour signalling that humans are the only creatures gifted with a logical and emotional soul. This thinking suggests that death is genuinely a gift bestowed upon humanity. However, there is a negative aspect to being aware of one's own mortality. In contrast to the vast majority of other forms of life, people are forced to confront death not once but twice. After they become aware of their surroundings, the endless possibility of dying weighs heavily on their thoughts. Tommy, the book's male protagonist, subtly represents this pressure throughout the story. According to the tale, he has always had a temper and has been prone to outbreaks of rage since he was a little child. Because he does not have the creative aptitude that he sets a high value on, Hailsham is prone to outbursts of rage because he is always the victim of jokes and pranks played by other pupils in his class. His ability to control his emotions improves as he develops into a mature young man who is kind and gregarious. However, there is a chapter or a sequence at the end of the book that takes us back to when he was his old self. After hearing a rumour that clones who are really in love may be allowed such a postponement from their contribution obligations, Tommy and Kathy, who are now considered to be a couple, go to Madame in order to beg for a deferment from their contribution requirements.

The couple breaks down in tears before leaving after learning that postponing the decision is not an option. When they were on their way back, Tommy asked Kathy to

pull over so he could stretch his legs out. When she opens the door to the backyard, she sees Tommy standing in a muddy field, rage-yelling, waving his fists, and stomping out (Ishiguro, 2005, p. 269). As a direct consequence of Kathy's emotional outburst brought on by the disappointment, she can better understand his tantrums and fits. I thought back to the day at Hailsham when she had a full mental breakdown for no apparent reason, and no one could figure out why. We were just unable to understand how you could have allowed yourself to get to that position. And at that moment, the thought crossed my mind; Perhaps you used to act that way because, deep down, you always understood. After denying the possibility of the notion, Tommy responds, Maybe I did know, somewhere deep down. Are you aware of something that I am not? (Ishiguro, 2005, p. 270). Clones are subjected to far more severe treatment than people. However, given the fleeting nature of their own lives, readers will probably be able to empathize with Tommy's predicament. The tale delivered in a relaxed manner by the protagonist masks an underlying degree of tenseness.

Harrison, recognizing the novel's underlying tension and existential angst, is credited with making the famous remark that the book is about "why we don't explode, why we don't just wake up one day and go sobbing and crying down the street, kicking everything to pieces out of the raw, infuriating, completely personal sense of our lives never having been what they could have been". The heroes of the book are so mild-mannered that it compels the reader to wonder why they do not do anything exciting throughout the story. Ishiguro asserts that he constantly strives to create a circumstance where the characters are emotionally slightly strange in each of his works and uses this explanation to defend the passivity of the characters he writes about.

Kathy starts the autobiographical narrative she is writing by saying, "to introduce myself, my name is Kathy H. At the age of 31, I've been working in the healthcare industry for the last eleven years" (Ishiguro, 2005, p. 3). The actual beginning of the tale takes place during her childhood. The narrator opens her account with a description of an incident that took place a very long time ago, her childhood, and concludes with a description of an event that took place just a short time ago - a journey the narrator takes to Norfolk after Tommy's passing, on which she is the sole passenger. First, Kathy shares the story of a donor once in her care. Next, she discusses her own childhood and how she was raised. The donor has a number of operations and is on the edge of passing

away. Throughout this time, he asks Kathy several times about Hailsham so that he may recall Hailsham quite as if it had been his own boyhood (Ishiguro, 2005, p. 5).

Kathy claims that she used to make an effort to suppress the need to reflect on her time in Hailsham, but the individual who aimed to import her childhood recollections into his mind has ultimately been successful. The request made by the donor highlights not only the consolation that can be found in memories but also the relationship between the present and the future, more specifically, the afterlife. Memory plays a significant role in Ishiguro's novels and short stories. In a number of the works he has written, he highlights that memory is very personal and open to being reconstructed. At the beginning of *Never Let Me Go*, Kathy's tale picks up after the passing of two of her closest friends, Ruth and Tommy. Her autobiography is an emotional reaction to the agony of these occurrences and the reality that her death is close as her time as a carer draws to an end. It was written after she came to terms with the fact that she would soon leave her caretaker role.

