

HUMAN CLONING IN KAZUO ISHIGURO'S NOVEL 'NEVER LET ME GO'

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Abstract: *This paper originally attempts to examine the ways that post humanism in 'Never Let Me Go' (2005) by Kazuo Ishiguro. Post-humanism seeks to under estimate the traditional boundaries between the human, technology and the animal. Liberal humanism places a set of values and attitudes about human relationship to that of outside world. The novel 'Never let me go' is set up in a dystopian society where human clones were commonly created so that their organs could be donated to young human adults. Human beings and technology is bound together with clone donors donating their organs to keep them alive. This nonspecific reevaluation makes mode for a broader momentous advance to the novel's conception of humanness in the post-genome age .consequently, it is not viable to "escape" the human through technological culture to "return to nature" by shunning technology and culture on the whole. Never Let Me Go addresses the post humanist assertions, employing various narrative techniques to reinforce both the ethical status of non-humans and the embedded nature of human technological culture.*

Keywords: Humanism, Organs, Dystopian, Technology, Culture & Non-Human

INTRODUCTION

Post humanism is growing in *an era* which has been generating a production of "post-s" (from postmodern to postcolonial, from post-feminist to post-apocalyptic), speaking of the need of humans and their wants in the centre. During this era, "post human" became a key concept in the contemporary academic contest, to cope with the urgency for fundamental reevaluate the belief of human following different methodology, with scientific and bio-technological developments during the twenty first century.

This philosophy later picked up numerous movement and schools of thought. The term 'post human' often stirs common and comprehensive viewpoints creating methodological and theoretical experts between experts and non-experts.

The term 'Post Human' includes many phrases under it: Philosophical post-humanism, Cultural and Critical Post humanism; Tran humanism, Liberal Tran humanism and Democratic Tran humanism, new

materialism (a specific feminist progress within post human frame; the heterogeneous landscape of Anti Humanism; Post humanities and Met humanities. My paper attempts to bring to light the similarities and dissimilarities between the various terminology and schools of thought by experts. Moreover, it is longingness to offer an original involvement to Philosophical Post humanism. It develops its theoretical happenings on ontological and epistemological grounds.

The faster pace in technological growth in the twentieth century and in the twenty first century brought in the postmodernist and deconstructive approaches to both 'humanity' and 'non-humanity' which further expanded the inquisitiveness known as Post Humanism. The term 'Post Human' brings in cultural anxieties about the feeling of humans with the new technology and understanding. Now the question is that what we mean by post humanism or "the post human?" Since 1970's these terms have stirred a lot of uncertainty, debate and discussion in the academia on what is the exact meaning to these terms. The concept of Post Humanism itself confuses readers; to be 'post human' is which comes after human, or whether literally as in post-apocalyptic narratives and science fiction; or humans outdid humanity through technology and evolution. On the other hand, Post-human-ism refers to what comes after the ethical and philosophical beliefs of humanism and not what comes after human beings. While various questions like evolution, transcendence and technology are related to post humanism, my understanding is that the appropriateness to the first approach is true. The paper attempts to study how post-humanism emerge both in literature and as a mode of thought within culture. It also tries to connect the concept and combine them in philosophical and theoretical conceptions of post-humanism in the contemporary works of hypothetical fiction: Kazuo Ishiguro's *Never Let Me Go* (2005).

It was way back in (1619) that Rene Descartes a French philosopher, mathematician and scientific theorist who first contributed to the field of Humanistic thinking which lead to post humanism later. Post humanism originated from the field of contemporary theories of neural networks and artificial intelligence and

questioned the concepts of ethics and justice, language and trans-species communication, social systems and the intellectual aspirations of humans. It also brought us the understanding of how human brains store knowledge, and the meaning of consciousness and self-awareness.

