

Architectural, Geographic, and Interpersonal Space: The Spatial Study of *The Remains of the Day*

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Abstract: This study is motivated by a particular interest in the spatial dimensions in Kazuo Ishiguro's novel *The Remains of the Day*. It focuses on the architectural, geographic, and interpersonal spaces that shape the protagonist's psychological state and personal transformation. Applying Henri Lefebvre's spatial production theory, Michel Foucault's discourse on power and space, and Edward Soja's Third space theory, this paper discusses Darlington Hall as a symbol of hierarchical power, the English countryside as a space of disillusionment, and Stevens's shifting social interactions. The paper reaches the conclusion that the creation of multiple spaces has a significant influence on the human spiritual world, while arguing that Ishiguro employs spatial poetics to reflect class structure, personal regret, and shifting historical realities.

Keywords: Kazuo Ishiguro; Stevens; Spatial poetics

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1. Introduction

Kazuo Ishiguro lives in the gap between different cultures since he was born in Japan and moved to Britain in his childhood. As a result, he pays more attention to people's inner feelings in the process of cultural change in his works. In the Academy of Achievement interview, Ishiguro admits that he has the experience of writing songs and that he avoids expressing emotions explicitly in the lyrics, leaving space for performance and music^[1]. These are things that are incorporated into his writing: "a lot of the emotion and a lot of what you are doing is hidden, it necessarily had to be between the lines" (Kazuo Ishiguro Interview). This proves that Ishiguro often erases some of the meaning he wants to express and leaves it to the readers to feel and paraphrase in his works.

It is noticeable that space has long been a fascinating subject in literature as well as in our daily lives. Literary works frequently employ space to reflect power dynamics, personal identity, and historical change. Kazuo Ishiguro's *The Remains of the Day* is widely recognized for its nuanced exploration of memory, loss, and identity. For that reason, the vast majority of studies on the book have been discussed and debated mainly from the directions of philosophy, psychology, and history. The theme of "self-deception" in philosophy comes up a

lot. According to Kathleen Wall, the content, form, and consequent saturation of the text are all unreliable, and it is a means by which the author can speak silently to the implied reader at will ^[2]. Molly Westerman likewise sees this linguistic ambiguity, ambivalence, and limitation in *The Remains of the Day* as a means of expression that provides “a dense account of its narrator’s split subjectivity.” Chinese scholar Deng Yingling agrees with this feature, arguing that unreliable narration, as a narrative technique involved in the thematic construction of the novel, blurs the boundaries between different events.

However, beyond its temporal structure, the novel’s spatial dimensions—both physical and psychological—play a crucial role in shaping its protagonist, Stevens. So far, there have been several studies that look at the subject of space in Ishiguro’s novels, and many of them focus on *The Remains of the Day*. While in the previous studies of the literature, scholars tend to focus more on the time dimension. In the later gradual expansion of studies, scholars then realized the importance of the spatial dimension for literary studies and began to achieve a major breakthrough from time to space. Joseph Frank believes that the two factors that distinguish literature from the plastic arts are time and space. Also, W. J. T. Mitchell notes that the form of space is the basis of human perception of the notion of time, and human beings cannot “tell time” without the medium of space. The attention to the production of space is related to the literary research from diverse directions. The space is not only a production of various processes of social formation and human interventions, but also acts back on humans and society itself, impacting, guiding, and even limiting behavioral possibilities.

Henri Lefebvre’s *The Production of Space* argues that space is not merely a physical entity but a socially produced structure embedded with ideology and power dynamics. His concept of perceived, conceived, and lived space provides a useful lens for examining how Darlington Hall operates as both a physical estate and a site of class-based hierarchy. Michel Foucault, in *Discipline and Punish*, explores how architecture enforces discipline and social control, particularly through spatial arrangements that regulate human behavior. His theory of panoptic surveillance is particularly relevant to the way Darlington Hall constrains Stevens’s mobility and shapes his self-perception. Edward Soja’s *Thirdspace* extends Lefebvre’s spatial triad by emphasizing space as fluid, dynamic, and transformative. His concept of Thirdspace captures the liminal, evolving nature of Stevens’s journey across England, illustrating how space can become a site of personal crisis and transformation.

