



Brutal Dehumanization in Kazuo Ishiguro's Never Let Me Go

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Abstract

One of the distinctive strengths of this paper is trying tackling the humanitarian in general from the literary perspective. This concept is used by the sordid situation the clones face for a long time in their dystopian society. To reflect any humanitarian action that is intended to make a point and accomplish something substantive. *Never Let Me go* is a science fiction written by Kazuo Ishiguro, it is concerned with brutal dehumanization (subhuman) and the reasons behind that action, plus the results of such action and never mitigating the impact of such extreme events to focus on the risk and the vulnerability. It conflates reality within. That is why it needed to be better understood by the whole people, including the decision-makers to be held countable for the humanity. Consequently, this paper is written to highlight that notion. The humanitarian issues are mainly man's foremost concern. This paper tries to shed light on the civilized and the humanitarian areas of this work of fiction and push it forward as for all the decision makers and people all over the world to associate public opinion in legislations and its relation to administrative justice.

Keywords: Clone, Brutal, Subhuman, Dehumanization, Cruel, Brutal.

نزع الصفة الإنسانية في رواية كازو إيشيفورو لا تسمح لي بالذهاب أبدا

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الملخص:

من نقاط القوة المميزة لهذا البحث هي محاولة معالجة الإنسانية بشكل عام من منظور أدبي. يتم استخدام هذا المفهوم من خلال الموقف الدنيء الذي تواجهه الحيوانات المستنسخة لفترة طويلة في مجتمعهم البائس. لعكس أي عمل إنساني يهدف إلى توضيح نقطة وإنجاز شيء جوهري. Never Let Me Go هو خيال علمي كتبه Kazuo Ishiguro ، وهو يهتم بالتجريد الوحشي من الإنسانية (دون البشر) والأسباب الكامنة وراء هذا الإجراء ، بالإضافة إلى نتائج مثل هذا الإجراء وعدم التخفيف من تأثير مثل هذه الأحداث المتطرفة أبداً للتركيز على المخاطر و الضعف. إنه يدمج الواقع بالداخل. هذا هو السبب في ضرورة فهمه بشكل أفضل من قبل الناس بأسره ، بما في ذلك صانعي القرار ليكونوا محدودين للإنسانية. وبالتالي ، تمت كتابة هذا العمل لتسليط الضوء على هذا المفهوم. القضايا الإنسانية في الأساس هي الشغل الشاغل للإنسان. تحاول هذا البحث تسليط الضوء على المجالات الحضارية والإنسانية لهذا العمل الروائي ودفعها إلى الأمام كما هو الحال بالنسبة لجميع صناعات القرار والشعوب في جميع أنحاء العالم لإشراك الرأي العام في التشريعات وعلاقته بالعدالة الإدارية.

الكلمات المفتاحية: استنساخ، وحشي، دون آدمي، نزع إنسانية، قاس، وحشي.



Introduction

I. Introduction

Never Let Me Go is the sixth novel of Ishiguro highly honored and nominated for literary prizes. Since the publication of his first novel in 1982, Kazuo Ishiguro has been a novelist among his contemporaries interested in responding to the condition of England. *Never Let Me Go*, and by using memory performance, is serenely opened with thirty-one-year-old Kathy H., a “carer” for “donors” who will inexplicably “complete,” that is, die, who is about to become a donor herself. Kathy and her friends are clones*. Kathy grabs this moment to re-count her understanding at Hailsham, the boarding school of, England. She expresses of her youth and that of her friends, cocky Ruth and misfit Tommy, who cooperate with a cast of companion pupils at this apparently everyday classy British institution. The bibliophile of *Never Let Me Go* can comprehend that there is a dark mystery at the root of Kathy’s reminiscence, that she and the other clones have been viciously dispossessed of constructive human merits.

Presently, the reader absorbs that Kathy exists in an imaginary residence where people lead dehumanized and atrocious lives, where clones are upraised to be ingathered and harvested for their organs until they “complete” (die), mostly after their fourth “donation.”. Such matter raises conflict and marks clones live in chaos. Accordingly, conflict of three types emerges; the clones have internal struggles, struggle among themselves, and conflict with other powers containing the controllers.