Phenomenological and existentialist thoughts are connected with the humanistic approach. Theorists like Kierkegaard, Nietzsche, Heidegger, Merleau-Ponty and Sartre contributed to the humanistic thoughts. Herman Dooyeweerd proposed the term post-humanism early nineteenth century. Theorist such as Michel Foucault, Judith Butler, cyberneticists; Gregory Bateson, Warren McCulloch, Norbert Wiener, Bruno Latour etc were some of them who complemented and contrasted Ihab Hassan on the emergence of Post Humanism.

Cary Wolfe's book *'What is Post-humanism'* (2010) acted as a blueprint to the philosophy of *'Post-humanism'*, talking about the cultural aspect of the society. He was a genius in getting together in his writings various disciplines, pointing out the connections within technology, humans and cultural theories. His theory elicited the connected between animal studies to that of systems theory, and proposed art as median to change traditional conceptions. He made way to reimagine that the concept of subjectivity is not exclusive to humans. Wolfe goes on to say in his book *'What is Post-humanism'* challenges the cultural structure which support the notion that humans are superior to any other forms of life and intelligences.

In his book, *'How We Became Posthuman'*, N. Katherine Hayles used it to connect with humans by treating their mind/body parts, principally because it referred to cybernetics and artificial intelligence, where dichotomy tried to enter into the materialist science through the concept of inscription rather than incorporation (i.e to say that anxiety and consciousness are two facets which forms a part of our body as information rather than the physical state).

Hayles stresses the significance of exemplification and endeavors to divert the "posthuman" concentrate away from thoughts of eternity and immaterial awareness, and toward another treatment of subjectivity:

"my dream is a version of the posthuman that embraces the possibilities of information technologies without being seduced by fantasies of unlimited power and disembodied immortality, that recognizes and celebrates finitude as a condition of human being, and that understands human life is embedded in a material world of great complexity, one on which we depend for our continued survival."

Nonetheless, Hayles' book talks about "the posthuman" in a way that shows anxieties encompassing technology and innovation that threatens to not simply break free

from the constrictive liberal humanist origination of the human subject yet to crush singular subjectivity altogether:

"The posthuman subject is an amalgam, a collection of heterogeneous components, a material-informational entity whose boundaries undergo continuous construction and reconstruction."

Neil Badmington in 2000 introduced the reader to *'Posthumanism'* which refers to the various branches of historical and philosophical thought on the different notions of Posthumanism. Neil tries to refer back into the depth of post humanistic roots, and establishing a relationship between posthumanism and gender. His other work on post-humanist theory *'Alien Chic: Posthumanism and the Other Within (2004)'* deals with the hypothetical point 'alien' for Posthumanist and compared it with culture. Badmington proves his point by showing how speculative and science fictions through their development and portrayal of alien, and the human, cultural relationship with animals.

It was Elaine Graham work on *'Post/Human: Monsters, Aliens and Others in Popular Culture (2002)'* is very relevant to Posthumanism. Her concept of posthumanism (post/humanism as she named it) is similar to that of Wolfe or Badmington's concept of deconstruction of humanist ideas in relationships with (non-human). She referred to the cultural myth and science fiction as bringing anxieties about the new technologies and their philosophies about 'humanity'. In post humanist idea, rationality showed that scientific, social development defends the rights of individual human subject. Post humanism is cultivated when this portrayal has triumph over choices like mysticism or totalitarianism (1992).

In 1992, a American political scientist, political economist and author, Yoshihiro Francis Fukuyama, in his book *'The End of History and the Last Man'* in which he debated that the liberal democracies and free market capitalist of the west and its lifestyle spreading worldwide may be the signal to the end point of humanity's sociocultural evolution and the final form of human government. Later in his book, *'Our Posthuman Future (1999)'* he referred to the significance of new biotechnologies for a return to the debate on eugenics opened up a more general philosophical and political discussion. Several discussions on the posthumanity with anxieties with utopian hopes on new bio, nano, neuro and info technologies continued.

