

# Study of Political impact on Post-Colonialism in Kazuo Ishiguro's *Remains of the Day*

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**Abstract:**

*The Remains of the Day* by Kazuo Ishiguro is a British-American drama known for winning the Man Booker Prize in 1989 and the Nobel Prize in Literature in 2017. It is written in the backdrop of the World War I scenario in England and revolves around the duty of professionalism portrayed through the character of Mr. Stevens serving as a steward in the house of Darlington Hall. It is a recollection on the horrors of war and the politics played in ascent of Fascism. The present paper is an attempt to explore the impacts of politics on society in the novel.

**Keywords:** Imperialism, Politics, Post-colonialism, Identity Crisis, Alienation

## I. Introduction:

"The Remains of the Day" by Kazuo Ishiguro - a novel whose key objective is "postcolonial" politics. *The Remains of the Day* is a story crafted about an opposition between Victorian principles - self-effacement, repression as well as a formality, and as a text that has taken on an important role in world popular culture, through the narrative of the protagonist Mr. Stevens' failure to seek out personal fulfillment is directly proportional to the faithful servant's devotion to the perfect.

By its incommensurability to Stevens' narrative, the absurdity of this position is emphasized: Stevens' emphasis on the worth of "dignity" appears at most insignificant and, at worst, sensitive to the progressive narrative powers of love and tradition.

Dignity is a specifically English quality, compatible with Stevens, not only in the fact that butlers only live in England, but within the countryside itself, within the "lack of obvious drama or spectacle that sets the sweetness of our land apart" particularly, Stevens points out the "unseemly demonstrativeness" in locations such as America and Africa, is the beauty of England "set apart." Indeed, it is proposed that England has become heavily dependent on the integrity of its serving groups to provide order to these more unruly regions of the world.

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## II. Political impact on Post-Colonialism:

For Stevens, in an anecdote about his father, this dignity is demonstrated as some butlers who went to India along with his boss. At some point, he sees a tiger under the dinner table and tells his boss after he has discreetly shot it, who is hosting, the dinner will be eaten at the usual time and I'm glad to mention that by then there will be no discernible evidence of the latest event.

Another anecdote concerning Stevens' father's own occupation as a butler is the deeper implications of this iconic story about British dignity in the light of colonial anarchy. Stevens Sr. was compelled to advocate for the overall who headed the effort, employment in whom he, in Stevens' opinion, performed the most "dignity," shortly after the death of his elder son during the Anglo-Boer War during "a most un-British attack on civilian Boer settlements."

The suggestion here and in the rest of the novel is that dignity, much like the empire it was used, is founded on surrendering to the power of a rigidly stratified social order the demands of individual morality and "natural" sense of the human being.

Naturally, the meaning of this opposition – between arbitrary hierarchy and natural individualism – is partially based on the forgetting of naturalist rationality, which historically legitimizes hierarchies both domestic and imperial. Such logic is apparent in the unquestioning submissions of Stevens to a social order that represents and promotes the paradigm of filial piety that the empire has used to mask the colonists' involuntary servitude. Infantilism and dependency, which is instilled in such a construction, reflects Stevens' attitude towards his faithful boss, Lord Darlington, in his childlike loyalty.

Lord Darlington's Second War political practices emphasize the sinister, perhaps pathological, hierarchy that underlies this partnership. In the view of a defeated opponent and the fear of freedom his belief of the value of "fair play" makes Darlington, if not a Nazi follower, a minimal supporter - a stance Stevens is compelled by the patriotism to uphold. The figure of the Fuhrer, in which the idea of political paternalism is brought into his logical as well as threatening assumptions, is therefore lurking behind this picture of filial devotion. It comes in the foreground that Stevens' tense relationship with his own father, with whom he can only address himself in person, is a more mundane and yet disturbing image. At the same time, he believes that Stevens Sr., who is willing to serve only as an under-butler at Darlington Hall because of infirmity and age, has the highest regard.

Stevens' careful observance of his filial duties leads to a lapse of his professional duties when he coincides with the old man's efforts to conceal from his boss symptoms of accelerated impairment. Although Stevens' unwillingness to accept the diminution in his father's power may also be partly because of the affection that he would not convey otherwise, in comparison, his approach towards his father is to provide him with a means of self-definition, according to his dependence on the anachronistic social order. Ironically, in accordance with what can also be seen because of the conceptual extension of this filial metaphor, the "natural" succession rule, the breakdown of the social order is legitimized within this novel. Even though Stevens Sr is ultimately obliged to give up power over his son, the worldwide authority, as the representative of England, is transferred to the most talented offspring - us - of the

Empire by Lord Darlington. In his address, an American senator visited Darlington Hall for a critical War meeting, the transition of power is expected.

The concept of "dignity" is not practical and also dangerous which is dismissed by Senator Lewis. Of course, it is confirmed by the tragic effects of battle that Darlington's noble instincts are misguided. In fact, the words of Lewis will historically be interpreted in other words as prophetic: The last decade since the war Britain has seen a tangible acknowledgment of its decreased position on the world level, divesting itself from much of its colonies. When Britain took up its permanent seat in 1946 in the newly created United Nations Security Council, it was a subordinate player, led by the USSR, and thus the USA, in a newly designed world. The accession of US on the verge of supremacy may also be at least partially because of the value of Lewis's "professionalism" in the narrative. Since the gradual increase of monopoly capitalists in the United States during the wars, the position of the Government as a global political figure was less determined by the state than by company formulas.

