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Ministry of Higher Education and Scientific Research
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The Role of Knowledge in the Development of the Clones' Character in Kazuo Ishiguro's *Never Let Me Go* (2005)

A Dissertation Submitted to the Department of English in Partial Fulfilment of the Requirements for
Master Degree in Civilization and Literature

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2019/2020

Dedication

This work is wholeheartedly dedicated to my lovely parents Djamel and Zohra, who have been my source of inspiration and gave me strength when I thought of giving up while seeing people whom I know dying during the COVID-19 pandemic.

I further dedicate this work to my sisters Monya, Sana, Radia, Imane, and Khadidja for their unconditional love and support. Likewise, a special dedication goes to my twin and Soulmate Hamida who was always preparing her delicious pizza while I was in charge of finishing this dissertation.

I also dedicate this work to my best friend and my future life-sharing partner Ilyes for being a great source of support and encouragement.

Finally, this work is dedicated to all my beloved ones without whom this work would not be accomplished.

Feggous Fatima

Dedication

I dedicate this dissertation to my God Almighty, my creator, my pillar of strength, my source of inspiration, wisdom, knowledge and understanding. He has been the source of my strength through this work.

Also I dedicate this work to my caring parents who have given me too much supports, encouragement and motivation in my academic journey.

In addition,I dedicate this work to my teacher Mrs. WafaNouioua, my best teacher ever who played a big role in realizing our research. May God protect her.

I give special thanks to my friend Fatima Graa and all my beloved family as well who have been my best cheerleaders.

Seddiki Fatima Zohra

Acknowledgments

We would like to express our deepest gratitude to our supervisor Mrs. Nouioua Wafaa, Whose kindness and understanding are incomparable.

We are forever grateful for her guidance, patience, enthusiasm and her devotion to supervise this dissertation.

Abstract

Traditionally, power in systems is what is visible and manifested; however, it is not the case with all the different forms of systems. In effect, the disciplinary institutions which its power could be demonstrated through its invisibility disseminate specific knowledge to control the subjected ones. In this regard, this dissertation aims at exploring the role of the institutions' knowledge in developing the clones' character in Kazuo Ishiguro's dystopian novel *Never Let Me Go* (2005). Using Michel Foucault's concepts of power/knowledge, this study examines the knowledge given at the educational and medical institutions and how the clones' engagements to these institutions affect their character development. In order to achieve the planned objective, the qualitative approaches as well the descriptive analytical method are relevant to this study. The results show that the clones' character was unquestionably manipulated, controlled, and thus constructed by the educational and medical institutions' knowledge.

Keywords: Kazuo Ishiguro, *Never Let Me Go*, Character Development, Clones, Michel Foucault, Power/ Knowledge.

Résumé

Le pouvoir est souvent visible et concret. Cependant, ce n'est pas le cas de toutes les différentes formes de systèmes. Premièrement, les institutions disciplinaires dont le pouvoir pourrait se manifester à travers son invisibilité, diffusent des connaissances spécifiques pour contrôler les assujettis. À cet égard, cette thèse vise à explorer le rôle des connaissances des institutions dans la construction de l'identité des clones dans le roman dystopique de Kazuo Ishiguro, *Never Let Me Go* (2005). En utilisant le concept de pouvoir/connaissance de Michel Foucault, cette étude examine les connaissances des données dans les établissements d'enseignement et de médecine et comment les engagements des clones envers ces institutions affectent leur construction identitaire. Afin d'atteindre les objectifs prévus ; l'approche qualitative ainsi que la méthode analytique descriptive ont été adoptées pour ce travail. Les résultats montrent que l'identité des clones était incontestablement manipulée, contrôlée, et donc construite par les connaissances des institutions.

Mots-clés: Kazuo Ishiguro, *Never Let Me Go*, Formation d'identité, Clones, Michel Foucault, Pouvoir / Connaissance.