By incorporating these spatial theories, this study aims to offer a fresh perspective on Ishiguro’s use of space in *The Remains of the Day*. This paper will explore the three primary spatial dimensions in the novel: architectural space, focusing on Darlington Hall as a site of power and control; geographic space, examining the English countryside as a realm of nostalgia and disillusionment; and interpersonal space, analyzing the way human interactions are shaped by physical settings ^[3].

2. The power of the architecture

2.1. The vanity ambition at Darlington Hall

People may become confused in a materialistic environment and end up with character flaws. And vanity is precisely one of the character flaws that aims to be superficial. The magnificent Darlington Hall is the source of Stevens’ vanity.

The exterior of Darlington Hall is magnificent, and the whole opulence and elegance of the building evoke Stevens’ admiration for status and worldly possessions. The interior of Darlington Hall is spacious and has a library, dining room, banqueting hall, drawing room, servants’ hall, servants’ pantry, etc. On the second floor,

several bedrooms have views of the lawn with the lush downs in the distance. The shadows of poplar trees can be seen on the gently rising grassy slopes. Darlington Hall is gorgeous and incredibly livable, as evidenced by all these facilities.

In addition, the doors of the library in Darlington Hall offer an unobstructed view “across the entrance hall to the main doors of the house”, which reinforces a sense of limitless power and privilege. The wide perspective brings out a sense that the master of the house has access to every resource available in the world at his fingertips. Stevens frequently moved in and out of this space, which subliminally influenced his conceit of overestimating himself that he internalized the grandeur and began to view himself as an integral part of the house’s status. His concern about the appropriate dressing for his road trip reveals how deeply he equates appearance with self-worth. He considers carefully the appropriate outfit to bring along and even thinks about whether to buy any new clothing specifically for the trip. Many suits that he has, in his opinion, are perhaps too formal for the proposed trip, while others are old-fashioned these days.

A deeper interpretation of the symbolism of the architectural space, Darlington Hall is its influence as the center of the world. The fate of entire nations is frequently decided in Darlington Hall by Lord Darlington and other political figures. For Stevens, he lives in a position where he can grasp the center of the world. He admits that “the world was a wheel, revolving with these great house at the hub, their mighty decisions emanating out to all else, rich and poor, who revolved around them.” This perception aligns with Lefebvre’s theory that space is socially constructed, reinforcing existing power structures.

2.2. The psychology of oppression in the Stevens’ room

The environment assumes an important role in understanding and analyzing human psychological and behavioral processes. The results of several in-depth studies have demonstrated that the psychological development of an individual is dependent on the interplay between the psychological characteristics of the individual and the traits of the surroundings. Stevens stays in a dark and enclosed space that keeps him bound in a cage and causes him to become internally suppressed, which contrasts sharply with the grandeur of Darlington Hall. This claustrophobic environmental factor influences his psychological condition. Stevens’ pantry is mentioned several times in the text from Miss Kenton’s perspective, “it seemed such a pity your room should be so dark and cold”, “Mr. Stevens, there is no need to keep your room so stark and bereft of colour”, and “Mr. Stevens, this room resembles a prison cell. All one needs is a small bed in the corner and one could well imagine condemned men spending their last hours here”^[4].

Stevens resists being swayed by the persuasion from Miss Kenton and acts distantly. The lack of color affects people’s perception of the room. For Miss Kenton, it is a prison cell, but for Stevens, it is a simple place to work without much concern. The cell-like pantry represents Stevens’ isolation and melancholy. Every corner and angle of the room and every secluded space where people hide is a metaphor for loneliness in the mind. Each piece of furniture acts as a barrier to keep people hidden from the outside world, and the overhang serves as an adequate ceiling; the boundaries of the room people see are already made by the shadows in the area. People’s bodies and psyches believe that they can be well circumvented when people with mental problems take refuge.

Stevens spends a larger portion of his day in the public places of Darlington Hall. From another point of view, it can be imagined that the psychological gap is formed when Stevens returns to his dim, prison-like pantry after spending most of his day in the extreme luxury of the space. The exquisite structure of the hall stands in sharp contrast to his pantry. There are two concepts that can be conjectured: the oppression of power created

by the space, and Stevens' self-repression. Lord Darlington is described by Stevens as "shy and modest" and "a truly good man at heart, a gentleman through and through"; therefore, the issue of power oppression is not necessarily present. The starkness of his room parallels his emotional repression. While Darlington Hall's grand spaces cultivate his aspirations, his room enforces his reality as a mere servant. This aligns with Foucault's idea of spatial discipline, where architecture enforces roles and behaviors. Stevens is subjectively reluctant to spend time decorating his pantry because he believes that it is the only way he can devote his full attention to serving Lord Darlington. When confronted by Miss Kenton with a vase of flowers brought to the table in his pantry, Stevens refuses her nice offer, "This is not an entertainment."