Allucquere Rosanne Stone (1995), tried answering question like what material bodies mean, the relationships between body, self and technology which people even now have on their minds. She observed that individuals are many and on the threshold and gender

identities can be unique combination of the two. She claimed that it is not only the trans genders with different facets and changing identities but is a challenge for all of us as we embrace new social technologies and try understanding our bodies and relationship with them. Harraway's (1985) says, that humans are truly cyborgs now: meaning we depend on technology for all our personae and its representations to others, and thus technology has become a part of our personae (stone 1995). She uses examples to bring out this: Stephen Hawking had to depend on the prosthetic computer-mediated voice and the sex workers using phone to communicate with customers about bodies and sexual acts. Stone also says, we are boundary creatures as we cross over this boundry and gather the technology and the physical.

H.G.Wells in his book '*The War of the Worlds*' (1898) was an early science fiction novel describes the invasion of England by Aliens from Mars. He depicted the invasion of Earth beautifully and was a best seller book. He imagined a post human future in which the climax showed that the Victorian civilization was superseded by more advanced and developed aliens. He wanted to show that through the use of technology and aliens in his book wanted to draw the attention of readers to the fact that the Victorian rule could not continue as it was found dominating others. Well's book '*Independence Day*' (1996) was screened as a movie after the end of cold war. This validated that technologically equipped post human succeeded the trivial geopolitics of the postwar period. Here the use of body as a weapon in the form of suicide bombers challenged the possibility of nonviolent, information warfare. The war was no longer for a territory but for humanity as a whole by unifying mankind behind a common goal and ideology.

In his book, Neal Shusterman's *Unwind* (2007) is set in a dystopian world with young characters in Heartland War, fought between pro-life and pro-choice supporters. Shusterman refers to his novel and characters in a futuristic world in which a second civil war devastated the society. In the novel, society makes an effort to retain peace; a bill is passes named 'Bill of Life', in which unwanted teenagers aged 13 to 18 to be 'unwound' or disassembled and their parts transplanted to people who need them. This is at the discretion of the parents or guardian and Shusterman called the procedure of transplanting body parts as 'retroactive abortion'. The author uses a third-person and his point-of-view varies from one chapter to the other, with readers having a 360 degree view of the events in the novel. Connor, Risa and Lev are the protagonists in the novel whose roles are intertwined and finally face doom of unwinding. Connor's destiny lies with his parents who signed the Unwind Order as he has always been a trouble maker and they are fed up of Connor. He

decides to flee from his parents so he can escape Unwind and runs into the woods. On his way he meets Risa, who is an orphan where they are considered surplus population and are prepared to Unwind. Lev another character, is viewed as Unwind from the day one of his birth. He is considered a Tithe or a gift from God which will be returned through unwinding.

The main difference between *Never Let Me Go* and *Unwind* is that impact it creates in the mind of the readers and the authors view-points in the most effective way. In *Never Let Me Go*, the author speaks through the perspective of Kathy which is finally portrayed as biased because of her character. She is raised in a setting with no knowledge of the world or a life other than her sheltered one and only knows her existence is for others. *Unwind* on the other hand, is represented from a third person perspective allowing the reader to peep into the minds of multiple characters in the novel. Here the author is directly linked to his readers. Shusterman's novel is considered more upfront than that of Ishiguro as he brings out his opinions and impression of social commentary directly. Ishiguro is seen not commenting directly on the societal factors but only comments on the affect society have on the individual. But Shusterman directs questions brutally on the individual's role in society and to which direction society is heading. *Never Let Me Go's* Kathy is observed as the narrator who makes the readers to focus on the novel's concepts on an individual perspective while *Unwind's* third party narrative allows the reader to see the big picture of all aspects of life by getting various perspectives and gaining more insight into societal community think or group-think level. Both novels with different perspectives help the reader to understand and analyse the questions related to scientific advancement and its social and individualistic implications.