This section discusses Kathy's dependence on recall to ease the anxiety associated with dying. This study will argue that memory, as a psychological phenomenon inextricably linked to the human dread of death, is an essential component of this culture. Suppose the novel's allegorical strength lies in its depiction of ordinary human existence as a culture of death. In that case, this study will argue that the novel's allegorical strength lies in its depiction of ordinary human existence as a culture of death. In telling her story, Kathy demonstrates an admirable level of self-control and candour. When she is dubious about her memory, she expresses her uncertainty directly by stating I might have half of it inaccurate (Ishiguro, 2005, p. 13) or I don't remember totally (Ishiguro, 2005, p. 25).

The use of terms such as the manner I recall it (Ishiguro, 2005, p. 138) and "my memory of it is that..." (Ishiguro, 2005, p. 146) gives the impression that there may be a disparity between recall and actuality. The malleability and fragility of memory are thrown into greater focus when Kathy has disagreements with Ruth and Tommy over what happened and when the memories of her friends transform Kathy's view of the past. Because Kathy's memory is not completely consistent, Mullan refers to her as an unsatisfactory storyteller. Uncertainties in Kathy's story have more to do with her inability to thoroughly grasp the situation than with the unreliable narrator who

purposely hides the truth or misleads the reader or listener in communicating with them. Currie draws attention to specifics in Kathy's story in order to provide a context for her discussion of the chronology of the work. First, Kathy has a habit of recalling events that she has forgotten for a significant amount of time. This is shown by phrases such as "I'd more or less forgotten about it until..." (Ishiguro, 2005, p. 13).

Currie refers to the phenomena that occur when the knowledge that has been forgotten is recalled as "remembered forgetting". Another facet of time is what is known as "recollected anticipation" (Currie, p. 97). Kathy gives the following account of the struggle that Miss Lucy went through after she had revealed the truth to the students: "After what happened that morning, I couldn't help but think that something else, potentially something terrible, was just around the next corner... What I didn't understand was that only a few days after I'd seen her in Room 22', something rather significant had taken place. I was completely unaware of this development" (Ishiguro, 2005, p. 90).

The adult narrator is aware that Miss Lucy has been dismissed from her position, whilst the younger version of Kathy has a vague feeling that something awful is going to occur. Kathy's emotional memories have a "remembered forgetting", and a "recollected anticipation" component and both of these components point to the same underlying psychological process. Some people in the academic world consider nostalgia to be a positive emotion.

According to Sedikides and his fellow researchers, it is a mental activity that serves several functions, including the development of the self, upholding the cultural worldview, and supporting relational connections. Kathy's recollection, which she describes as a planned response to an uncomfortable psychological event, helps her get a deeper understanding of herself and the world around her. Additionally, it makes her feel closer to her friends and boosts her confidence in her connections with them. Kathy has not only had a yearning for the days gone by, but she has also made an active attempt to recreate the previous world in an effort to understand it better. Organizing and making sense of one's life experience plays a significant role in developing an individual's sense of self. Locke believed that it was possible to reconstruct a person's identity backwards as long as this consciousness may be prolonged to any past deed or concept is the key

idea behind his theory, which emphasises the inherently close link between individuality and memory.

This perspective, which is supported by a number of recent studies on memory, places emphasis on the relationship that exists between the recent past and the current day. Cohen maintains that one's memories of their own experiences serve as the building blocks from which the self is built due to its relationship to the self. These building blocks could assist one in gaining a more profound understanding of who they are. A more profound awareness of one's sense of self and the role it plays in the cosmos may provide some psychological relief when confronted with the anguish of having a limited amount of time left on this earth. According to the findings of a group of psychologists led by Pyszczynski and his colleagues, conceiving oneself as a vital participant in a meaningful world buffers the sorrow associated with the understanding that death is inevitable. It is a comforting thought when one is worried about their own mortality. In contrast to Kathy's sincerity over the authenticity of the "bygone culture" she recreates, Ruth believes that the past may be used to further one's personal goals and objectives. The two girls' relationship has grown strained in the last days of their stay at the Cottages, which they shared together.

In the last few seconds, before she departs, Kathy mentions to Ruth an antiquated policy from Hailsham that prohibited students from taking a certain route when they were on school premises. Kathy is quite irritated by Ruth's insistence that she does not remember such a rule, and she claims that Ruth's words are unexpectedly so phony that an overseer if there had been one, would have seen through it (Ishiguro, 2005, p. 198).