Against the totalizing logic of this law, the political idea of a gentleman's game can be interpreted just as naive, and ultimately counter-productive, as Senator Lewis reads. Therefore the 'code of honor' that was key to Darlington Hall's successful operation and indeed, Stevens's nostalgia for Britain—gives, as Stevens is bewildered to receive, the value of understanding the place lacks currency under the current focus on social and economic independence due to a replacement professional ethic.

When Darlington dies, Darlington Hall was bought by Farraday, a great American who makes several alarming improvements to Stevens, while operating the house, Stevens is tangibly affected by this change of values. Steve is now forced to react to the polite bantering of his employee where dignity is the characteristic feature of his association with Lord Darlington much to his misfortunes.

Stevens's humor is evidently on his own, insisting that bantering is a 'duty rather than a normal mode of speech, or "the key to human warmth," as Stevens himself states at the top of the novel. The rest of the book, which builds bantering as a sort of natural as well as worldly trade, in comparison to the repressed provincialism of Stevens remains hidden in these power systems.

Indeed, Stevens is granted a chance to initiate worldly efforts through Farraday's kindness. Stevens was suggesting that you might be on holiday, Farraday says, "You fellows, you're always locked up in these big houses helping out, how does one ever get to ascertain around this beautiful country of yours?". The proposal of Farraday, which seems to him to be based, is amazed Stevens, partially because Farraday does not realize that: "those of our profession, although we didn't see an excellent deal of the countries within the sense of touring the countryside and visiting picturesque sites, did actually 'see' more of England than most, placed as we were in houses where the best ladies and gentlemen of the land gathered". Stevens' interpretation of "country" is distinctly different from that of an illustration depicted by Farraday; whereas for Stevens, "country" means "the great ladies and gentlemen of the land" as the sociopolitical construction, as synonymous with nature, Farraday seems to ascertain. Stevens' sense of a wilderness approach is a destructive menace to his identity. This threat is palpably formed during a dialogue between Stevens and Harry Smith, who is deeply enthusiastic about the values of democracy, shortly after his departure.

Smith suggests in his talk an idea of dignity that is totally alien to the self-effacement paradigm of Stevens, contending: "there's no dignity in being a slave. that is what we fought for and that is what we won. We won the proper to be free citizens. And it's one among the privileges of being born English that regardless of who you're, regardless of if you're rich or poor, you're born free and you're born so that you'll express your opinion freely, and choose your member of parliament or vote him out. that is what dignity's really about if you'll excuse me, sir." While the life of Stevens has been determined too far by his appearance in the story of everyone else,

Harry's political vision calls for the probabilities of thinking for himself and indeed the urgency. Although, since we already realize, Stevens is not allowed to communicate while ignoring the "language of the planet." The idealism of Harry Smith, then, seems, at last, to be characterized by the modern democratic world order of Farraday, not by collective historical engagement but by a high point of civilization as symbolized by unlimited play of human desire. Within the universalist logic of romance, the uncertainly coercive terms of this current constitutional system are ultimately subordinated and hidden, resisting just as unworldly and inevitably unnatural. So, it seems rather churlish in the view of Stevens' sheer pathology to mean that, though his boss has changed, he is still a butler, certain to represent the needs of the latest world force.

Curiously, Stevens's position as an English butler is just one of the most important forms of serving the new order. Stevens' value - like that of Darlington Hall - is evaluated by Farraday in accordance with stereotypical notions of real language. Farraday seeks Stevens' support when he's taken, briefly, by doubt, asking him: "I mean to mention, Stevens, this is often a real grand Old English house, isn't it? that is what I purchased. And you are a genuine old-fashioned English butler, not just a few waiters pretending to be one. you are the real McCoy, aren't you? that is what I wanted, isn't that what I have?". Not just Stevens himself, Farraday seems to have "bought" the old England parabolic.

However, it is Farraday essentially who takes the parable as a kind of cultural capital, to which Stevens has not equal access as his commodity. Stevens' commodification as a "genuine old-fashioned English butler" could also be compared with the commodification, in several terms, of Ishiguro as a real new-world "international" author. Ishiguro is often associated with one among its protagonists, is often read as a romance with a touch of politics thrown certain color. Or, on the other hand, it is also used as a narrative, the transcendent discourses of romance filtered by colonial politics.

### **III. Conclusion:**

Through this research, we see the hybridity and multicultural rhetoric as mediating a need myth as obviously as Stevens tries to conceal behind his mask of the dignity of the ancient world. What remains unmasked inside the tale of World Fiction is that the imperialist account of an exotic another's a desire to fulfill a jaded empire's quest for innovation continues within the field of yank publishing.

The reviews of "The Remains of the day" from both sides of the Atlantic appear to discuss the popularity of Ishiguro's excellent English psyches, mostly in racial words, with approval of, or at the least

prurient curiosity. A summary in the Atlantic, as an illustration, says, quite in the first instance, "the unquestionable task-giving is hardly a theme unlikely for a Japanese novelist but it may well be a piquant surprise that Mr. Ishiguro could embody it in an English butler. The type of success that was praised was ultimately both esthetically evocative and politically empty since Stevens released a dove that has been stuck in Darlington Hall at the end of the story.

The romantic and historical failure of Stevens is mitigated by the message that appears to be the message of optimism, which is certainly not so straightforward, in the novel of Ishiguro. Stevens' narrator is regarded as an ironic distance; the novel's narrative does not separate colonial apologist from the modern world criticizer: The two are expressed by the identical voice of the first-person account of Stevens, a voice which ironically comments without ever denying colonial nostalgia.

Such narrative ambivalence might be the most obvious reading of Ishiguro's novel as a discussion of the postcolonial situation, through this enunciated disjunction. It is only by working on such concerns that we will expect to consider critically not only the "remains" of British hegemony but also the various embodied types of postcolonial exploitation which still exist today.

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