

Scientific Knowledge and the Rusting of Human Identity in Kazuo Ishiguro's *Never Let Me Go*

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Abstract

Ishiguro frequently investigates how characters recreate their personal history, which might be incorrect or self-serving, in order to maintain their current illusions and deal with regret. His characters constantly struggle with who they are, often in the face of society expectations or their origins, as evidenced by *Never Let Me Go*. A profound sense of loss (personal, social, or cultural) and a gloomy nostalgia for a supposed better past pervade his narratives, which are frequently flavored with sadness over the impermanence of things. The present paper will analyze how the scientific knowledge and the rusting of human identity in Kazuo Ishiguro's *Never Let Me Go*.

Key words: clones, self-identity, carers, donors, unattainable memory

Introduction

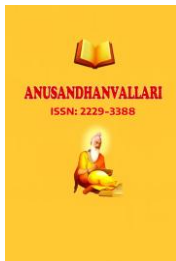
The recurrent themes throughout Nobel Prize-winning novelist Kazuo Ishiguro's novels include memory, self-deception and individuals' struggles to reconcile their past deeds with their present selves. His narrators are frequently untrustworthy, gradually disclosing a terrible reality about their life and the world around them. Kazuo Ishiguro has utilized memory and the past, identity and self-discovery, loss and nostalgia, duty and moral choice, societal control and dehumanization and the limitations of human perception.

Ishiguro analyses how society can discount some persons or groups through numerous genres, including soft science fiction and fantasy, while also delving into the darker themes of ambition and ethical compromise. Ishiguro emphasizes the human desire to avoid confronting difficult realities about oneself or the world, which can lead to serious self-deception. Ishiguro has produced a diverse spectrum of characters, places and narratives across multiple genres. He has been equally successful at crafting female and male major characters. One key repeating subject has been the function of memory in molding people's perceptions of themselves. Ishiguro is also deeply concerned with power and the consequences of authoritarian ideology.

Kazuo Ishiguro was born in November 8, 1954. He is a British novelist, screenwriter and short-story writer of Japanese heritage. He is largely recognised as one of the most accomplished literary personalities of the late twentieth and early twenty-first century. His works, which are recognised for their contemplative tone and investigation of memory, identity and moral obligation, have garnered him international recognition. Ishiguro received the Nobel Prize in Literature in 2017 for his ability in revealing "the abyss beneath our illusory sense of connection with the world."

Kazuo Ishiguro's literary career began with the publication of his first novel, *A Pale View of Hills* (1982), which won the Winifred Holtby Memorial Prize. The novel, set in wartime Nagasaki, explores issues of memory, trauma and identity reconstruction, solidifying Ishiguro's early reputation as a writer of psychological depth. His second work, *An Artist of the Floating World* (1986), examined memory and moral guilt through the eyes of an

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old Japanese artist reflecting on his involvement in imperialist propaganda during world war II. The novel won the Whitbread novel of the Year Award and was a nominee for the Booker.

Ishiguro became to international prominence with *The Remains of the Day* (1989), a heartbreaking novel written through the eyes of Stevens, an English butler reminiscing on his life of servitude and squandered possibilities. The novel, which received the Booker Prize, delves into themes of responsibility, repression and the moral compromises of everyday lives in the midst of historical change. It is eventually made into a highly regarded 1993 film starring Anthony Hopkins and Emma Thompson.

Kazuo Ishiguro's writing is distinguished by subdued prose and psychological complexity. His narrators frequently display emotional restraint, untrustworthy memory and an introspective tone that reflects their internal difficulties and moral uncertainties. Ishiguro's style is minimalist but extremely evocative, with a controlled emotional register that heightens the poignancy of his characters' interior lives. His storytelling skills sometimes combine realism with dreamlike or speculative aspects, resulting in a sense of timelessness and contemplation.

Kazuo Ishiguro became a British citizen in 1982 and now lives in London with his wife, Lorna MacDougall, a social worker and daughter. Despite his Japanese origin, his literary voice is frequently regarded as unmistakably British in tone and sensibility, yet still filled with universal humanism and emotional depth. His writing has affected a generation of writers by delving into the complexities of human conscience, constraint and memory. Ishiguro's ability to combine everyday life with philosophical investigation has cemented him as one of the most prominent authors in modern literature.

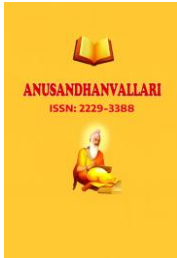
Methodology

This study used a psychological technique to analyze a literary work and the results have been analyzed using the descriptive qualitative method. The findings reveal that Kathy and Tommy's search for their genuine identities have been taken place during childhood, youth and adulthood. The psychological approach to literature claims that psychology can help a literary critic or researcher describe, perceive and analyze. Psychology can help define the author's psychology and how it informed the novel's composition. Furthermore, psychology can help to explain character development and characterization. Psychology can explain why a certain character in a literature becomes horrible, excellent, irritated, illuminated, or murdered by someone.