The ways in which these two individuals cope with their pasts could not be more different from one another. Kathy does not feel embarrassed to display the memento box that she used to store the items from her youth while she was a student at Hailsham. Ruth was surprised to find that none of the senior residents living at the Cottages had a box like hers, so she decided to get rid of her collection. She is afraid that her things will prevent her from moving forward with her new life, so she decides to get rid of them all. She expresses her remorse to Kathy at the hospital about how she did not maintain her collection box once she started donating blood after a number of years had passed. Remembering things is promoted as a beneficial kind of mental training in a variety of settings. When live people are forced to face their own death, it acts as a source of

comfort and solace for them. Ishiguro again exhibits his preoccupation with how one employs memory for one's aims and ends. In contrast to his past works, *Never Let Me Go* does not make use of memory as a means of self-deception, suppression, or denial. It is unfortunate, but it does make people feel better by bringing them consolation and comfort in their time of need. In the novel's last chapters, the notions of memory and amnesia are examined again.

And for a long time, people preferred to believe these organs appeared from nowhere, or at most that they grew in some type of vacuum... So for a long time you were kept in the shadows, and people did their best not to think about you. (Ishiguro, 2005, pp. 257-258)

This is revealed in the show's climactic scene, in which Kathy and Tommy confront the elderly Madame and Miss Emily. They were successful in getting people to think about the problem involving clones, but when Hailsham was shut down, "they [the public] wanted you [the clones] back in the shadows," which meant that their efforts were ultimately fruitless (Ishiguro, 2005, p. 259).

The main character, in defiance of the desire of most people to forget the past, strives to preserve her recollections. According to Levy, Kathy's autobiography is a subversive act of resistance effort to produce the meaning of the painful past and to claim some autonomy against a harsh system. The significance of the demonstration is increased when it is presumed that someone is there to hear it. The autobiographical account is placed inside a communicative and social setting thanks to this narrative architecture. The narration turns the heroine's private memories into a public record that will remain long after she has passed away. Even if a person's memories cannot prevent them from passing away, they may provide them with a metaphorical afterlife. The Swahili are an extreme example of people who do not consider someone to be really dead until all of their friends and family members who know them are no longer living. This is because Swahili place a high value on the relationships that individuals have with one another. Because of this cultural belief, it is possible that Kathy will continue to live in her story even after her physical body has passed away. This aspect of remembering helps explain why this one-of-a-kind mental activity can be so reassuring to a person's spirit, as it allows one to reminisce about happier times.

In the novel *Never Let Me Go*, Ruth uses lying to stop Tommy from spending time with Kathy when the two of them are in the same location (Hailsham and The Cottages). Ruth realizes that she does not have much time left to live after she gives

blood for the second time, so she convinces Kathy and Tommy to take one more trip with her before she passes away. Ruth makes up with Kathy and Tommy in the vehicle on the way back from viewing the yacht by admitting that she had tried to keep them apart in the past and, using information she had gathered earlier, offering them a once-in-a-lifetime chance to be together before their tragically short lives come to an end. Kathy and Tommy agree that Ruth's offer is the best way for them to make up for each other. Since Ruth has long harbored remorse for holding Kathy and Tommy in detention, and since her regret over the incident is so great, she does not believe that Kathy will ever forgive her for what she did (Ishiguro, 2005, p. 212).

This scene is particularly touching since it depicts three long-lost friends getting together for what would turn out to be the very last time they would ever see one another. They had been separated for a number of years. It is possible that Tommy and Kathy may be able to begin their hunt for a postponement from their obligatory organ donations now that Ruth has completed her second donation of an organ. As a direct consequence of the events that just transpired, Kathy and Tommy have both realised that they care deeply for one another and want to spend the rest of their lives together. At this time, Ruth also acknowledges in front of everyone that she was the one responsible for keeping them apart during the best years of their life together, which was when they were together. She demonstrates her communication abilities and her responsibility for her actions by acting in this manner.

The fact that they told each other stories that confirmed the existence of one another demonstrates how important it is to be able to communicate in a way that transcends our own experiences and points of view. The concept of duty, as presented by Ricour in *Memory, History, and Forgetting*, extends beyond simple guilt. "To those who have gone before us," we each owe a certain measure of ourselves in some way (Ricour, 2004, p. 89). It is his contention that this responsibility is not confined to retaining the bodily record but preserves the experience of being tied with respect to these persons, of whom we will later say, not that they are any longer, but that they were (Ricour, 2004, p. 89). We acknowledge the interconnectedness of all of our lives and the truth that our own existence is dependent on the lives of those who came before us in time when we pay tribute to the memories of those whose lives have had an impact on our own. However, the collective memories of the clones who are still alive provide evidence of the horrific nature of the clones' short life in service to mankind. Although

the public may wish to forget and deny the existence of clones in *Never Let Me Go*, the clones bore witness to this nature. According to John Mullan, the purpose of this narrative is to create a story about herself and others who may be like her. This is Kathy's attempt to do so (Mullan, 2009, p. 113).

