Dignity As Self-Deception: Narrative and Ethics in Kazuo Ishiguro's *The Remains of The Day*

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***Abstract*—This paper examines Kazuo Ishiguro's The Remains of the Day (1989) as a confessional narrative in which the protagonist Stevens's repeated invocation of "dignity" functions as a strategic mechanism of self-deception rather than an authentic professional ethic. Through close narratological analysis, it argues that Stevens's discourse of dignity enables him to evade responsibility for his complicity with Lord Darlington's fascist sympathies, suppress his emotional life and avoid confronting the moral vacuity of his unquestioning service. It demonstrates how the gap between Stevens's narrator functions and his disclosure functions reveals the self-deceptive nature of his central value. This analysis traces verbal tics over justifications and contradictions between story and discourse that undermine Stevens's professed norms. In the end, the paper argues that Ishiguro's novel critiques the ethical bankruptcy of conflating emotional suppression with moral dignity, instead offering a model of accountability grounded in self-awareness and response ability.**

***Index Terms*—Dignity, Self-deception, Unreliable narration, Ethics, confessional ethics.**

I. INTRODUCTION

The main character of Kazuo Ishiguro's The Remains of the Day (1989), Stevens, uses "dignity" not for professionalism but for self-deception. Stevens used dignity to conceal his feelings, conceal his complicity with Lord Darlington's fascist inclinations, and avoid using rigorous narrative analysis to confront the moral emptiness of his unshakeable devotion. This article uses theories of unreliable narration and James Phelan's rhetorical model of character narration to illustrate Stevens's fundamental value is self-deceptive. Stevens's norms are compromised by his language tics, his excessive justifications, and discrepancies between tale and discourse. The Remains of the Day (1989), a Man Booker Prize-winning book by Kazuo Ishiguro, closely examines self-deception in modern fiction. Stevens, an old English butler, recounts his thirty-five years at Darlington Hall while touring the countryside. Stevens's life story reads as the ethics memoir, a noble examination of devotion. Underneath his polished storytelling lies a strong undercurrent of repressed passion, moral evasion, and profound self-deception. "Beneath the understatement of the novel's surface is a turbulence as immense as it is slow" (viii) Salman Rushdie preface. This shows Stevens uses dignity as a rhetorical device, not a moral norm, in defining, demonstrating and evaluating his existence around "dignity". It prevents him from confronting his personal losses, emotional sacrifices, and moral concessions. Stevens crushes his love for Miss Kenton, refuses to stand up for the two Jewish maids who were fired due to their ethnicity, self-deception and uses dignity as an excuse for not seeing his dying father at the 1923 conference.

The Remains of the Day is examined as a confessional narrative in which the narrator seeks clarity through storytelling. A close examination of Stevens's narrative techniques reveals his emotional and moral bankruptcy. This will use James Phelan's model of character narration and the key work of Kathleen Wall on unreliability in the novel to explain how Stevens's intentions differ from what the reader infers. Ishiguro's novel poses a challenge to any ethics that prioritizes emotional repression over human connection, loyalty over justice and professional success over personal responsibility. This research also raises issues of professional ethics, emotional labor and life narratives. Stevens's case is representative of anyone who has given up personal

relationships for career advancement, betrayed morality or succumbed to institutional authority. In Kazuo Ishiguro's The Remains of the Day "dignity" is used as a deception tool. This can help us identify similar dynamics in our own lives and organizations.