II. Figurative Struggle:

II.I: The Struggle Between the Supervisors and the Clones

Locating a method of fighting in which the figurative victims serve as an instrumental objective of violence. In *Never Let Me Go*, one can see many worlds. However, dual biospheres are the most prominent. Primary is the world of the

controllers, who created a world for themselves, in which they have the absolute power over the clones. The other world is the clones, which is full of grief and lack of sovereignty.

The inaugural chapter of the novel, the *first-person point of view* is utilized. Then the story is spoken from the point of view of one of the characters, via "my", "I" and "me" all over the book. It allows the reader to perceive all the actions of the fiction through the eyes of that clone; which is Kathy. Thus, the reader be able to get "into the head" of the narrator, undergoing all of the clone's conflicts within her opinions and feelings. The storyteller style makes repeated orientations to the act of remembering as the novel is recited retrospectively several years after the events (Suter: 399). Remained untold and told is additional stirring happening, whether the clones must be aware of their future or not. Even though the clones were left to live their juvenile shorn of caring about their future and what does it mean to be "donors", yet Miss Lucy Wainright, whose name imitates bright and illumination and the name of her surname reflects the meaning of wagon repaired. This allegorically refers to her achievement in the novel, though she echoes the weakest act. Miss Lucy according to Kathy is "a source of important clues" (Ishiguro:36).

Even if she is the only guardian who tries in a way or another to assist the clones realize the meaning of donation. She also signifies the struggle amid the guardians themselves. She is the only guardian who associates the soldiers of World War II being detained in prison camps, helpless and unable to escape while the walls were not electrified to; "It's just as well the fences of Hailsham aren't electrified" (Ishiguro:63). Finally, she opposes the clones by stating that their lives "are set out for you. You will become adult ... you will start to donate the vital organs. That's what each of you was created to do"(Ishiguro:37-38). Readers learn, as late as Chapter Twelve, that the scholars are clones, shaped specifically



for the purpose of body part harvesting. That leads to her being dismissed from this school. Miss Lucy appears to be the only one caring about that reality, by that she represents the only negative response and rejection of the whole establishment, which is also the trail that clones should have followed. Since then the notion of contradiction between the clones and the other forces starts. While the school's humankind's education is made-up to produce or form individuals, these students are simultaneously made to distinguish that they themselves are debarred from humanity. This dual message is revealing of the entire world. It also incites the (human) to call this dissimilarity into question (Puchner:38).

The instance of being so submissive, passive and compliant is inserted in the minds of the clones since their childhood. That the students are told false stories to keep the clone adopt and accept as a disputable fact. The notable story is about their chief reason for existing is to defend Miss Geraldine, who was a loving guardian in this school. Constructing the clones panic to go any further yonder the partition of their faculty, "there were all kinds of horrible stories about the wood"(Ishiguro:23). Kathy is a sample of how she has been told definite things in her life and has come to regard them as truthful.

Believing the idea of "deferral", could be considered to be the highpoint of the conflict between the authority and the clones, what Tommy has completed at least a dozen of his fantastic persons. Even after becoming completely conscious that they are clones formed for organ harvesting, the characters still visualize the reality of exceptions to the rules, which would allow them to submit the onset of offerings and enjoy a "normal" life for a few years. Hitherto their "dream futures" are eventually revealed to be mere delusions (Suter: 403-404). Clones are dehumanized by being linked to animal. Both are created to serve humans. Industrial and sterilized each for their features. The main difference is that animal

cannot create literature (Puchner: 47-48). I.e. that art along with its causing compassion are necessary to escape the traditional conception of human (Black: 786). Art claims to divulge the soul but essentially prefigures the division of the clones' body-represents a form of threatening ethical failure manages to dehumanization rather than humanization (Black: 798). Madame and Miss Emily apply art shows to persuade others of clones' right to human thoughtfulness. Throughout this, societies can identify the ethical obligation toward them. With the intention of this, Hence the people who dehumanize other ancestors is another form of racism, it is just like those rank of mentalities, which is an intrinsic stimulus of this work. The book creates some interesting and complex emotional and ethical effects and "it can be read as a meditation on a world shaped by the eugenic fantasies of Nazi-era incarceration" (Black: 789).