On top of everything else, the human organs that the clones donated to humans in order for the humans to continue their own species' survival reveal indications of the clones' former existence as clones. Throughout *Memory, History, and Forgetting*, Ricoeur underlines the centrality of memory. *Memory, History, and Forgetting* as that memory's testimonies of the past may be completed, complemented, rectified, or even disproved by historical data; yet, memory itself is unchangeable and cannot be eradicated. Why? Because, as far as we can tell, memory continues to guard the authentic and, in this sense, an indestructible dialectic necessary to the pastness of the past. The very fact that anything at all happened. The Holocaust and the major atrocities of the twentieth century speak for all the painful experiences that have left their mark on people's hearts and bodies in this way; they insist on being spoken about, recalled, and understood because they were. This argument provides life to witness and is intrinsic to the belief itself; it may be contested but cannot be proven. Testimony is what gives this argument its life (Ricoeur, 2004, p. 498).

The fact that "something did actually happen" will never be forgotten, even if time passes and people forget about things such as the major misdeeds of the twentieth century. It is possible to dispute testimony that has been handed down through the generations and eats away at the collective psyche, but such testimony cannot be eradicated. The ability to relate to one's past experiences is one that is possessed by every single human being, and it is this ability that we will circle back to in the course of our discussion on the subject of witness. The practice of vocally bearing witness is a time-honored ritual that has its roots in the ancient world. As a result of the significance of the responsibility to be accountable, this tradition has been passed down through the ages in the form of written documents.

When the clones leave the boarding school where they spent their youth, Hailsham, they are also leaving behind the tranquillity and untainted nature of their younger years. The whole piece is laced with Kathy and other characters' recollections of their time at Hailsham; these recollections are not restricted to Kathy but seem to

represent the collective memories of all of Hailsham's former students. Kathy's memories are interspersed throughout the work. These memories of Hailsham link the school with its alumni, who share a shared viewpoint of having had a better and more prosperous upbringing than their fellow clones. Hailsham is a boarding school for clones. At a petrol station, Kathy, who works as a caretaker, bumps across Laura, a former classmate of hers when she attended Hailsham High School. Laura will inevitably bring up the idea that Hailsham will shortly be shutting its doors at some point. In this snippet from Kathy's story, she describes how the mere mention of Hailsham is enough to bring them back together and how they spontaneously embrace it as a way of affirming Hailsham and demonstrating that it continues to exist in their memories. Kathy also explains that this is proof that Hailsham continues to exist in their minds (Ishiguro, 2005, p. 193). It is very important to all individuals who attended Hailsham in the past that the school continues to exist in the form of memories, individually and communally.

The act of recalling pleasant memories deepens the links of friendship and devotion to an inanimate item, making it more real to the individuals involved than the object's constant presence would have been otherwise. In both *When We Orphans* and *Never Let Me Go*, the clones and the orphans who have been abandoned serve the role of witnesses by mutually validating one another. They hold on tightly to their memories of their parents as they search for them. In the novel *Never Let Me Go*, the mere existence of the clones leaves a permanent mark on the planet's psyche, and the clones themselves cultivate a feeling of community by relying on the unique characteristics of each of their personalities.

Due to the short duration of their existence, it is essential for clones to maintain the connections and experiences they gained together as children. According to Ryder, the only way their legacy will continue to be passed down is via the accounts of future clones. Ryder's memories are linked with those of people who live in the city. As a result of the decline in their musical culture, people want him to serve as the witness and testimony of their lives. As an alternative to the deliberate efforts often made to remove all signs of the past, Ricoeur suggests an inactive kind of forgetting that he refers to as the reserve of forgetting (Ricoeur, 2004, p. 428). This unwillingness to let go of memories is an acknowledgement of the invisible character of memories' persistence and their absence from the vigilance of consciousness (Ricoeur, 2004, p. 440). The fact

that we are able to forget things demonstrates that memories are pervasive in our environment. A joyful (or peaceful) memory is one that recalls the past without resentment, leading to a reconciliation that neither ignores nor resents the past, enabling the memories to persist in the unconscious in a carefree manner out of conscious awareness. A reconciliation that neither ignores nor resents the past can lead to a joyful (or peaceful) memory. According to Ricoeur, the reserve of forgetting is a dormant and unproductive kind of forgetting (Ricoeur, 2004, pp. 504-505).