II. OBJECTIVE OF THE STUDY

The Aim of This Paper Is:

1. Categorize Stevens' use of "dignity" in his narration, distinguishing its meaning from its narrative function.
2. Analyze definitions of dignity and phrases like 'professionalism,' 'greatness,' and 'service' in Stevens.
3. Examine narrative tactics such as narrative tactics, over-justification, strategic digression, and story-discourse contradictions in order to reveal his self-deception. This objective includes narratives by Wayne C. Booth, James Phelan, and Kathleen Wall.
4. The Narrator-Authorial Audience Gap. Discuss the novel's main rhetorical device for displaying self-deception, which is what Stevens's narrator does (his narration and analysis) and what he accidentally reveals.
5. Analyze Stevens's self-deception, especially as it relates to his denial of Lord Darlington's antisemitism, his dying father's indifference, and his inability to love Miss Kenton.
6. The Remains of the Day examines and challenges narrative unreliability in confessional narration and theories of unreliable narration.
7. Discuss the broad criticism of professional ethics in Ishiguro, which equates emotional repression with moral dignity, and how it relates to current issues of emotional labor and professional identity.

III. HYPOTHESIS OF THE STUDY

The hypothesis of this study is that the Remains of the Day by Kazuo Ishiguro employs the "dignity" discourse on three levels. James Phelan and other narratologists of rhetoric have identified three levels of narrative communication: the character, the narrator, and the inferred author.

First Level

Characters: Stevens's character functions are guided by a systematic misrecognition: he thinks he is choosing dignity, but dignity talk allows him to evade it. Stevens uses dignity to justify his most unethical actions neglecting his dying father, refusing to defend the Jewish maids, and repressing Miss Kenton.

Second Level

Narrator Functions: The verbal tics of Stevens's repeated definitions and exemplifications of dignity, and the over-justifications, reveal emotional and moral gaps in his account and create ironic distance.

Third Level

Ethical Argument: Ishiguro's methodical dismantling of Stevens's dignity language implies that he disapproves of any ethics that put professional success ahead of moral reasoning, loyalty ahead of justice, or emotional erasure ahead of human connection.

IV. REVIEW OF LITERATURE

In The Remains of the Day, Stevens defines "dignity" several times. Stevens's contradictory and intentional meanings are illustrated in this paper. Understanding these ideas and their contradictions is necessary to understand dignity as self-deception. "A butler's ability not to abandon the professional being he inhabits" is Stevens' definition of dignity (Ishiguro 35).

In the first Tiger Anecdote, Stevens distinguishes between the "professional being" which needs to be maintained and the emotional, personal self, which may be let go, using two father-inherited tales. A tiger is discovered beneath the dining table by the butler. The butler promises his boss that "dinner will be served at the usual time circumstance; the time, and I am pleased to say there will be no discernible traces left of the recent occurrence by that time" (Ishiguro 30) Stevens' father comes in second in the General Anecdote. The father has to put up with the disrespect of two visitors while driving them. They offend his boss, so he pulls over and waits for an apology. Following the trip, the father gives a sizable gratuity to charity.

Stevens' definition of dignity as emotional reserve in employer service and modest boundary assertion when offended is the source of conceptual challenges.

While the General general story features a spectacular car stop, the tiger story emphasizes emotional control. Since none of the anecdotes deal with butler-employer

issues, they are decontextualized. Stevens defends his darkest, self-serving choices with grace. His inability to protect the Jewish servants (his father only stepped in when the employer was insulted, not when innocent people were hurt) and his abandonment of his dying father are justified by the tiger and general general tales.

According to philosophical and psychological literature, self-deception is the simultaneous possession of two opposing beliefs, one of which is consciously accepted and the other of which unconsciously directs behavior. Stevens highlights the shortcomings of dignity while praising it in The Remains of the Day. John. employs strategic digressions, verbal over-justifications, verbal dignity, verbalics, and over-justifications to trick himself. Stevens's "double thoughts"—the confessor believes he is saying one thing, but the reader perceives it "in strange associations, false rationalizations, gaps, contradictions" (257). With dignity, Stevens avoids the second reality. He shows his suffering by boasting about how composed he was after his father passed away. It is cowardly of him to defend Lord Darlington's antisemitism. Kathleen Wall claims that Stevens's continuous use of different phrases are "psychological red herrings" (29).