Reporting emotional conflicting responses to the central characters represents human cloning as undesirable. Besides critical interpretations of the book are reinforced by debates about the amount to which the clones are alleged to be 'human' as well as 'like us'. As such, responsiveness is thematically important and plays a key role in societies' experience and interpretation of the work (Whiteley:1). Above all the novel is about colonial mimicry. The clones are in the same site as numerous colonial subjects originate themselves when Britain conquered parts of the globe and its civilizing task brought infrastructure and instruction, much like what the scholars are provided, nonetheless it also brought control, submission and despair. The clone thus deeds as a metaphor for the occupied subject (Braun:1-2). Because of being subjugated and demoralized according to the colonial needs. Even though clones are humans they are dishonored thru dehumanizing treatment. Another conflict the clones have tackled is the clue of finding their "possible" source. Struggling with other normal people, an idea reaches the ultimate when Kathy realizes that it is up to



them to make their own lives what they could. A thing that the clones could not do to hoard their lives and to alter that drawn fate. In addition, "Most of them were obviously not worthy pursuing" (Ishiguro:63). When Ruth is disappointed by discovering that, what is supposed to be, her "possible" was not right, the lady at work in an office, Kathy determined that they are not modeled from that they are sculpted from waste, Junkies, winos, prostitutes, and tramp. Convict, maybe, just since they are not psychos. It is those types of people who never care about others. Those who are egocentric, egotistical and self-centered. All that they concern about is their own profit.

The skirmishes with the controllers come into sight by means of letting the protagonist share the reader her own involvement all the way through her friends and her own "complete". The accurate appeal of this science fiction, which does not make it a marvelous one only it makes the fights with the organizers materialized. It does not result from accurate characters, genuine places, and the way the narrators speak to the readers of her biographical work. Ishiguro makes his readers engage in the feeling of it as a convincing one. Not by using realistic aspects only, but also by making his storyteller speaks directly to the readers. As though it is a sensible and the narrator is negotiating items with readers. The distance between indirect and actual reader. Ishiguro uses the realistic appeal to take to the narratee as though the narratee belongs to the diegesis and also a peer of the narrator (Suter: 400-401). That is produced through:

"Dealing with the literary theories of Seymour Chatman and Jakob Lothe. Both theorists operate within the field of *narratology* which is a type of literary analysis concerned with the general theory and practice of narrative in all literary forms (Abrams, 1999:173). We will mainly concentrate on the terms that describe the well-known model of the narrative communication model:

Historical author _ Implied author _ Narrator _ Narratee _
Implied Reader _ Historical reader (Hellerung & Skaarup: 3)"

II.I. Suppression and the Interior Agony.

The lack of autonomy appears from the first passage of the novel. Kathy seems to be obedient from the very beginning, that she submits rules, that are established by others and she preceded the circle of her life. The pronoun "they" refers to those who treat the clones dishonestly; who have subjugated them to the last drop of the clones' lives. The clones' purpose is from the beginning strongminded by forces beyond their control, Kathy's story is also quieted by those same forces (suter:405). These powers, as one can say are the forces of malicious, that control the lives of the humanity. To get rid of this control, man may accept his or her demise just to end his grief. Thus, Kathy says that she is satisfied that she will not be a carer anymore nevertheless not being a carer means that she will start her donations and eventually complete (Heljetorp:125).

Clones are beaten, been working as a " carer" for twelve years and later would become a "donor". Although the clones do not have limitless patience and liveliness. the "donors" attempt to go back to their juvenile memories to mend the ache of the present. They have no future at all. Preventing them from interrogative their lives by psychosomatic suppression of the controlling dogmatic power, which is very tyrannical to clones and very clever as well (Cappo: 60). Any of the clones could hardly be categorized as "agitated" even before the fourth donation. They maintain their status as machines without a capacity to resist their own exploitation is the lives of genetically-engineered students who are mechanized (Black: 788-789). The first chapter also shows how there was the status of the unkindly kind, i.e. how as children, they used to be treated and medicated not for the sake of their beings but for the sake of their organs as being future donors. In contrast, the children suffer only during art teachings, which are the opposed of the other lessons, as Kathy says that Miss Emily, the head of their school, and her accomplice Madame, endeavor to prove that the clones have souls by inspiring



them to produce art and then exhibiting it, to help making debate about the clones' rights in making decisions about their lives. That is the most important inspiring event in the whole novel, caring about their bodies to be well guardians that they "were really strict about smoking" (Ishiguro:31).