Kazuo Ishiguro's novel '*Never Let Me Go*' brought in the concept of human-clone as a difference that refers to ethical values in treating humans and clones. He referred that clones are generated from the cyborg bodies and Xenotransplantation and other species bodies so as to ultimately contribute their body organs and help humans stay alive. And after the fourth donation, the clones go to meet their maker. Ishiguro in his novel explains in his novel, that humans lives are set for them by clones who become adults, and before they become old and in the middle-aged, donate their vital organs to keep humans alive. Clones were created to do so and are brought into the world for a purpose and also have a future which is all well-defined. It was with the use of new technology like cloning, the topic *Never Let Me Go* examines the bioethical implications of developing clones as a well-defined species to serve humans. Clones are referred to be donors and grown so their interior organs might help humans to live. They

are simply bodies or lives that could be killed through legal and social norms which out attracting any punishment.

The clones additionally have an article throughout everyday life, except not one they have any decision over. The clones are blended not just tolerating as valid in this capacity of their bodies yet in addition preparing of individual socialization that gives circumspect purposes on these bodies. The characters of clones are gotten from humans. Human organs which are accessible now from clones, set moving to obscure impression. The clones are produced ordinarily from people. Clones are reared and also treated as the 'other'. In any case, their organs are gathered and merged in to humans with the goal that at some point or another, both the clone body and the human body end up being one. The clones wish to give their crucial organs when they are as yet alive on earth. After the essential organ, they are just natural, living-like-dead bodies they are held alive under vigilant restorative guideline for afterward organ donations. They are cyborged clones, or post humans. For a clone, life is 'absolute' before their first donation itself because subsequently they are cyborges who are kept alive by machines and medicines for their organs. On the other hand, if the readers read in between lines as a revealing fiction regarding the ill-treatment of science and technology on humans and their civil rights. Many others have observed that the story did not have science and technology in it. Though the story has human clones in it and the major characters are clones, there are neither scientists nor doctors seen. No explanations of genetic reproduction, mechanism or execution of cloning are observed in the story. The other technologically advanced item visible in the novel is the automobile. The critics were very nervous and found it difficult to classify the novel as it had the death of science in the form of clones. In the process critics registered the novel's genre as 'affinity to science fiction'. Many critics had a confusion surrounding the novel with respect to the genre and referred '*Never Let Me Go*' as burdensome 'science-fiction' without the use of technology. Many other critics and reviewers considered the novel as miserable and referred it as 'twentieth-century legacies of up to date authoritarian subjugation. It was finally referred to as 'dystopian literature'.

Leona Toket considered '*Never Let Me Go*' as 'mild and melancholy dystopia' which evoked Huxley's, '*Brave New World*' because the foundational ideas of both novels visualize the in-vitro creation of human being. '*Brave New World*' (1932), though there were no equipment's for cloning, but even then the author imagined the rudimentary cloning process, which also consisted of doctors and scientists. Instead the novel of Ishiguro, put forth public forums of explanation and debate on the principled standpoint that, Victorian era

movement was seen raising clones in a boarding school till they grew up. The story conceived the idea that clones are humans who had souls, proficient of fabrication fine art. The readers were also made to think that clones are nothing more that shadowy objects from a test tube.

The story '*Never Let Me Go*' is set in England late in the 1990, Kathy H, a young cloned woman is raised with other clones like her so they could donate their organs during their prime life to help the so called normal or non-cloned humans. The personal journal entries in the boarding school are shown were a young woman is turning into an adult individual ready for donation. The essence of the novel is that human clones are completely humans and thus ought not to be treated as animals. Throughout the novel there is no debate or discussion on this but is left to the imagination of the readers on Kathy's and the other clones emotions. Kathy as a child is seen squeezing her imaginary baby as she sings a ballad, '*Never Let Me Go*' which is quite stressful. Finally an adult Kathy is seen grabbing her lover/baby, Tommy who is crying unmanageably. The conclusion of the novel tries to evoke sympathy, empathy, sadness, disgust and anger that the two clones who were friends, humans are cared and sought after in a repulsively inhumane and mean manner by the society for selfish reasons and ruthlessly. The novel has sadness in it and this literary superiority should not be neglected. In the early nineteenth century, Harriet Beecher Stowe, Garrison who were well known abolitionist writers reasoned the pro-slavery adversaries and demanded an alternative to their emotional sensibilities.