2.3. The illusion of authority in the servants' hall

The servants' hall is a space where the servants can congregate to relax in Darlington Hall. Its role is more like a tiny forum, where they hold spirited debates about the significant events that their employers discuss upstairs or the important matters in the newspapers, as well as talk about aspects of their profession. In general, the discussion of career goals and important social events calls for a visionary way of thinking. The scenario is similar to the upstairs employers discussing national affairs. As a result, the servants in the room have the illusion of identity, as if they are in the corresponding status of their employers to discuss their corresponding affairs. Foucault notes that speech serves both as an object of desire and as a means of concealing true subjugation. This further facilitates Stevens' quest for self-identity. In addition, the definition of a "great" butler is a subject of frequent disagreement among the servants, and the word "dignity" separates a "great" butler from one who is merely extremely capable. Stevens' engagement in these discussions, particularly on the ideals of a "great butler", reveals his deep need for recognition within the rigid class structure of Darlington Hall. The primary requirement for membership in the Hayes Society, which accepts "butlers of only the very first rank", is that "an applicant be attached to a distinguished household." The Hayes Society is regarded as the highest honor by servants. When people are working toward the same goal, there is an invisible competition and effort. Stevens' aspirations for "dignity" and "great butler" are based on these.

3. The transformation in geographical space

3.1. The journey from constraint to freedom

The author describes some of the beautiful scenery that Stevens sees while driving. Thick and leafy trees line the route, and mountains covered in lushness encircle the roads. The readers can feel the changes in Stevens' mood since the author's writing makes it plain. At first, Stevens feels odd because no one is in Darlington Hall for possibly the first time this century, and then he feels complicated as he sets off. During the first twenty minutes, he has no enthusiasm or anticipation at all. Later, as he drives toward the Berkshire border, the scenery is "continued to be surprised", and as he crosses the boundaries, he has "the experience of unease mixed with exhilaration." In Ishiguro's writing, Stevens' car trip is relaxing and encourages him to lower his defenses. This journey represents a shift from what Edward Soja describes as a "Firstspace"—the rigid, hierarchical structure of Darlington Hall—to a fluid "Thirdspace" where new experiences and self-reflections become possible. Stevens is forced to slow down the pace of life because he is no longer a servant who tenses up every nerve and forbids himself to make mistakes. Instead, he is a free man who wanders. As he says, "often I found myself slowing the Ford to a crawl to better appreciate a stream or a valley I was passing."

The impact of the switch in geographic space is, therefore, more akin to a journey of spiritual healing for Stevens. He rarely travels and is restricted to Darlington Hall by his duties. The external geographic space symbolizes his liberation from the seclusion of Darlington Hall and his entry into the unknown. Due to the isolation of Darlington Hall from other houses inhabited by civilians and Stevens' infrequent travels, Stevens' residence is cut off from the outside world. This isolation reflects what Foucault refers to as "heterotopia"—a space that is simultaneously real and illusory, existing outside of traditional social structures while reinforcing them through controlled environments. Before leaving, Stevens worries about the mansion being unprotected, but as soon as he departs, "the feeling swept over me that I had truly left Darlington Hall behind."

3.2. Landscapes and shifting class consciousness

Stevens' mental state is further relaxed when he climbs up to the best view in England. He is welcomed by "a most marvelous view over miles of the surrounding countryside" when he arrives at the clearing. There are miles of neighboring farmland, fields, and churches visible. The fields with sheep stretch to the far distance. The warm and light breeze on his face gives him relief to the soul. This moment aligns with Tuan Yifu's assertion that vast landscapes promote introspection and self-renewal, as open space contrasts with the confined and disciplined spaces of urban or aristocratic environments. The combination of dynamic and static landscapes has a profound psychological effect on Stevens. As "I felt the first healthy flush of anticipation for the many interesting experiences I know these days ahead hold in store for me," he begins to look forward to what is going to happen in the future, rather than following a routine servant's life. Not only does he marvel at the beauty of nature's landscape, but his long-suppressed mind starts to thrill at the sight of the vast outside world.