Review of Literature

Cyril B points out: Kazuo Ishiguro's work *Never Let Me Go* delves into issues of fragmented identity, mental agony and quiet pain. Clones are unable to change their fate due to societal standards that limit their ability to express themselves fully. This highlights the impact of trauma on individuals' self-perception and identity. Their shattered self-concept, exacerbated by repressed memories and unresolved trauma, makes them appear unhappy and represents the problems that all individuals have in finding a purpose in life. Ishiguro's work depicts how, without the choice to choose, people can develop weak identities and assume that forced roles are inherent in them. *Never Let Me Go* warns against using people as instruments for society, featuring characters who are silenced and suffering. The clones' silence and identities highlight crucial problems about human decision-making, respect and the limits of scientific progress. Ishiguro's writing invites us to consider the nature of humanity in a future where we may lose control of our actions, identities and perceptions of ourselves.

According to M. Inbaraj, Kazuo Ishiguro's *Never Let Me Go* explores the concept of remembrance and nostalgia throughout the novel, creating a mood of melancholy for the reader. Memories in the story typically evoke strong emotions, revealing the reader's illusion of connection with the environment. Analysing why we



lament the bombing of Syria and the Genocide against Tamils in Sri Lanka reveals a link with the planet, mankind and nature. Though it appears illusory, it is what we are built of, namely a sense of connection to the universe. All living things share emotions and memories, forming a united soul of the universe. Reading this work might have an emotional impact, causing purgation of pity and terror. It exposes the abyss underlying our false sense of connectedness to the world.

Objective

- To identify author's self-identity.
- To find concerned with the creative process.
- To explore the types and concepts of psychology applied in *Never Let Me Go*.
- To identify the characters' mind in *Never Let Me Go*

Discussion

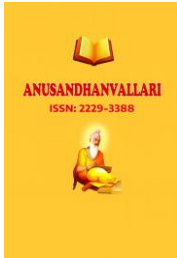
In *Never Let Me Go*, Kazuo Ishiguro asks what constitutes a human soul. Clones experience love, friendship, hope and loss, but society treats them as subhuman commodities. Their lives, albeit brief and planned, are filled with the emotional experiences that define human existence, challenging the reader's ideas about the worth of their lives in comparison to "normal" individuals.

The characters in *Never Let Me Go*, have a set destiny of becoming "carers" and then "donors" until they "complete" (die). They are aware of their fate but never completely rebel against it, a peaceful acceptance that demonstrates a lack of free will human values, human identity and the perils of conformity. The best they can aspire for is a brief postponing of their fate. When Tommy and Kathy asked Miss Emily for a deferment, she denied it. Then Tommy said: "So there's definitely nothing. No. deferral, nothing like that, Miss Emily said gently: No, Tommy. There's nothing like that. Your life must now run the causes that's been set for it" (NLMG 261).

The novel is told through Kathy's memories as she reflects on her time at Hailsham and the Cottages. Memory serves as her means of holding on to the people and events she has lost, implying that their past and how they remember it are fundamental to our identity and how they deal with the unavoidable loss. During adolescence, students search for their own identity. The youngest children either did not provide a rationale or simply described the individual they have chosen. However, in early adolescence, their thinking is primarily focused on the types of civic characteristics, personal morals or character that adolescents sought to develop.

Kathy, Tommy and a few other students are taken to the Cottages, the ruins of a farm surrounded by barns, outhouses and stables when they are sixteen years old. Everything is altered so that the children could live there. As time passed, the veterans' unconscious assistance let the three discover Tommy's possibility, postponement and theory. The core premise behind the possibles theory is straightforward and did not spark much debate. It went somewhat like this. Because each of us is cloned at some point from a normal person, there must be a model living his or her life someplace out there.

... at least in theory, you 'd be able to find the person you were modeled from. That's why, when you were out there yourself in the towns, shopping centers, transport cafés you kept an eye out for possible the people who might have been the models for you and your friends. Beyond these basics, though, there wasn't 't much consensus. (137)



The clones struggle with their sense of identity and position in the world. They strive to uncover their “possibles” (the persons from whom they are cloned) and express their individuality through art as a means of demonstrating that they have souls and distinct personalities, despite the system’s view of them as simply spare parts. The clones make plans for their futures and have personal goals, despite the fact that they realise these plans are unattainable owing to their assigned function. This clash highlights the sadness of their existence, in which society demands for utility trump their own goals. The truth about the clones’ existence has been hidden from them for a long time and even when they do know, society (and frequently the clones themselves) choose willful ignorance to avoid confronting the moral consequences of their treatment. Hailsham finally shuts down because people don’t want to be reminded of the humanity of the clones.