It guarantees that beloved memories will never be lost to time or forgetfulness. In the game *Never Let Me Go*, the clones recognise the importance of the individuals and places with whom they have lost touch. They can forget, so when they think back on Hailsham and the time they spent together, they do it in a relaxed and peaceful manner. The concept of a carefree and calm recall is tied to the utopian urge found throughout Ishiguro's books.

The characters' mutual desire to live in a more humane society pushes them to cling to the most pleasant memories they have when life was less complicated. Ishiguro's heroes are able to experience a feeling of familiarity, nostalgia, and profound forgetting with one another as a result of the process of repeating their stories, which paves the way for reconciliation and forgiveness. The act of remembering and forgetting is a particular, in-depth, and cathartic process brought to life in Ishiguro's work. It is unique in comparison to the works of his contemporaries, but at the same time, it is moral and sympathetic toward the people he creates.

CONCLUSION

Numerous studies have been conducted on the emergence of memory in literature. This study is concerned with Memory and Nostalgia in literature. Memory as a psychological element in the human mind through which human expresses hidden feelings and thoughts. Through memories, one can return to the past that never can be returned. Without memory, there is no life. Another aspect that I have mentioned is Nostalgia, nostalgia for the past. The tide of the critics takes us here and there; we notice numerous opinions about memory.

When you think about something that happened in the past, your brain re-creates the electrical activity that it was experiencing at the time. This is a reflection of how the brain perceives the experience, which might be very different from the event itself in certain ways. Because of this, the mind is better able to store relevant information and particulars about the event.

One may ask; Does the act of remembering itself change what was previously remembered? Remembering a memory has the effect of altering it. For example, the testing effect or retrieval practice effect shows how the act of retrieval (of a fact, thought, or event) considerably enhances the probability that the recovered memory will be remembered again. This effect is also known as the "retrieval practice effect" (Pyc & Rawson, 2009; Roediger & Karpicke, 2006). In spite of the fact that the majority of participants made at least one error while remembering information (76%), the overall accuracy was high (93-95%) for all items that were validated. This accuracy was maintained independent of the age of the participants, even when memory and clarity decreased during the course of the study.

One again may ask; How is it possible for two people to recall the same event in such different ways? That is the issue that has to be answered. What is most important is how each person recalls and makes sense of the event in their own unique way. One of the reasons why two people might have such distinct memories of the same incident is because each person understands the event differently at the moment. If you repeatedly recall the same event, the neural networks in your brain will adapt to the new

information, which may result in a shift in the way that you remember that experience in the years to come. As a consequence of this, the next time you try to recall it, you may not remember the actual event, but rather what you remembered from the previous recall. This was originally shown in the studies done at Northwestern. People who have experienced severe emotional distress in the past, such as trauma, despair, or stress, may be more likely to invent memories. It's likely that false memories that originate from unpleasant experiences are more prevalent than those that originate from neutral or positive experiences.

The majority of contemporary memory scientists are in agreement with Freud's theory that the third-person perspective is the result of reconstructive processes that take place during recollection. There is also the possibility that the first version of the narrative was narrated from the perspective of a third person, both while the event was experienced and thereafter when it was recalled.

Memories that one makes a conscious effort to recall are known as explicit memories. The two subcategories of explicit memory, often referred to as declarative memory, are episodic memory (the ability to remember particular occurrences from one's history) and semantic memory (the ability to recollect abstract concepts) (words, ideas, and concepts). Because human brains continue to grow after birth, research into this topic is very important. In addition, as our brains develop more, so does our ability to recall things. One uses the memories not just for the more apparent purposes like sharing stories with the friends and learning from the past, but also for the more significant purposes like developing the sense of who one is and how he relates to the rest of the world. On the other hand, there is a growing body of research suggesting that the human memory is not as dependable as one would want it to be.

It is a good indicator of how effectively you learnt and acquired the information that is currently stored in your memory if you are able to recall prior events with a high degree of clarity. Because of your memory problems, it's possible that you are: to sometimes get disorganized and forget where you put things. making the mistake of referring to another person by the incorrect name.

In the world of nostalgia, shared recollections are more common than individual ones. Almost often included are members of the participant's family, significant others, and close friends. These memories are often full of complicated sensations (pleasure

tinged with sadness), but they are usually positive and even frequently include expressions of appreciation.