The characterization of Kathy and the emotional relationship between the other characters brings the reader closer to the novel's impression of human values. Several readers also considered the work of Ishiguro as mixture of over-romantic and as a abolitionist literature. The novel's critical perspective revolves around dystopian premise of clones legally conceived by the society for their organs by killing them. Ishiguro like any abolitionist writer makes it obvious that humanness can be recognized by legislative bodies or by genuine social recognition.

Ishiguro in his novel proposes the element of human individuality making aloofness as the indicator for soul. The novel astonishes the readers of the fact of finding that the clones are humans but to find that these clones have human feelings and act as humans. It is the separation between these individual affirmations by which Ishiguro tries to qualify his post genomic plan from the Victorian invigorated program of the gatekeepers. The sentinels might want to give proof that the clones are person in light of the fact that the clones are offered with spirits Clones have every one of the

privileges that legacy hands down: innovativeness, clarification and love. He makes it very apparent that even in human clones the individuality is identical within at least one human. It is independent of the fundamental properties of a soul of a human. This depends on any clone's emotional being. The other quality of human being to produce art also indicates that these clones also have humanness. But these clones cannot be regarded as normal human and normal individuals. Their emotional selves are to be focused to see the humanness of clones. Clones have mild relationship to their counterpart as approved humans. Ishiguro's promise was like abolitionist literature, the readers will grow to a greater numbers towards his work *'Never Let Me Go'*. It was during the late fifteenth and sixteenth centuries, the thought of race and humanness came into as a 'breakthrough' for the people living in New York. It was rightly observed by historian Thomas Gossett who said neither the Europeans nor the Englishmen were prepared to accept the major cultural diversity that was setting in.

It is observed that both in the fictional world or the real world, a fine line exists between humanness and barbaric nature in organ transplants and its scientific explorations or advancements. Elizabeth Royte in her article for *The New York Times*, describes Dick Teresi's book discussing the medical and legal standards for organ transplant surgeries. Elizabeth elicits about Teresi's writing that in order to increase the amount of organ donors, doctors are involved in decreasing the 'bar for being dead' and brought out creativity in determining whether a patient was 'dead or alive'. It is true and acknowledged by doctors that a body cannot be completely dead because the decay was already in process and such organs can no longer be used. Then in that case the question exists if the organ donors are really dead when their organs are transplanted into a recipient or is it that the doctors deem the donor dead. Ishiguro in his novel *'Never Let Me Go'* does not reveal into the specifics of the donations, but there are many suggestions to it. He refers that donors could donate multiple numbers of times to the extent of fourth time, where the vital organ is removed. After this the process is described as 'completing' and is referred to end. Only on one occasion in the novel it is referred to as dying and the character Ruth of Ishiguro discusses the completion of an old friend, Chrissie from the cottage. When Kathy met Rodney, another friend said that Chrissie completed (died) sooner than was expected during her second donations on the operating table which was unexpected. Kathy goes on to explain that Rodney did not seem too upset when Chrissie was declared complete, and may be that is what Chrissie wanted as both stayed as a couple for a long time at the cottages. Ruth is surprised at this and asks how Rodney would know what Chrissie wanted and felt. Ruth feels it

is not possible as he was not at the operating table struggling for life. Here the process of organ donation takes a sober tone, as it has a great purpose and the word completing as truly dying rather than the real death of someone who really never had a chance of living. The reader feels thus that the clones complete is not a merciful death. In addition to this the clones donate in stages, multiple times where they get long periods to recover from the pain and then be ready to go on and on till the completion happens. Though the organ donations are not described in detail but the readers lead to the conclusions and feel the inhumanity surrounding it.