Another aspect of Stevens' transformation is the fact that he starts accepting advice from strange civilians. The best view in England is introduced by the Salisbury local elderly, before Stevens climbs, he initially positions the elderly as a vagrant and thinks "it is quite offensive and it may well have been the urge to demonstrate just how foolish his insinuation had been that caused me to set off up the footpath." This initial reaction aligns with Lefebvre's notion that space dictates social interactions, where elite spaces encourage social hierarchies and reinforce exclusionary attitudes. This supports what the study mentioned in the first section, that Stevens has already established a condescending mindset. His first impression of the elderly person who is less well-dressed is slovenly and rudeness. This reflects Stevens's attempt to set himself apart from the elderly because the elderly talk and behave differently from the great and dignified butler he perceives and seeks to be. However, it is remarkable that Stevens' inner feeling has changed noticeably after taking in the breathtaking scenery. His natural perception of persons of lower rank is altered as he starts to perceive them in a friendly way, "It occurs to me now that the man might just possibly have meant this in a humorous sort of way; that is to say, he intended it as a bantering remark."

3.3. Reflections on the past stubbornness in Moscombe

In the space of Moscombe, Stevens furthers his reflection on his past stubbornness. Stevens is unfortunately lost on his way to get help on foot after his car runs out of gas, "a field sloped down very steeply so that it fell out of vision only twenty yards or so in front of me", "to be up there on a lonely hill." The constant changes in geographical space show that the author is not only portraying Stevens as lost in a physical sense, but also implying that Stevens is starting to get lost in his self-perception in a psychological sense. Lefebvre's concept of "perceived space" is evident here, as Stevens struggles to navigate both the physical terrain and his shifting self-

identity. Stevens' past perception of how to treat people has gradually distorted, even if he is unaware of this. He is stuck in a space where he cannot locate himself with the correct values. Mr. Taylor from the Moscombe offers Stevens assistance, "If you didn't mind roughing it a little, sir, we could offer you a room and a bed for the night." It makes Stevens feel warm and is part of his acceptance of the stranger's offer once again. He gradually starts to open up to strangers rather than treating commoners or civilians with contempt. It represents a process of becoming better and reveals Stevens' encounters with inspirational people in his life.

The idyllic scenery of Moscombe is undoubtedly a little softer and more inviting than the luxurious Darlington Hall, "It is a rather cozy room, dominated by a large, roughly hewn table of the sort one might expect to see in a farmhouse kitchen, its surface unvarnished and bearing many small marks left by choppers and breadknives." The large, roughly hewn table contrasts with the spacious banqueting hall of Darlington Hall, and the new environment of this unfamiliar setting makes for a unique experience for Stevens. This space is characterized by its rustic simplicity, fostering a sense of warmth and authenticity. Tuan Yifu's theory of "place attachment" helps explain why Stevens finds unexpected comfort in Moscombe's humble setting, as spaces influence emotional and psychological well-being. The countryside has developed into a space distinguished by scenic beauty, a leisure area that relaxes, provides family entertainment and outdoor activities, and — most importantly — a place to escape the negative effects of city life. Therefore, the simplicity of the countryside warms Stevens' heart once again.

During his stay, Stevens engages in a discussion about what it means to be a gentleman. Stevens uses the term "dignity" to define it, but secretly considers this explanation as a passing thought that "running through my mind while listening to the preceding talk, and it is doubtful I would have said such a thing had the situation not suddenly demanded it of me." He initially defined changes to the later realization that his understanding was shaped by Darlington Hall's rigid hierarchy. Soja's "Thirdspace" emerges here, as Stevens negotiates between his former servitude-driven worldview and the more egalitarian perspectives of the villagers. The shift from Darlington Hall to Moscombe represents a spatial and ideological transformation, leading Stevens to question his past allegiances. Only when one is at ease can one convey their understanding and opinions about anything in a clear and unguarded manner. So in the current space of the rural farmhouse, Stevens is relaxed and honest in expressing his inner thoughts.