One may give these occurrences names, such as memory, which is when one thinks about and act on past events, and nostalgia, which is when one longs for a time that has long since passed. People might enter a pleasant emotional state known as nostalgia when they think back on joyful times in their own life and reminisce about those times. One may keep their mental health in good standing, according to one theory, by engaging in nostalgic activities often. Nostalgia prompts people to contemplate their individual histories, bringing them closer to their authentic selves. This is accomplished by enabling them to assess their current selves in the perspective of their previous selves, which in turn takes them closer to their authentic selves. Keeping this in mind allows them to have a clearer picture of their future selves. An emotion with many facets, nostalgia is defined by a variety of sentiments and ideas connected to the person's previous experiences. The rediscovery of a familiar smell, sound, or keepsake; the restart of social contacts; or the sense of being alone are all examples of typical sets of events that have the potential to trigger this feeling.

The ability for nostalgia is great in a person, and it is triggered by situations that are evocative of formative events that occurred in their past. The utilization of familiar stimuli, such as music, scents, and even clothes, might help one revisit the past and experience it all over again.

The First Chapter focuses on theories of memory and nostalgia and how they differ from one critic to another. Nostalgia is a longing for a place and a yearning for different periods. According to memory, some critics say that memory serves as a foundation for building a new identity for newly established nations. In contrast, others feel that contemporary emphasis on memory will build a sense of self that is rejected by postmodern conceptions. Some researchers have focused on how people remember accidents. Not only that but also, the researcher has mentioned the different types of memory and the conditions that affected it.

The Second Chapter is about a novel written by the British writer Kazuo Ishiguro, *Remains of The Days* which is about a British butler named Stevens who devoted his life to faithful service to Lord Darlington. This butler, after he spent his life serving his Lord, recognised that he served someone who had betrayed his country. He

went on a trip for the first time through the English countryside, his homeland. Through this trip, he began to remember many accidents from the past, and within these memories, he mentioned many issues related to that time in British history. He discovered that he had lost the most beautiful years of his life serving the Lord, who did not deserve that. Ishiguro, here in this novel, use the theory of memory to express many hidden secrets.

Chapter three is about the second novel by the same writer, *Never Let Me Go*. It is about the life of three clones who live in the Hailsham School. This school looks like a nice English boarding school, far from the hustle and bustle of the city. Its students enjoy a suitable atmosphere of training in art and literature to become good members of society. However, they rarely come into contact with the outside world. Kathy grew up within the walls of Hailsham and became a young girl, and after she and her two friends went outside the walls of their schools, they learned the whole truth about Hailsham. Such a novel transcends the boundaries of literary fiction; a suspenseful mystery, a fascinating love story, a slap in the face of human vanity, and a moral test of how we treat people from the same community who are different from us. It is also the *Remains*, revealing the past of the characters through memories.

To conclude, the study reveals the memory and nostalgia in literature and how many novelists used the memory in their writings to go beyond the boundaries of the bitter truth; they also used it to dive into the secrets of the human psyche. And it reveals the most important part of human feelings, nostalgia, to explain to what extent one feels a longing for the lost past either positively or negatively. In the first novel the protagonist regrets the past events and the nostalgia is to wish if he were able to get another return to the past to change his deeds and thus his results regarding his decisions and relations. In *Never Let Me Go*, the nostalgia is because the heroine is unable to cope with the present. She prefers the past and the past relations. Therefore she wishes that she were able to get another return to the past to have another happiness.

REFERENCES

- Akilan, G., & Beulah, G. (2021). Recollections And Reverberations In Terms Of Freudian Theory Of Memory In Kazuo Ishiguro's Pale View Of Hills, The Remains Of The Day And The Buried Giant.
- Alderman, D. H., & Inwood, J. F. (2013). Landscapes of memory and socially just futures. *The Wiley-Blackwell Companion to Cultural Geography*, 186-197.
- Ashplant, T. G., Dawson, G., & Roper, M. (Eds.). (2000). *The politics of war memory and commemoration* (Vol. 7). London: Routledge.
- Bass, J. L., Gartley, T., & Kleinman, R. (2020). Late skin-to-skin care remains a safety concern. *The Journal of Pediatrics*, 219, 281-283.
- Bartlett, F. C., & Bartlett, F. C. (1995). *Remembering: A study in experimental and social psychology*. Cambridge university press.
- Beedham, Matthew. *The Novels of Kazuo Ishiguro*. Houndmills: Palgrave MacMillan, 2010. Print.
- Berntsen, D., & Rubin, D. C. (2012). 17 Understanding autobiographical memory: an ecological theory. *Understanding autobiographical memory: Theories and approaches*, 333.
- Bonnett, (2010). *Left in the Past: Radicalism and the Politics of Nostalgia*.
- Boym, S. (2001). *Kosmos: a portrait of the Russian space age*. Princeton Architectural Press.
- Caruth, C. (1995). Explorations in memory. *Baltimore/London*, 2012-13.
- Cook, Pam. *Screening the Past: Memory and Nostalgia in Cinema*. London and New York: Routledge, 2005. Print.
- Currie, Mark. "Controlling Time: *Never Let Me Go*." Kazuo Ishiguro. 2009. 91-103. Print.
- Doss, S. H. (2010). *Hybrid literature and hybrid lives: the textual production of identity in Latina literature* (Doctoral dissertation, University of Georgia).
- Drag, W. (2014). *Revisiting Loss: Memory, Trauma and Nostalgia in the Novels of Kazuo Ishiguro*. Cambridge Scholars Publishing.