Readers are skeptical of Stevens' overemphasis on dignity. A secret is suggested by digressions on dignity in unrelated situations. In order to demonstrate the relationship between dignity-invocation events and emotional discomfort, this essay will track these speech tics over the course of five incidents. Another strategy is cross-justification as defense. That is, one justifies (excessively) acts that would not be justified if they were motivated. The reader begins to doubt Stevens' intentions when he reads Stevens' long justification for avoiding seeing his dying father. This study is based on James Phelan's distinction between the roles of the narrator and the role of disclosure. Stevens wants to preserve Lord Darlington, take pride in his work, and preserve his dignity. Stevens, unwittingly, speaks to a hypothetical narratee who knows his work and shares his principles about his pain, moral dilemma, Darlington, and love for Miss Kenton. Stevens uses the phrases “as you might expect” and “you may not think I delude myself unduly” to reinforce his arguments and to put the reader’s scepticism to rest. The imaginary author of the book addresses the real reader. Stevens’ lacunae and contradictions have a meaning. Author failure is implied by Stevens' victory.

Despite his claims to expertise, author Stevens exhibits emotional bankruptcy. According to Phelan, readers examine the behavior and narratives of narrators. Stevens offers components to construct the implied author's criticism. This ethical aspect is strengthened when the reader learns Stevens' secrets in The Remains of the Day. Taking Stevens's story at face value ignores the novel's central ethical need to hold the narrator accountable and see past self-deception. A modern classic with a wealth of critical literature is The Remains of the Day.

Wayne C. Booth's theory that unreliability only arises when the story undermines discourse is challenged by Wall's groundbreaking study. She says "the discourse of the narration and the language habits of the narrator give us with patterns that assist show Stevens's unreliability" in Ishiguro's novel "20). Wall notes that "the analepses as well as their order" reveal Stevens's unpleasant involvement (31).

This essay draws on her analysis of Stevens’s language tics, in particular his compulsive repetitions of “dignity” and “professionalism.” My claim that Stevens’s dignity discussions are self-deceptive is based on Wall’s observation that discourse conveys unreliability. Jim Phelan in Living to Talk About It: A Rhetoric and Ethics of Character Narration rhetorically modelizes character narration. His “disclosure functions” (knowledge the narrator does not want to share) are distinct from their “narrator functions” (reporting, interpreting, and assessing). He uses The Remains of the Day to show how Stevens’s narration discloses more than he intends. difference to claim that Stevens's rhetoric of dignity confirms his principles and hides their costs. In his seminal work, The Rhetoric of Fiction, Booth introduces the unreliable narrator and implied author, and through his “narrative progression” approach, explores the build-up to Stevens’s partial confession on the Weymouth pier.

He describes a dependable narrator as "he speaks for or acts in accordance with the norms of the work" and unreliable otherwise (158–59). Wall and others have questioned Booth’s paradigm for measuring the distance between narrator and implied author, but it is crucial to understanding Stevens’s self-deception. Booth refers to “misevaluation” as unreliability, that

is, Stevens's constant positive estimations of behaviors that the reader estimates negatively.

In MJ Coetzee's "Confession and Double Thoughts: Tolstoy, Rousseau, Dostoevsky," he discusses the irony of confession. Coetzee says the listener understands a different truth from gaps, contradictions, and false rationalizations. He uses "double thoughts" to show how Stevens's dignity discourse is a confession that contradicts itself. To read Stevens, Coetzee suggests "searching in the corners" of his language for moments of "the 'unconscious' truth slips out."

Cynthia F. Wong's Northcote House. Wong analyzes Ishiguro's storytelling tactics throughout his career, focusing on memory, truth evasion, and revelation. She claims Ishiguro's narrators "reveal their painful pasts yet manage to shroud the implications of these pasts" (494). Wong's examination of Stevens's evasions shapes my view of dignity as camouflage. She also gives essential novel composition and reception context.