The shift in space, Stevens' temporary village room, also known as his sanctuary, signifies the beginning of his questioning of Lord Darlington, whom Stevens perceives to be a faith. Stevens' opinions and positions in relation to political affairs vary significantly from those of the villagers, who have maintained their democratic beliefs, while Stevens supports Lord Darlington who has an enthusiast for the Nazis. Stevens is ostensibly in denial about the villagers' views as being too idealistic, but they also encourage Stevens to think more deeply when he returns to his room. While he cannot fully reject his past, he begins to acknowledge that his loyalty to Lord Darlington was misguided. This aligns with Foucault's idea that power structures are internalized and only confronted through spatial displacement. Moscombe becomes a space of reflection, allowing Stevens to challenge the worldview he had clung to for so long. In recalling Lord Darlington's remarks on political leadership, Stevens argues that many of Lord Darlington's views "will seem today rather odd—even, at times, unattractive." By this point, Stevens is already aware of Lord Darlington's mistake of pursuing a shameful pro-Nazi policy. Stevens cannot accept it and excuses himself, "It is hardly my fault if his lordship's life and work have turned out today to look, at best, a sad waste — and it is quite illogical that I should feel any regret or shame on my own account." In this "sanctuary" of Moscombe, Stevens rejects the stand of Lord Darlington and isolates the views of the villagers.

He has the ability to reflect on the history of right and wrong, as well as the bravery to challenge Lord Darlington. Yet, he is currently unable to completely acknowledge the foolishness of his unconditional support for Lord Darlington.

4. The release in interpersonal space

4.1. The liberation at the Rose Garden Hotel

On the fourth day of the journey, Stevens arrives at the dining hall of the Rose Garden Hotel in Little Compton and makes a breakthrough for himself. Instead of being serious and nervous, he starts to learn to enjoy a life of leisure. He is no longer bound to the shackles of servant status. Stevens describes the ivy-covered Rose Garden Hotel as “while hardly luxurious, it is certainly homely and comfortable.” He delights in all the comforts and pleasures the hotel provides him. He believes that the hotel’s rear garden, which is furnished with several sets of tables, “is a very pleasant place to partake of meals or refreshments.” The contrast between this homely setting and the rigidly structured Darlington Hall symbolizes a shift from Lefebvre’s “conceived space”—an environment shaped by hierarchical and institutional structures—to “lived space”—a space of personal experience and emotional freedom. Therefore, it is reasonable to think that Stevens’ mentality has gradually changed from his previous stubbornness to a passion for a plan that brings joy. Stevens’ inner space to accept things from the outer world expands effectively.

Stevens’ newfound ability to appreciate his surroundings also manifests in his interpersonal relationships. Previously, he rejected Miss Kenton’s attempts to place a vase of flowers in his pantry, but now he acknowledges the beauty of a space designed for comfort rather than control. This suggests an opening of his psychological and emotional space, which allows for greater flexibility in his interactions. In addition, his communication space with Miss Kenton is also expanded. Stevens only wants to stay in a narrow, dark, unadorned “cell-like” pantry, and the meeting with Miss Kenton is confined to Darlington Hall. For Stevens, Darlington Hall has functioned as a Foucauldian disciplinary space, where self-restraint and emotional suppression were necessary for fulfilling his duties, which only required serving Lord Darlington inside the mansion. He consistently refuses to share with Miss Kenton any of his feelings on his doubts about Lord Darlington or his love for Miss Kenton. However, at the Rose Garden Hotel, their conversation moves to a brighter and more open space, “The light in the room was extremely gloomy on account of the rain, and so we moved two armchairs up close to the bay window.” The shift in physical space reflects a shift in interpersonal space, allowing Stevens to reveal himself more openly.

Furthermore, the impact of color and light on one’s mood is well-documented. Environmental psychologists such as Küller et al. argue that exposure to natural light influences psychological well-being and emotional openness. The Rose Garden Hotel provides Stevens with an environment where he is subtly encouraged to reflect and engage more personally with Miss Kenton. This contrasts sharply with the rigid, dimly lit halls of Darlington, where emotions were repressed. What can be proved conclusively is that the atmosphere of their communication is stable and pleasant. Stevens now has the courage to reveal himself and expose his inner thoughts to the bright outer world.