- Ebbinghaus, H. (1885). Memory: a contribution to experimental psychology. Teachers College, Columbia University, New York. *Trans. HA Ruger and CE Bussenius. Original work published.*
- Ekelund, B. G. (2005). Misrecognizing history: complicitous genres in Kazuo Ishiguro's *The Remains of the Day*. *International Fiction Review*, 32(1/2), 70.
- Erlil & Nünning, (2008). *Cultural Memory Studies: An International and Interdisciplinary Handbook*.
- Ernst, Bruno. *The Magic Mirror of M. C. Escher*. Koln: Taschen, 2007. Print.
- Foote, K. E., & Azaryahu, M. (2007). Toward a geography of memory: Geographical dimensions of public memory and commemoration. *Journal of Political & Military Sociology*, 125-144.
- Foster, J. K. (2003). Thoughts from the long-term memory chair. *Behavioral and Brain Sciences*, 26(6), 734.
- Freud, S. (1917). Mourning and melancholia. *The standard edition of the complete psychological works of Sigmund Freud*, 14(1914–1916), 237-258.
- Fried, D. L. (1966). Optical resolution through a randomly inhomogeneous medium for very long and very short exposures. *JOSA*, 56(10), 1372-1379.
- Fusco, (2011). *Free Will or Predestination? Never Let Me Go and the Question of Cloning*.
- Giddens, A. (2007). *The consequences of modernity*. 1990.
- Gieryn, T. F. (2000). A space for place in sociology. *Annual review of sociology*, 463-496.
- Gorman-Murray, A. (2013). Liminal subjects, marginal spaces and material legacies: Older gay men, home and belonging. In *Queer presences and absences* (pp. 93-117). Palgrave Macmillan, London.
- Groes, S., Lewis, B., & Matthews, S. (2011). *Kazuo Ishiguro: New Critical Visions of the Novels*. Bloomsbury Publishing.
- Halbwachs, M. (1950). Space and the collective memory. *The collective memory*, 1-15.
- Hartwig, H. (2011). Sentiment and History in *The Remains of the Day*". *Otherness: Essays and Studies*, 2.
- Harvey, K. L., & Martin, S. F. (1973). Ephemeral active regions. *Solar Physics*, 32(2), 389-402.

- Hebbert, M. (2005). The street as locus of collective memory. *Environment and planning D: Society and space*, 23(4), 581-596.
- Hirst, W., & Manier, D. (2008). Towards a psychology of collective memory. *Memory*, 16(3), 183-200.
- Hoelscher, S., & Alderman, D. H. (2004). Memory and place: geographies of a critical relationship. *Social & Cultural Geography*, 5(3), 347-355.
- Hofstadter, Douglas R. *Gödel, Escher, Bach: an Eternal Golden Braid*. New York: Basic Books, 1999. Print.
- Hopartean, A. M. NOSTALGIC (MIS) REPRESENTATIONS IN KAZUO ISHIGURO'S THE REMAINS OF THE DAY. 248.
- Horrocks, R., & Campling, J. (2001). Forgetting, Repeating and Remembering. In *Freud Revisited* (pp. 56-70). Palgrave Macmillan, London.
- Horrocks, R. (2001). *Freud revisited: Psychoanalytic themes in the postmodern age*. Springer.
- Ingersoll, E. G. (2007). Taking off into the realm of metaphor: Kazuo Ishiguro's Never Let Me Go. *Studies in the Humanities*, 34(1), 40-60.
- James, D. (2009). Artifice and Absorption: The Modesty of The Remains of the Day. *Kazuo Ishiguro: Contemporary Critical Perspectives*, 54-66.
- Jones, O. (2011). Geography, memory and non-representational geographies. *Geography Compass*, 5(12), 875-885.
- Keunen, B. (2000). Bakhtin, genre formation, and the cognitive turn: chronotopes as memory schemata. *CLCWeb: Comparative Literature and Culture*, 2(2), 2.
- King, N. (2000). Memory, Narrative. *Identity: Remembering the Self*. Edinburgh: Edinburgh.
- Lapsley, D. K., & Stey, P. C. (2011). Id, ego, and superego. *Encyclopedia of human behavior*, 2.
- Lewicka, M. (2008). Place attachment, place identity, and place memory: Restoring the forgotten city past. *Journal of environmental psychology*, 28(3), 209-231.
- Lewis, B. (2000). *Kazuo Ishiguro*. Manchester University Press.
- Lochner, L. (2011). 'This is what we're supposed to be doing, isn't it?': Scientific Discourse in Kazuo Ishiguro's. In *Kazuo Ishiguro* (pp. 225-235). Red Globe Press, London.
- Nora, P. (1984). Places of memory. *The Republic, the Nation*, 7, 134-145.