The heading also reflects the figurative aspects the novel has, about the internal conflict. Kathy's album of Judy Bridgewater is called *Songs After Dark* uses to be played in the recorder of her car. It is the cassette that Kathy and Tommy found in Norfolk - England's "lost corner, where all lost property found in the country ended up"(Ishiguro:30). Years after the first cassette disappeared. Kathy has once found the album in Hailsham Sales. What makes that tape so special is "track number three, "Never Let Me Go"(Ishiguro:32). Although Kathy thought that it was about a lady loving her baby, who had been informed that she could not have babies and by phenomenon she has a baby. The particular interpretation of this truck is a desire for what the clones take to be the "normal" purpose of having sex (Puchner:42). The main issue is how to be parallel and equal to one another i.e. that is the chief fight and the conflict that man could ever face. The track articulates the unheard cry of the theme on the operating table who faces the unidentified after a fourth donation (Black: 803). When Kathy first played it, she was watched by Madame "the arts guardian" who was crying. Madame later admits to Kathy why she was crying saying

"I saw a new world coming rapidly. More scientific, efficient, yes. More cures for the old sickness. Very good. But a harsh, cruel world. And I saw a little girl, her eyes tightly closed, holding to her breast to old kind world, one that she knew in her heart could not remain, and she was holding it and pleading, never to let her go"(Ishiguro:127).

The track reflects the viciousness of the material world. No action is taken to stop this brutality from outside, also it reveals the clashes and the conflicts within.

Those clones were so passive and compliant to the degree that they can do nothing toward their upcoming only having that sort of feelings, which is to hold on life by thinking and only clinging to the hope of discussing the idea of "deferral " no more, which is the feeblest act. To think only means nonentity. But to think, speak, and act i.e. actions speak louder than words.

II.II. Clones' Incongruence

The clones are obedient, however there were some clones behave in a nasty manner toward each other only. That shows how conflicting they are. In chapter, Tommy is worked up by some of his friends till he is left to be a lay about, Ruth also reflects that when she says "I suppose it is a bit cruel"(Ishiguro: 4). Significantly, Kathy starts recalling their old days. Hence, her Memory not only serves as building blocks for identity, but also plays an important role in the interaction with others since details of the past are employed in order to validate images that are conveyed (Lalrinfele:2). Love, though it is not that Shakespearian, clones could never get marriage no matter what true love they have.

The conflict between clones has another segment here. Although love is the opposite of the romantic love. It is two women caring about a man. Tommy has emotions towards Kathy while Ruth is the one who pursues Tommy to make him love her, that Kathy feels trapped but unable to do any concerning this situation. That kind of act also makes Ruth regretting main thing "kept you and Tommy apart" (Ishiguro: 108). And later she tries to mend it by giving them the address of Madame to try a suspension. That conduct shows how clones have been nasty to each other occasionally. But they are having realization and pity toward each other more than the real people who could assist and help the clones if truth be told. Ruth is able to carry out her ambition till she reaches "complete" and declares that she has separated them obligatory. She admits that Tommy did not love her, in fact he loves Kathy and they have a chance to get the "deferred".



Accepting as true that Madame could know what is there inside each of the clones; Tommy finally confessed his emotions towards Kathy after Ruth had already admitted that she was the one who separated them, just a short time before her "complete".

III. The Dystopian Protagonist

Individuality vs collectivity is the other trait of this work, which is somehow one of the characteristics of the dystopian societies. Initially, is to be uninterrupted by what she narrates, she reveals her absence of outrage more than anything else, as she is a manufactured creature. Kathy H. is basically a human like us and blames her destitution on the dehumanizing system under which she and her fellow clones are forced to live. Kathy holds on to her childhood memories in order to continue living. She did so, in order to understand the basis of her adult isolation. The tradition of dystopian narratives in which dehumanized humans meekly accept their fate, of these dystopian scenarios (Puncher:36). In the modern age, prominently marked by dehumanization, the mankind has forgotten all about the basic human values – about what lies in the core of a true human being.

Brutal society, loss of identity, cunning language, etc. Ishiguro's dystopian vision in this novel compellingly illustrates that reality (Lukić:1). Kathy, the narrator, who is supposed to write her own biographical work to describe the imaginary place where clones lead dehumanized and often fearful lives that leads to their demise, is secluded from the combinations at the start by her writings, and then by developing a habit of a walk while being in the cottage "taken to going for long solitary walks,"(Ishiguro:86).