In "Sufficient unto the Day: Reflections on Evil and Responsibility Prompted by Hannah Arendt and Kazuo Ishiguro, McGowan says accountability is "excessive, dependent on assigning an efficacy, clarity, autonomy conditioning informs autonomy, and univocality to human actions" that humans lack (233). He claims Stevens's narration shows how agents create narratives that minimize accountability. Understanding dignity as a displacement strategy requires this framework. The contestability of responsibility, autonomy, and attributions explains why McGowan finds Stevens's self-justifications believable even when they don't convince the reader.

V. DIGNITY AS SELF-DECEPTION

While defining Dignity, Stevens teaches critical interpretation and defines dignity throughout the narrative by drawing on the experiences of two parents. Stevens' life goals and their unfavourable outcomes are reflected in these tales. The tiger incident is used throughout the narrative to justify Stevens' emotional denial.

The tiger anecdote is presented as a legend, passed down through generations of butlers ("possibly the same generation as my father's father"). The butler's response to the crisis is characterized by three features that Stevens will internalize as the core of dignity.

First, emotional suppression: the butler does not panic or display fear. Second, problem-solving efficiency: he removes the guests, retrieves a rifle, and eliminates the threat. Third, and most importantly, normalcy performance: he assures his employer that dinner will proceed as scheduled and that "no discernible traces" of the incident will remain.

Stevens' life is dictated by image and not reality. The butler's calmness is remarkable but shows a disturbing disconnection from reality. A tiger in the dining room should shake up routine. As Stevens says "I believe the telling and retelling of this story was as close as my father ever came to reflecting critically on the profession he practised" (Ishiguro 28). For Stevens the event is a sign of professional excellence. Stevens' statement that his father never critically reflected on his profession is revealing. Tiger anecdotes substitute for critical thinking. Stephens's father narrates the story without questioning its premises or searching for alternative explanations. He tells his son and applauds the butler's calmness. Stevens acquired this restriction by following his father's principles without thinking. Steve Stevens' assessment about his father applies to him as well: he never questions his job, only repeating the stories and values he inherited.

Stevens's father chauffeured the General for four days, listening to his military accomplishments and showing no emotion. The General praised the father's professionalism and left a hefty gratuity, ignorant of the relationship. His father gave the tip to charity. Stevens believes this sequence shows the ultimate kind of dignity: suppressing personal anguish to serve professional obligation and subtly asserting moral superiority (the charity donation).

Readers may, however, understand this sequence in different ways. A father who is pathologically suppressed could behave. For four days, he said nothing to the person who killed his kid. Instead of showing moral superiority, the suggestion can help him let go of his anger. Why not decline the General's transportation? General, general? Why would he serve his son's murderer? These are questions that Stevens' dignity code never poses, hence it is unable to address them. "And let me now posit this point: 'dignity' has to do crucially with a butler's ability not to abandon the professional being he inhabits" (Ishiguro 35).

The above phrase is about "professional being" implies a separation from one's emotional self. Therefore, "not abandoning" professionals is a necessary component of dignity. This definition lacks ethical substance. Despite the idea's ethical shortcomings because of formalisms, Stevens finds it appealing. Any professional activity can be justified by dignity perseverance rather than substance. Given that he is still employed, Stevens can rationalize leaving his father behind, disrespecting him, and missing the maids.

It reveals the political aspect of Stevens's dignity code. Because Stevens advocates for a hierarchical social structure in which some individuals are superior to others, his use of "our betters" is noteworthy. Lord Darlington's antisemitism is justified by his secondary duty, which is "to provide the best we can. Refusing to pass judgment devalues moral agency and legitimizes judgment outside of this ideology. When his father passes away at the 1923 Darlington Hall meeting, Stevens's dignity code is most seriously questioned.

In this episode, Stevens demonstrated his professionalism by prioritizing his work over his sick father. Here, the reader witnesses his worst moral and emotional flaw. The sixth remark, "I did not really have a moment more to spare" (Ishiguro 84), is misleading. It claims there's no time. Readers are aware that time is impacted by priorities. He puts conferences ahead of motherhood, so Stevens is unable to visit him. "I did not really have a moment more to spare" suggests that he seemed to have time. His use of the word "really" suggests defensiveness.