Finally, the interaction between Stevens and Miss Kenton takes on a new physical dimension. When picking up his car outside the hotel, Stevens finds himself “obliged to assist Miss Kenton” due to the large puddles. Such an intimate gesture would not have occurred at Darlington Hall, where social and physical barriers strictly dictated behavior. This moment represents an expansion of personal space into relational space, where Stevens’ deeply ingrained self-restraint is momentarily broken. It is clear from “our conversation took a more personal turn” that

Stevens now dares to express his concern for Miss Kenton, as opposed to the earlier Stevens, who would only talk with her about business-related issues and emphasized that their daily meeting in her parlour after work was “overwhelming professional” and “predominantly professional in character.” When Stevens picks up his car outside the Rose Garden Hotel, the large puddles “obliging me [Stevens] to assist Miss Kenton.” Such an intimate gesture would not have occurred at Darlington Hall in the past, and Stevens becomes affectionate in this moment. As a result, the space of his mind grows wider as the pace of his travels expands.

4.2. The emotional catharsis at Weymouth’s Pier

The novel ends with Stevens’ arrival at the pier of the seaside town called Weymouth. It is the culmination of Stevens’ psychological space and interpersonal space being released. Traditionally, seaside spaces have symbolized freedom and transformation in literature, and for Stevens, the pier represents his final confrontation with self-deception. People’s conception of the pier is bustling since there are mostly cargo ships coming and going, and diligent workers. The pier where Stevens is located is like a funfair that is lit up with colored lights. The bustling with visitors makes the pier appear vibrant and warm. The cheerful crowd warms Stevens and makes him feel less lonely in this joyful environment. A welcoming and accepting haven can be built even in a congested area. If the cost of this process of crowded adaptation is to be seriously considered, it seems to be an opportunity for one’s inwardness of the human personality. The overcrowding of the pier creates a heaven that can accommodate anyone and anything, Stevens is no longer a prisoner living alone in a cold cell but in a warm sanctuary. The positions Stevens sits in “have a good view from here of the sun setting over the sea.” The sea is a symbol for tolerance and freedom, and the author here implies that Stevens’ inner space becomes as vast as the sea at the end. He enjoys these leisurely and rare moments and decides to “remain a second night here so as to allow myself this whole day to spend in a leisurely manner.” He has learned how to release and relax himself, and is willing to pay more attention to reconciliation with himself. Stevens’ experience at Weymouth pier reshapes his understanding of place, allowing him to move beyond the confines of his past identity.

The most important point is that the man sitting on a bench with Stevens and the group of strangers opens up to him, so that he gets the ultimate spiritual release. The identity of the man is a retired butler; the same identity and similar experiences make Stevens feel as if he has found a confidant. He perhaps believes the man can empathize with everything he worries about, so he finally surrenders to confess everything about himself honestly, including his own regrets and his true assessment of what Lord Darlington has done wrong. This is the first time he confesses to a stranger. The man’s reassuring words and his approach and view on not having the energy to serve the employer provide Stevens with a reference. This aligns with Soja’s concept of “Thirdspace”—a realm where identity is fluid and redefined through experience. In this liminal space, Stevens moves beyond rigid social roles and embraces a more honest self-perception. Accepting the man’s advice and being motivated, “there is something to his advice that I should cease looking back so much, that I should adopt a more positive outlook and try to make the best of what remains of the day”, is the evidence to the Stevens’ progress in the space of the interpersonal relationships. Moreover, the conversation at the pier provides Stevens with a crucial moment of catharsis. He openly acknowledges that Lord Darlington’s decisions were flawed, something he had previously denied. This acceptance is reinforced by the presence of the surrounding crowd, which offers a sense of belonging rather than isolation. As Foucault suggests, social structures dictate personal identities, but they can be renegotiated through spatial displacement. Stevens’ experience at the pier allows him to redefine his sense of self outside of Darlington Hall’s authority.