Never Let Me Go is about dystopian society; it ruses dystopian elements to present something deeper about humanity and the relationships between people. The protagonist said "Then there's the solitude. You grow up surrounded by

crowds of people, that's all you've known, and suddenly you're a carer" (Ishiguro: 95). To question the sense and the limits of the human. Perhaps that is what we are supposed to do. Ishiguro uses the confusing birth and death from their usual meaning to be the biggest challenge posed to the human (Puchner:48-49). Kathy's use of the tape, likewise, functions as a means to illustrate a notion of individuality which does not issue solely from interior and natural but from the accumulation of life's emotional experiences (Shaddox:456). The influence of restraint is formed by the reticent narrator, with her friends, they conduct themselves with exemplary politeness (Puchner: 34). Which is the main phase of Kathy's internal conflict. This seems to proceed in a similar vein to all of her friends. The whole work is about why we do not explode, as humans can go to extreme lengths to repress the knowledge of their deaths and to reconcile themselves to their diminished lives. The clones' situation challenges the performance of safe liberal empathy, and by that the Novel accentuates the dystopian impending latent within the narrative (Black: 792-793). His assumption is that human beings are fragile from birth to death. The senses of childhood security, the loss of it, the gripping of adulthood, with the loss of life, all embody this fragility (Morikawa: 325). Leaving Japan has left Ishiguro a sense of "emotional bereavement or emotional deprivation". Though not overcharged with the raw nerves of unhealed exile, this sense of loss may be deemed as a defining streak of his personal and artistic temperament (Lalrinfeli: 2).

"the end of the novel, depicts adult Kathy clutching her lover/baby, Tommy, who is bawling uncontrollably in a windswept and manure filled pasture while the dark and threatening night encroaches upon them. These images, tableaux which enact the novel's title and its primary theme of connection, appear calculated to evoke in the reader



compassion, sadness, revulsion, and rage that the two clones and their friends, humans all, are treated in a grossly inhumane and wholly instrumental manner by a society that has placed cold reason and expediency above matters of the heart(Shaddox:450)."

This incident reflects the brutal and cruel fate which is drawn to her by others as well; this is the theme of acceptance. They have no free will and they have never been given the chance to see how their lives could be if they had a chance to make their own choices. *Never Let Me Go* is a story in which science and technology are noticeably absent. It could be read as a cautionary tale regarding the abuse of science and technology on humans and their civil rights (Shaddox: 448-449). Ishiguro enjoys interchanging between the lonely, individualistic initiative of writing, which makes his protagonist be so. What makes Kathy be alone after the death of her friends to face her fatal destiny unaided, the mysterious death is similar to her mysterious birth.

Tolerant, the clones consent their destiny; Kathy has memoirs about her friends and her lover. She chooses to hold on to her memories. Consequently, reminiscence is the ultimate source of comfort for those clones no more no less (suter: 405). She manages to preserve a unique personality in a position, having her life predetermined, where one would expect a pessimistic attitude (Hellerung &Skaarup: 8). The clones are the crop growing and their organs are the industry of this school. Along with name of Hailsham which is the town that has a history of industry and agriculture (Hinde: 276). The philosophy of Hailsham is to focus on the valiant promotion of donation and self-sacrifice without the corruption hope of expense, the reality is just the differing (Black: 796). The clones outside Hailsham agonize from this new swing of life, they are all endeavoring to adjust to their new life. Despite the fact they were having their own struggles already.

Additionally, the clones were not able to mention the names of the preceding clones, which had already "complete". It is "an actual taboo"(Ishiguro: 60).

The church is mentioned one time in this work, but not to be known as a Holy place, however, it is mentioned to be a location simply. While sex is purely used here for the sake of sex. As a result, the clones' lives have not been overseen by any form, not by dogma nor by religion. Furthermore, the boat in this novel, is another symbol. According to Tommy, it represents Hailsham, when he said "maybe this is what Hailsham looks like now"(Ishiguro: 103) just like a ruin; to be of no use. Once it was working and producing but not anymore. One can also add that it stands for the clones. They are browbeaten and exploited to the last drop of their bodies. Then, they are left to debase.

VI. The Magnitudes of Brutality

The clones are maltreated by the guardians, dehumanized and disenfranchised by others. The clones note that as they were children stated by Madame, who loathes them and cannot even come close to them. Next, that comes into view when Ruth makes an untrue story about a present from Miss Geraldine, which is exposed later. But Kathy defends her by saying "Didn't we all dream from time to time about one guardian or other bending the rules and doing something special for us? A spontaneous hug, a secret letter, a gift? All Ruth had done was to take one of these harmless daydreaming a step further;"(Ishiguro: 28). Ill-treatment leads the clone to come back to recollections; and that makes a conflict within themselves, which appears on Kathy's labor.