This exchange between Stevens and his dying father is perhaps the most painful in the novel. Stevens's father, in his final moments, attempts to establish a human connection with his son. He expresses pride, calls Stevens "a good son," and asks for reassurance about his performance as a father. Stevens's response is to shut down the conversation: "I'm afraid we're extremely busy now, but we can talk again in the morning." The phrase "I'm afraid" is a formulaic expression of regret that communicates no actual regret; it is a social lubricant for an interaction Stevens wants to end.

Stevens's refusal to engage with his father's vulnerability is presented as professionalism, but the reader recognizes it as cowardice. The irony is acute: Stevens's father is dying, and Stevens is "extremely busy" with a conference whose importance he will later have to defend. The conference, we learn, involved Nazi sympathizers. Stevens has prioritized serving Nazis over consoling his dying father.

This exchange carries on with emotional delegation following Stevens's father's passing. Miss Kenton implores Stevens to let her see his father's body. When she asked, Stevens assigned her the task of closing Mr. Eyelids' eyelids. He says, "I would be most grateful if you would," in a polite but false manner. Although Stevens hasn't shown any emotion, the phrase "most grateful" suggests piety. The reader understands that Stevens is purposefully refuting the death of his father. By having Miss Kenton close the eyelids, Stevens avoids having to confront his father's body, express gratitude, or acknowledge that his choices led to his father's lonely demise.

This exchange takes place shortly after Stevens finds out about his father's passing but before he sees the body. His "gratitude" is the replacement for the suffering he cannot experience. Stevens, says Lord Darlington, seems honest. This denial makes suffering a social act. “Yes, sir. Perfectly,” says Stevens, grinning, and says that his tears are the result of “the strains of a hard day.” In order to maintain his professionalism, Stevens says that his tears are the result of work-related stress, and not melancholy. The reader can see that his tears are distressing, but he is unable to accept his suffering. The phrase “the strains of a hard day” is an accurate description of the day itself, but it doesn’t answer the question of whether the same outcome would occur on any other hard day.

The reader can see Stevens’s tears and Lord Darlington’s comment, which reveals his denial. Stevens says “I’m fine” while crying, creating the ironic distance necessary for untrustworthy narration. Stevens' self-deception is obvious in his remark about his father's death: the reader may not believe he deceived himself when he said he exhibited some small "dignity" that Mr. Marshall or cogrief would have found acceptable. Dad, Marshall or me? Just proof of repression. Stevens speaks of "a large sense of triumph," but the reader sees suffering, bereavement, and emotional bankruptcy. Stevens' "sad associations" are tied to his father's death but he gets over it by doing his job well. Stevens has succeeded in suppressing his emotions. The Jewish Maids' departure is the most morally troubling portion of Stevens's story, leaving the reader to wonder if this is

a triumph or a tragedy. Two Jewish servants, Ruth and Sarah, were asked to leave by Lord Darlington. Stevens justifies his actions by demonstrating how the concept of dignity permits injustice. Lord Darlington became more anti-Semitic and sympathetic to the Nazis in the early 1930s.

Stevens's subtle and evasive introduction to his lengthy study on Lord Darlington's antisemitism is a masterful. The phrase "the question of his lordship's attitude to Jewish persons" reduces the Holocaust (which the reader is aware happened between the events and Stevens's narration) to a matter of personal "attitude. Lord Darlington's dismissal of the maids, which the reader will learn about, is presented as one example of his "attitude.

This whole issue of anti-Semitism continues the understatement: antisemitism returns for antisemitism is not Steve Stevens uses "these days" to distance himself from the events he describes. He feels defensive because he is aware that his behavior must be justified.