Finally, Stevens' new outlook is expressed through his willingness to embrace humor and connection. While people wait together for the lights to turn on, the group of strangers behind Stevens becomes friendly and talkative, and this swiftly developed familiarity prompts Stevens to alter his manner of approaching people to get into a relationship. He, who once thought that bantering was unreasonable, now thinks that "it is not such a foolish thing to indulge in – particularly if it is the case that in bantering lies the key to human warmth." He even reorients his relationship with Mr. Farraday, as Stevens' desire for learning the bantering skills to surprise him indicates that Stevens has been able to put his former loyalty and dedication to Lord Darlington at the service of Mr. Farraday. People's sense of identity is diminished by the loss of a confined, controlled territory, so they attempt to exert as much control over it as they can by defining the relationship of "I", "We," and "Other." The "I" relates to the personal identity, the "we" is a common identity upheld by conjunct relationships to places, and the "other" is referred to as the outsider. For Stevens, Darlington Hall, which is owned by Lord Darlington, is gone, so his sense of identity within the house is greatly weakened. It has left Stevens feeling as if he is failing in his profession and is unable to carry out his duties. However, the particular space Weymouth's pier adds a sense of belonging to Stevens' "I", so he reaches a communication with his interpersonal self. The man who comprehends him is Stevens' "we", he creates Stevens's shared identity through their shared connection to the butler. Stevens' "other" is the group of strangers who interact and banter with each other as the lights come on. They give Stevens the key to the long-locked door of interpersonal connections.

5. Conclusion

Kazuo Ishiguro's *The Remains of the Day* masterfully extends the application of spatial theory in contemporary literature. By intertwining physical, geographic, and interpersonal spaces with the protagonist's psychological and emotional state, Ishiguro illustrates how spatial constructs shape human identity, power relations, and self-perception. By applying certain spatial theories, this essay explores the connection between Stevens' character development and the switching of space. This study has analyzed the novel's spatial dimensions through three primary lenses—architectural space, geographic space, and interpersonal space—to reveal how Stevens' journey across various spatial landscapes mirrors his internal transformation.

The three architectural spaces: Darlington Hall, Stevens' pantry, and the servants' hall, contribute to the formation of Stevens' oppressive psychology. The architectural spaces of Darlington Hall, including Stevens' pantry and the servants' hall, function as sites of oppression and psychological discipline. Lefebvre's theory of "conceived space"—where spatial structures reinforce ideological control—is evident in how Darlington Hall sustains the rigid social hierarchy, compelling Stevens to internalize servitude as dignity. Additionally, Foucault's concept of disciplinary space is reflected in the panoptic control embedded within Darlington Hall, shaping Stevens' behaviors and self-restraint. Through the spatial description of these locations, the author provides a claustrophobic space that paves the way for Stevens' gradually distorted inner state.

As Stevens starts his six-day drive, the novel's shifting landscapes become a site of self-reflection and gradual disillusionment. The author subtly reveals Stevens' gradual change of inner feeling due to the spatial transformation of the journey through the descriptions of the vegetation on the road, the open space referred to as "the best view in England," and the rural village of Moscombe, which contrasts with the claustrophobic rigidity of Darlington Hall, offering Stevens a "Thirdspace" (Soja) where new perspectives begin to emerge. Tuan Yifu's notion of "place attachment" highlights how Stevens' exposure to more fluid, unstructured environments

challenges his past assumptions and encourages him to reconsider his identity.

Coming to the end part of the journey, the author narrates the Rose Garden Hotel, where Stevens meets with Miss Kenton, and the Weymouth's pier, where Stevens encounters the retired butler and a group of strangers who quickly become acquainted with each other. These depictions of physical space serve more to illustrate the breakthrough in Stevens' interpersonal space. Stevens finally musters the courage to confront intimate personal relationships, his faults, and the collapse of his belief. Foucault's spatial displacement theory is evident here, as Stevens' interactions outside Darlington Hall allow him to redefine himself. As a result, Stevens no longer feels lost in his approach to the future and regains confidence in both himself and others. Stevens makes progress in interpersonal space by improving both his self-examination and his impression on others.

The novel unfolds with the complete process from the formation of trauma to the result of healing. It functions as a therapeutic model that dispels the shadows and embraces the light. Through the multiple transformations of space to heal the long-hidden confusion deep inside, the reflection on life, self-identity, and future is achieved. The novel gives an effective advantage to the development of spatial theory and the human spiritual world, enriches the regular form of expression of trauma literature, and explores the deeper substance of spatial theory. It also represents the authenticity of the struggle for survival of human beings in order to achieve their goals and dreams. In the novel, Stevens experiences the tragedy of life and then restarts his life on the journey. By employing spatial poetics, *The Remains of the Day* not only deepens the thematic exploration of memory, regret, and identity but also contributes to the broader discourse of space and power in literature. This study, therefore, affirms the essential role of spatial theory in understanding literature's engagement with human consciousness, social order, and emotional transformation.

Disclosure statement

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