Concentrating on the conflict, it seems to be the struggle that memory enforces upon the clone and the insistence of the past in a clones' present. Ishiguro has published an influential, evocative, a unique novel to date and is already among the most closely followed British novelists of his generation. His variable first-person narrators, protagonists who reshapes herself by mixing memory and



longing, and emotional and psychological emphases to suggest a unity and integrity to the author's aesthetic vision (Brian W.:120). Maltreatment raises anxiety and fear within the character of the clone. It is in this light that some critics view Ishiguro as a kind of writer of exile, as Ishiguro himself declared that he was not a very English Englishman nor was he a very Japanese Japanese either. That makes him universal writer, somewhere in-between arrival and departure, nostalgia and anticipation (James:95). The names of the clones are no more than codes to distinguish between them, that they did not have the right to know anything about their copies. Dehumanization reaches its ultimate when the clones are not considered to be orphans nor can they be parents, they are reduced to imitating the biological family (Puchner:44). "These coincide with what the students call their "possibles," i.e. the real-life people they could have been cloned from" (Suter:403). To live the un-lived life. Kathy used porn magazine to search for her copy "I checked each model's face before moving on"(Ishiguro: 61). Kathy's theory "you'd be able to find the person you were modeled from"(Ishiguro: 63). This could get some insight into the clones' deep down, and may be see something of what their lives held in store, which is to track down their models in the hopes of catching a "glimpse" of their futures (Cappo:45). As they have no forthcoming at all, Kathy does not speak about her future.

Telling her reader about the past and the present, all what she has done. Sex between the clones were shown to be empty of human quality, i.e. the clones were taught sexual characteristics and they also advised to do it whenever they want "Miss Emily was correct and sex was big deal between people "(Ishiguro:45). Likewise, Ishiguro employs sex, gays and lesbians "umbrella sex"(Ishiguro: 44). To be the other sign of levelheaded world. Clones are encouraged to have sex to be good donors, but they could not have babies as they are not "normal" like their guardians. The clones teaching was not that kind of civilized or related to any

spirituality. Although the novel has pointed out that religion does not accept even porn magazines i.e. religion is against such animal desire. Sex is supposed to be done within some spiritual rituals for the sake of reproductions. And each engaged couples should be respected. Ethical lapses and moral crimes stem from the desire of ordinary individual to adhere to the everyday codes that give the structure and meaning of life (Black:793). The ethics of human race have been diminished between the clones concerning sex; clones' sexuality is the only area of their lives that is not subject to a specific function and therefore not subject to control (Puchner: 42). After Ruth had "complete" i.e. died, again Kathy became Tommy's "carer" and both trying to get "deferral", which makes Madame saying that all what she has done is just "to prove you had souls at all"(Ishiguro:122). This sort of defending them is also spiteful and a sort of blaspheme. Ishiguro uses these profane sorts of ideas within his work while "Miss Lucy Weeknight was idealistic" (Ishiguro: 125). Giving to Miss Emily's opinion that a forgiveness is not needed what is really required is practicalities. Discriminations according to Ishiguro are not allowed by any form by scrutiny that clones functionality is imposed on them by humans, their need for organs. Besides, humans are functional too, by playing some role in society (Puchner: 41).

The novel offers an allegory both for general concerns about the state of England and for international fears about rising worldwide inequality. Its portrayal of the systematic exploitation of the clones and its imbedded exploration of vulnerable actors in our modern economic order, the novel accuses humanist conceptions of art as a form of withdrawal that resembles forced organ donation (Black: 785). Human rights law is legitimised and naturalised through literary forms. The pre-eminent novelistic form which naturalises human rights is the Bildungsroman, which is the novel of formation/education/culture. It focuses on the psychological and social development of the main character. Hence, clones



are a continually fascinating and similar figure because they are an embodiment of our own post human condition (Rollo: 1-4). Ishiguro considers his reader as clones or copier, that was resulting from Kathy's narrations of her work. Ishiguro does this to evoke sympathy to his characters (Puchner: 45-47).