He states that it was "my duty to report such insubordination to his lordship," implying that it was kind of him not to report it. Miss Kenton's moral protest is referred to as "the error of her ways" by Stevens. He wants her to "realize" and follow his instructions. The reader is aware that Miss Kenton's "error" was the only morally acceptable action she took during the situation. By characterizing insubordination as "insubordination," protest, error, or principle, Stevens's professional ethic subverts moral categories.

Stevens put the butler's duty (to report insubordination) above morality (to protect innocent people from unjust dismissal). "A matter of conscience" emphasizes principle, and he feels that he did not have "the right to decide what was and was not a matter of conscience with his lordship." Although Stevens acknowledges that terminating the maids raises moral questions, he believes Lord Darlington should make the final decision. Whose conscience is in question is concealed by the passive construction ("was and was not").

It is significant because the phrase "with his lordship" suggests that Lord Darlington has a private conscience. Stevens is not important; what matters is if Lord Darlington feels guilty about the maids. Outsourcing Stevens's conscience to his employer is the root of his moral abdication. By claiming he doesn't have the "right" to make a decision, Stevens evades responsibility. "One has to accept that they were a different generation with different ideals, and there is little point in trying to reinterpret their actions according to today's values" (Ishiguro 122).

The reader recognizes that the problem is responsibility lessness rather than rightlessness. This is problematic from an intellectual standpoint for a number of reasons. He claims that "they were a different generation with different ideals" and that "there is little point in trying to reinterpret their actions according to today's values." First, it believes that morality is not universal but rather generational. Second, it suggests that the tragedy of the Holocaust does not justify denouncing antisemitism. Third, it disregards the fact that Miss Kenton and other members of Lord Darlington's generation considered antisemitism to be abhorrent. Stevens uses the phrase "little point" to merely assert that historicizing is pointless. Strategic futility: Stevens wouldn't reinterpret if it were pantisemitic.

Stevens is avoiding taking responsibility for his actions. He said that "I have no right to be so critical of his lordship. Undoubtedly, he was a good man. He was a gentleman, and as such, he had at his disposal certain freedoms which Stevens would that enabled him to say and do things which would not have been possible for the likes of you and me" (Ishiguro 188)

Stevens refers to Lord Darlington as "a truly good man at heart," highlighting the importance of internal motivation over external outcomes. Lord Darlington "had at his disposal certain freedoms" that "the likes of you and me" (Stevens) do not, as Stevens and his narratee point out. A nobleman is exempt from what would be blameworthy in a servant. "The likes of you and me" casts Stevens and his narratee in a servile social position devoid of the "freedoms" enjoyed by the aristocracy. What liberties, though? Is it acceptable to be antisemitic? Free to terminate innocent employees? The liberty to mingle with Nazis? Perhaps because doing so would expose their moral bankruptcy, Stevens never specifies these privileges. Stevens's self-deception is most apparent in his account of his relationship with Miss Kenton, the former housekeeper of Darlington Hall. Stevens's dignity code's class ideology justifies a double standard that judges the powerful differently from the oppressed.

The ambiguity is intentional, since Stevens recalls saying "something that, at the time, seemed a perfectly reasonable and harmless remark." By not elaborating on the remark, Stevens avoids repeating it and suggests that its significance lies in its impact. Stevens now acknowledges that Love's remark could not have been harmless and reasonable ("at the time"), indicating that his viewpoint has evolved. But he doesn't say what's on his mind. Stevens' use of the passive construction ("seemed") absolves him of his earlier assessment: the remark appeared reasonable, perhaps even obvious. By reiterating professional distance, Stevens's "reasonable and harmless" response seems to have rejected Miss Kenton's emotional overture.