Kathy is a thirty-year-old clone, serves as the protagonist in *Never Let Me Go*, a soft science fiction story. Kathy reflects Stevens’ quiet dignity as he analyses his fate in *The Remains of the Day*. In an alternate English society from the late 1990s, a nefarious government develops clones to be organ donors. The work is not a medical thriller; instead, it is a deep character study and an allegory on society’s mistreatment of certain of its members.

The most remarkable aspect of *Never Let Me Go* is Kathy’s quiet, distant narration. Through her recollection, Ishiguro builds the seemingly lovely boarding school of Hailsham, where Kathy and her other clones are prepared for a doom disguised behind euphemistic language. The young adults are told that they will become “donors” until they “complete,” or die, while “carers” like Kathy will support them until it is their turn to become donors as well.

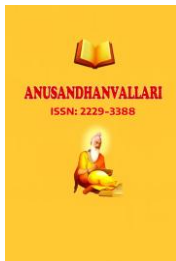
Ishiguro expertly balances his plot’s absurd principles with Kathy and her friends’ everyday routine. Kathy, for example, longs to never let go of a baby, as does the female vocalist of a hypothetical pop song she listens to at Hailsham. This is an unattainable goal for Kathy because all clones are sterile; the longing represents both Kathy’s humanity and how inhumanely her society treats her.

Self-identity

Never Let Me Go by Kazuo Ishiguro illustrates the desire for self-identity, both as a clone and as a person. By applying Oyserman’s theory, it is discovered that identity is a conscious process that occurs from childhood to adulthood. Identity is dynamic in nature, shifting and changing depending on the situation or event that each human encounters. During childhood, an individual forms mental representations of their future objectives and desires. In early adolescence, they are reasoning about civic qualities, personal morals, or character that adolescents wished to develop. The middle adult’s identity is centred on occupational and interpersonal issues such as marriage.

Self-identity can be steady, primarily occurring in maturity. This study discover that self-identity can be influenced by mental constructs, social products and motivation to act. The constructs of self-identity begin with something represented in memory. Schooling, culture, time and place of residence, as well as early life experiences, can all have an impact on self-identity development. The final point is that one’s behaviours influence their self-identity. However, the existence of a self-identity has long been a mystery. Sometimes an individual should accept who they are and the identity that has been assigned to them. It is because there may be a mismatch between an individual’s desire and the want of their social surroundings.

Everyone has a sense of self-identity. Without it, a person is vulnerable to bad influences from individuals around him or her, as well as the outside world. Some people are struggling with the identity-forming phase of their quest for self-definition. This is represented in Kazuo Ishiguro’s *Never Let Me Go*. Kathy recounts how they, Kathy and Tommy, are perplexed by the numerous mysteries at Hailsham, the boarding school where they dwell. They have connected each riddle, which could be the solution. However, in the narrative, the dilemma of where



they belong due to their differences led them to another topic. The process of findings itself flow as long as they grow. In the end, they find information about their identity as a clone and as an individual.

The origins of the self, self-concept and identity can be attributed to three main concepts. The three notions are that self and identity are mental constructs, social products and driving forces behind actions. The first two ideas are mental ones: self and identity. Theories of self and identity suggests that mental objects are self and identity in the sense that they embody memory. This potential is expected to emerge early. Children aged 18-24 months brush their foreheads to erase a smudge caused by painting. This reaction is considered to suggest that youngsters are aware of their appearance and understand that there should be no smudges on their foreheads. This image-based self-recognition is not limited to the surface; at this age, children are frequently surprised to find a sticker hidden on their legs. The second category, self and identity, are social products. In general, self and identity are at least three types of social products. First, humans do not construct themselves out of the conversation; perhaps what is conceivable.

Psychology of Inaction

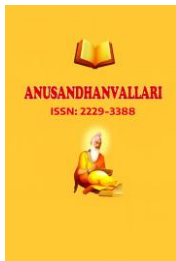
In *Never Let Me Go*, one can see what occurs when we simply accept our fates, even in the face of unending evil. Surprisingly, rather than feeling fury or frustration at the characters' situation, one can find it familiar. In this era of national uncertainty and division, anti-immigrant sentiment and racism, mass shootings and terrorism, unjustified wars, global warming, ever-increasing Internet communication and cloning and genetic modification, many of us are simply sitting back and allowing the engines to run without fighting or mourning. They've become numb and they don't know how to change things anymore. But the text cautions us about the consequences of such apathy. Unlike those characters, one can perhaps continue to exercise some free will and choice in the coming years.