Organ donations or a transplant save lives which is a wonderful form of scientific advancement but is becoming almost routine says, Bowden, Butcher. Whatever it may be the good will not cover and protect the bad. It will be exposed. It is not sufficient to simply not be a part of evil; one must also stand up against evil and fight against it. The character Emily of *Never Let Me Go* finally confines in Kathy and Tommy that she had been trying to prove to the world that there was more to clones than just organ donations, and that they were also humans with feelings. Emily feels that the questioning was possibly too late that nobody were bothering to answer the concept of inhumanity and hence she did all the questioning and worrying for the rest of the world. This could be seen as the feeling of Ishiguro portraying to the world about the inhumanness that existed through the various characters he brought together in *Never Let Me Go*.

Since the beginning race has been used adversely to justify intimidation and discrimination. Even in neutral discussion 'race' was used to mention differences among people across the various geographical locations. During the seventeenth century for a short period in the colonial American racial differences were rampant between Africans and Englishmen mostly among the bonded labour. But later there was intermarriage in-between the two. Edmund Morgan elicits, "[T]here is more than a little evidence that Virginians during these years were ready to think of Negroes as members or potential members of the community on the same terms as other men and to demand of them the same standards of behavior." (89).

Another author Audrey Smedley, during the eighteenth century said that Africans formed a part of the undesirable characterization 'A new rationalization for enslavement' (90P). Due to which numerous restrictions were imposed on the privileges of Africans and the descendants. It was by 1723, Negroes were prohibited from voting too. It took almost a century after Africans moved to North America that racism was rigidly established and implemented into the American social, cultural and civic life. Before this period, a few

Africans who had sufficed the terms and conditions of their labour contracts were allowed to buy lands, farm and live in America. They also exercised the same rights as that of affluent colonialists. The current situation with genomic science has introduced a time of insecurity, plausibility and relative transparency. Prior to 1723, in America when a few questions of civilization and humanity were raised by mankind in relief and were also challenged by the geographical discoveries and later by the technological progress. So humans were the center of all activities. Humans were seen as a developing creature that was continuously undergoing transformation and regeneration. Changes were taking place throughout centuries and it was the humans who were constantly evolving from them and adjusting to the developments without much cribbing. Thus the condition of this continuous changing from the impossible to the ultimate presence was called post human. In the interdisciplinary circles of techno-science and science, this realization has been newsworthy for more than two decades. For a longer time and periodically science fiction has interested humans who amounted to an obsession to movies, literature and gaming choices. It will take an enhancement venture into somewhere else to locate the intriguing new vantage focuses. In the novel *Never Let Me Go*, Ishiguro has demonstrated that a space ship to somewhere else isn't required to drastically reexamine points of view on humanness.

The guide of the human genome, involving roughly 23,000 protein coding qualities, can be analogized as a diagram to "New World". Its highlights and facilitates have just been probably plotted. At that point Ishiguro's novel '*Never Let Me Go*' with feelings, where clones as opposed to slaves from Africa and indigenous people groups fill the role of the transgressive. Different people perhaps will be viewed as a re-direction of the ended directions of authorized humanism. Such re-projections must go in front, in ensuing developments, to new cartographies of humanness. Ishiguro wrote his novel '*Never Let Me go*', "England, late 1990s," much before the publication date to depict that the challenges of post human future was already there and it was a signal given to people to focus on it. The clinical administration of humans is not dystopian, inventive mastermind story as Huxley had envisioned in *Brave New World* yet a commonplace thing of the present logical landscape. That region, so significant to the fate of the human . Shape and composition is important to understand the broader field of inquiry rather than what dystopian literature could offer finally to the world and its readers. The futuristic vision in science fiction is often picturized in a dystopian setting by authors to bring in the connection. All the authors discussed in this paper write in the dystopian setting which is an imaginary world making it seem as being

worse than our own. A science fiction world is neither better nor worse but merely different from the existing one.

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