Finally, the reader is left wondering if Stevens has actually changed or if he has just added pleasure to his list of responsibilities. Ishiguro purposefully leaves the reader to determine what, if anything, Stevens has learned by refusing to offer a definitive

VI. CONCLUSION

The Remains of the Day by Kazuo Ishiguro is a severe critique of any ethics that confuses moral integrity with emotional repression. Ishiguro illustrates how the concept of dignity may serve as a tactic of self-deception, permitting the avoidance of accountability, the repression of love, and cooperation with injustice through the untrustworthy narration of Stevens, the elderly butler of Darlington Hall. The main accomplishment of the book is to force the reader to search between the lines of Stevens' polished prose to find the gaps where grief, love, and moral outrage have been removed, to reconstruct the human costs of his professional ideal, The five aspects of Stevens's dignity discourse have been examined in this article: how it was expressed through the tiger and general anecdotes; how it was used during his father's passing; how it was used to defend complicity with Lord Darlington's antisemitism; how it helped him repress his feelings for Miss Kenton; and how it partially collapsed in the Weymouth confession. The pattern is the same in every dimension.

Although Stevens uses dignity to demonstrate professional expertise, the reader is aware of his moral and emotional failings. The reader perceives loss despite his claims of victory. Although he claims to be satisfied, the reader feels regret. The analysis has shown that Stevens's self-deception is affected through a number of narrative devices such as the passive voice (displacing agency in order to avoid responsibility), verbal tics (the repeated use of 'dignity' which acts as a psychological red herring), over-justification (giving excessive explanation for actions that need none) and strategic omission (the failure to name Miss Kenton in a key scene). Far from being mere stylistic oddities, these strategies are vital to the novel's ethical project. By requiring the reader to identify them, Ishiguro teaches her critical reading techniques that can be used outside the book.

The Remains of the Day teaches readers to be skeptical of self-justification, to spot evasion, and to hold narrators responsible for what they hide. The reader's realization of Stevens's shortcomings, rather than his overt remarks, is where the novel's ethical argument arises. Instead of providing a substitute ethical vocabulary, Ishiguro relies on the reader to fill in the gaps in Stevens's discourse. This is not supported by the text as a prescription but the stranger on the Weymouth pier gives one possibility, "The general possibility." The evening is the nicest time of the day, "but possibility. It simply implies that there exist other modes of being in the world than Stevens's, modes that value presence over professionalism, pleasure over obligation, and connection over performance. There are a number of limitations to this study that are worth noting. First, there has been no prolonged comparison with Ishiguro's earlier novels; the study has focused exclusively on The Remains of the Day. Future studies might consider how the discourse of dignity operates in Never Let Me Go (where the discourse of "completion" structures the clones' self-deception) or An Artist of the Floating World (where the term "prestige" is similarly functional). Second, the analysis has given priority to rhetorical and narrative frameworks over psychoanalytic or postcolonial approaches.

VII. SCOPE OF THE FUTURE STUDY

Future studies could examine how Stevens's self-deception links to suppressed trauma or the ideology of Englishness, even though this decision was appropriate for the article's topic. Third, the institutional and social aspects of Stevens's self-deception have not received enough attention in the analysis, which has mostly focused on the person. In

addition to being a self-deceitful person, Stevens is a byproduct of a class system that penalizes sincerity and favors emotional repression.

This finding has wider ramifications in a number of domains. By closely examining language tics and over-justifications, the analysis shows how Phelan's difference between narrator functions and disclosure functions can be operationalized for narrative theory.

In terms of ethics, the novel provides a model of moral thought that is performative rather than prescriptive; it teaches readers how to exercise suspicion without prescribing conclusions. In terms of professional ethics, the novel raises unsettling issues about the price of repressing feelings and healthcare in the name of professionalism, especially in sectors that need emotional labor (such as service work, healthcare, education, and cation).

In the end, The Remains of the Day challenges its readers to think about the ways in which their own lives are structured by self-deception. What justifications do they use to avoid their obligations, repress their grief, or rationalize their compromises? What "dignities" have they created in order to deny what they have lost? The book insists that the question be asked, that the sentiments be expressed, and that the evening not catch us off guard. However, it does not provide simple solutions.

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