Clones are marginal, no more no less. It is the approval of the clones for their fate no matter how they are adhering to life. Even the protagonist struggles to deflect or repress her regret on herself. This is part of the fact that she finds herself alienated from her sense of home. Ishiguro wants to add the theme of homelessness. In this novel, man does not belong to this world that he or she is born in. No matter what a man does, still he or she suffers that feeling of exile, which is Ishiguro's feeling. Love, the most passionate and fervent feeling that specifies man from other creatures, also becomes empty of human quality and spirit. Clones who fall in love do not have the right to get marriage nor they have the right to live together, even though there were romours about "deferral". To sit on one's hand in front of any dying person is too hard. Being a "carer" is the opportunity of caring about friends to let them die easily. It is, by hook or by crook, just like being guardians at Hailsham. It is the unkindly kind. Kathy became Ruth's carer. To arouse pity and fear there is an imitation of an action which is serious.

Consequently, the concept of imitation troubles the distinction between the original and the copy. This establishes firm differences between clones and human, as they are both copier (products of biological copying of one kind or another). As one can say that clone is an umbrella term, which is used to refer to human beings. Despite their talents they did not turn out to be extraordinary enough to see beyond their time and place and secure their own self-determination. For all their tendencies towards aggressive spirit, their situation deserves pity because they are equally powerless.

The symbolic meanings of light and darkness are also utilized in this work to stand for comprehensible and obscure world. Both contrasting features are in it. Ishiguro also utilizes images to stand for ideas he wants to reflect in his work. The river stands for life and the current is the fate. To stand against too strong currents the couples have got to let go and drift apart. The end of Tommy's life is also symbolized by the time used which is the end of the day and the end of the year December afternoon. It could be said that the idea of being born in this world just like those clone to be born to be dead, which is true to some point. Every person has a message he or she can teach to humanity. i.e. to give meanings to that short life. That is another meaning, which is the fundamental connotation. There are spots of lights in the heart of each human being. These lights can easily fight the power of darkness, which is as one can also say the people who could help to prevent catastrophes, holocausts, disasters, and adversity, impede doing whichever, yet do nothing. That power of darkness surrounds humanity. It is the matter of "to be or not to be", but from another perspective. The question for the reader is whether to continue to exist, to be human, or not, to be inhuman – whether it was more noble to suffer the sling and arrows of an unbearable situation, or to declare war on the sea of troubles that afflict one, and by opposing them, end them.

V. Conclusions:

The clones are more human than normal human beings. They are exploited and oppressed. Although they have donated their organs to normal people without any benefit. To give and to help people mean that there is humanity. Which form the basis for their selection for victimization, while normal people did nothing for them. Thus, *Never Let Me Go* makes rational awareness of the world usually ascribed to those considered other-than-human is actually what is most fundamental about "humanity" itself. Accordingly, Ishiguro's main theme behind this remarkable work of science fiction is rehumanization. Thus, he uses



dehumanization by oppressiveness authorities to derive rehumanization out of it. Ishiguro, as one can say, has made challenges to make positive differences in the world. His work mainly concerns with political perspective i.e. socioeconomic, politic, sectarians and intolerant forces at play, which are sapping the positive energy and the creative energy. The novelist focuses that on live among such chaos and such conflicts. It is to think of what legacy one will leave for the second generation. Hence, it is going to be perpetual stand of confrontation to stand against such power of evil, as the main stream of the whole humanity is to live in peace. Seeing that the accommodation that has been made for peace. Although the authorities pull the process away from resolution, one should transcend different competing interest and look into what is good for humanity. Otherwise, the humanity will lose lots of momentum and lots of good wills and there will be a considerably great suffering, which is the political dynamic. That is unnatural and terribly dangerous for the whole world. While, according to him, religion is not an ideology, it is faith. That is why religion is against the idea of the clones' lives that is not subject to a specific function and therefore clones' sexuality is not subject to control. In this world, there is a fundamental clash between intolerant ideological powers and the majority aspirations to live in security, to live according to fundamental values and aspirations that are shared by the Children of Abraham; The Three Monotheistic Faiths. None of any faith teaches to shun the other. In fact, Monotheistic Faiths teaches the foundations for living in peace together. Let alone how that matter will promote peace and promote consensus building and dialogue.

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*{The clone as a term appeared first during the period of early 2000's, when cloning, and biotechnological developments, for Ian Wilmut, the scientist who had engineered world's first cloned mammal (Griffin:646)}.

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