- Mullan, J. (2009). Afterword: On First Reading Never Let Me Go. *Kazuo Ishiguro*, 104-13.
- Murray, M. J. (2013). *Commemorating and forgetting: Challenges for the new South Africa*. U of Minnesota Press.
- Manzo, L. C. (2003). Beyond house and haven: Toward a revisioning of emotional relationships with places. *Journal of environmental psychology*, 23(1), 47-61.
- Olick, J. K. (1999). Collective memory: The two cultures. *Sociological theory*, 17(3), 333-348.
- Parkes, A. (2001). *Kazuo Ishiguro's The Remains of the Day: a reader's guide*. A&C Black.
- Piper, (2001). MEMORY OF TRAUMA AND CONFLICTED VOICE IN THE REMAINS OF THE DAY, AUSTERLITZ AND AFTER DARKNESS.
- Prager, J. (2003). Lost childhood, lost generations: the intergenerational transmission of trauma. *Journal of Human Rights*, 2(2), 173-181.
- Ricoeur, Paul. *Memory, History, Forgetting*. Trans. Kathleen Blamey and David Pellauer. Chicago: U of Chicago P, 1990. Print.
- Rose-Redwood, R., Alderman, D., & Azaryahu, M. (2008). Collective memory and the politics of urban space: an introduction. *GeoJournal*, 73(3), 161-164.
- Saito, Akiko Ed. *Bartlett, culture and cognition*. Psychology Press, 2000.
- Sharma, (2016). Memory, Nostalgia and Reality: A Socio-historical Perspective of the Grey Street Complex.
- Shaffer, Brian. *Understanding Kazuo Ishiguro*. Columbia S.C: U of South Carolina P, 1998. Print.
- Shaffer, B. W. (2008). *Reading the novel in English 1950-2000*. John Wiley & Sons.
- Sim, W. C. (2009). *Kazuo Ishiguro*. Routledge.
- Teo, Y. (2016). Memory, Nostalgia and Recognition in Ishiguro's Work. In *Kazuo Ishiguro in a Global Context* (pp. 55-64). Routledge.
- Van Alstein, M. (2011). The Great War Remembered: commemoration and peace in Flanders Fields. *Report (Brussels: Flemish Peace Institute)*.
- Vidmar, I. (2016). Identity, humanity and bioethics: philosophical aspects of Never Let Me Go. *Shadows in the Cave: Film and Philosophy*, Beograd: Alfa Univerzitet.
- Wall, K. (1994). The Remains of the Day and Its Challenges to Theories of Unreliable Narration. *The Journal of Narrative Technique*, 24(1), 18-42.

- Wall, K. (1994). " The Remains of the Day" and Its Challenges to Theories of Unreliable Narration. *The Journal of Narrative Technique*, 24(1), 18-42.
- White, H. (1995). Bodies and their Plots. *Choreographing History*, 229-234.
- Wilson, J. L. (2005). *Nostalgia: Sanctuary of meaning*. Bucknell University Press.
- Yeung, V. (2017). Mortality and Memory in Kazuo Ishiguro's Never Let Me Go. *Transnational Literature*, 9(2), 1-13.

CURRICULUM VITAE

The researcher has graduated from Damascus University in 2016 and works at special school in Diyarbakır