Memory

This work is a complicated blend of topics, including memory, identity, love, grief and the ethical implications of technological progress through cloning. A careful examination of Ishiguro's use of narrative tools such as first-person narrative, non-linear storytelling and emotional distance will reveal how such techniques heighten the novel's thematic import and lend it a philosophical orientation. The narrative analysis focusses on the Hailsham school system, social control techniques and the clones' attempts to define themselves despite the limited options they have. In comparison to other comparable books, the article places Ishiguro's novel in a broader literary context, emphasising its relevance in conversations about human nature, ethics and the perils linked with scientific progress. The last part reveals the novel's powerful take on how to treasure life, look into human relationships and fight as humans to find a sense of purpose and meaning, even amid loss and fate.

Memory connects the characters' upbringing and predetermined futures, commenting on identity and humanity. It is linked to identity, love, grief and the desire for a new future. It also looks at memory manipulation and how it affects destiny. It changes the characters' perceptions of themselves and their roles in the world, exposing their humanity and longing for more. Memory instills empathy and reflection on human problems, questioning social views of mankind.

. Now, to be fair, it was probably natural to run these two subjects together. If, say, they were telling us how we'd have to be very careful to avoid diseases when we had sex, it would have been odd not to mention how much more important this was for us than for normal people outside. And that, of course, would bring us onto the donations. (82)



Kathy concluded that sex and donating are related. She wondered if the guardians have put them in a class, as is customary. In her perspective, just as the guardians taught them how to avoid infections during sex, they should also explain why they should be cautious and the importance of it, which may be more important to them than to the general public. So they would discuss the donation, which they have not informed the children about but that Miss Lucy has disclosed. Then there is the whole thing about us being unable to have children. She recalls once bringing in a life-sized skeleton from biology class to show how it is done. Kathy has then retold a childhood memory of how Miss Emily teaches them not to have babies. Miss Emily brings a life-size skeleton from biology class to demonstrate how students should prevent infants. According to her, sex can impact emotions in unexpected ways, not just due to diseases. Critics have analyzed Ishiguro's use of fragmented identity in his work. They claim that his characters demonstrate how people's identities may be shattered and altered by their roles in society. The researcher has analyzed trauma, loss of control and fragmented identity influence the depiction of suffering in Ishiguro's apocalyptic society.

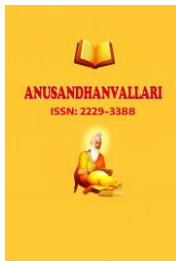
In the world of clones, the delicate balance of memory and identity is critical. Clones are duplicates of current humans designed to help others. Memory and identity are not solely inherited through genetics, as further investigation reveals. Clone development involves a complex process that shapes their sense of self and perception of the environment. In his story, Ishiguro uses euphemistic phrases to describe the business of cloning. Donors are the clones from whom organs are extracted. The career clones provided companionship to the donor clones during their donation process. Complete - clones die. It's possible that the clones are produced from the original sponsor or model's stem cells.

The term "donors" refers to clones who provide organs have removed from their living bodies for clients. Ishiguro does not specify the order in which organs are extracted. The maximum number of donations is five. Clones have pairs of critical organs, including the lungs, kidneys, eyes and limbs. When they have run out of organs, they must give up the bare minimum to survive and eventually die. The term "donor" refers to an intentional deed, however it is not synonymous with volunteerism. Ishiguro utilizes irony to emphasize the donation program's involuntary nature. The government's clone management program trains clones from birth to priorities organ donation as their sole purpose for existence. Kathy keeps her composure while casually referring to Hailsham's severe laws prohibiting pregnancy and smoking, which can alter bodies and make them unsuitable for consumers. Only clones with no immediate need for donation are selected as "carers."

Conclusion

A "carer" is assigned to a "donor" until the latter recovers or dies from their injuries and missing body parts. The authorities prevent "donors" from revolting against the system by enlisting clones to care for other clones through a well-planned scheme. This disrupts cohesiveness and reduces possibilities for disobedience to the administration. Kathy unwittingly acts as a watchdog for her collar.

After gaining first-hand experience as carers, the clones began donating. After they begin contributing, they finally die. This is part of the conditioning process to prepare clones for the upcoming events. The donation method relies on the clones' humanity to reduce the burden on their carers. The narrative concludes that the clones' reality does not support their humanization. The relationship between a donor and a "carer" focusses on being human and nice to one other. However, the story centres on affluent clones raised on the outskirts of Hailsham. As they mature, they form relationships, fall in love and gradually donate their organs. The fate of poor individuals who are not raised in institutions is left to the reader's imagination. According to Delvin, "Ishiguro cites three areas - gene editing, robotics and Artificial Intelligence - that he believes could transform the way one can live



and interact with each other over the next 30 years. Kazuo Ishiguro argues that the social changes unleashed by gene editing technologies, such as Crispr3, could undermine core human values” (The Guardian).

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