ملخص

تقليديا، القوة هي ما كان مرئيا و ظاهرا ومع ذلك هذا ليس نفس الشيء مع جميع أشكال الأنظمة المختلفة. أولا المؤسسات التأديبية التي من الممكن ان تتجلى قوتها في شفافتها، تنشر معرفة محددة للسيطرة على الخاضعين لها. و في هذا الصدد، تهدف هاته الرسالة الى استكشاف دور معرفة المؤسسات في بناء هوية المستنسخين في رواية كازو ايشيقورو *Never Let Me Go* (2005). فباستخدام مفهوم ميشيل فوكو المعرفة/القوة تقوم هذه الدراسة بتحليل المعرفة المقدمة من طرف المؤسسات التعليمية و الطبية و كيف تؤثر ارتباطات الحيوانات المستنسخة بهذه المؤسسات في بناء هويتهم. و من اجل تحقيق الاهداف المخطط لها فان النهج النوعي و كذلك الطريقة التحليلية الوصفية لهم صلة بهذا العمل. و في الاخير تظهر النتائج ان هوية المستنسخات تم التلاعب بها و السيطرة عليها و بالتالي تم بناؤها من خلال المعرفة المقدمة من طرف المؤسسات.

الكلمات المفتاحية: كازو ايشيقورو، *Never Let Me Go*، بناء الهوية، ميشال فوكو، المستنسخين ، القوة / المعرفة.

List of Abbreviations

NLMG: *Never Let Me Go*

Vs. : versus

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General Introduction

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General Introduction

Human beings are currently living in a society where constantly manipulated and indoctrinated by specific knowledge. In fact, they are ruled by both mind and heart, yet knowledge is part of the mind. Without knowledge, human beings would have been as good as animals. Nowadays, individuals can supposedly choose with ultimate freedom what they want to be, what they like to wear, and where they want to live. However, their lives are rather dominated by the disciplinary institutions' knowledge. In this light, Kazuo Ishiguro's novel *Never Let Me Go* (2005) is a significant work that shows the power of institutions' knowledge in establishing dominance over the subjected ones.

By the time *Never Let Me Go* is published in (2005), Kazuo Ishiguro is already one of the most renowned and critically acclaimed British writers. He has previously received the white bread and the book prize for earlier works. *Never Let Me Go* is a speculative fiction novel. The famous novel imagines a world in which great strides are made in genetic engineering, rather than nuclear weaponry after the Second World War. Its protagonist is 31 years old Kathy H, whose life has been shaped by various institutions such as educational, from her childhood to her adult life as "a carer". *Never Let Me Go* focuses on the ethical implications of cloning and scientific progress. It is written at a time when these controversial subjects became very popular among readers due to the scientific creation of "Dolly the Sheep", the first cloned animal.

Equally important, there are many kinds of human relationships such as family relationships, friendships, romantic or even teacher-student relationships. The human relationships are also not limited between individuals. However, they can also involve groups, races, institutions, hospitals, and governments as the case in our novel "Hailsham School" and "the recovery centre". Despite the prior facts, Michel Foucault, a French philosopher, views that in every human relationship, no matter what kind of relationship it is, whether verbal communication involved or not, another relation which is power relation exists. Thus, all the characters in the novel are interconnected to each other by knowledgeable powerful relationships.

This thesis aims to discuss the effectiveness of power of knowledge in developing the clones' character in Kazuo Ishiguro's *Never Let Me Go*. In order to fulfill the research's aim, the research questions that would be intended to pursue are:

1. How is the power/knowledge relationship represented in Kazuo Ishiguro's *Never Let Me Go*?

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2. To what extent can the knowledge given by the institutions develop the clones' character? And to what extent the clones' attachment to these institutions affects their character development?

3. How do the main characters react to such knowledge? And whether they display rebellious acts or not?

Never Let Me Go is a distinct dystopian novel because it does not portray a rebellion or rebellious movements as a response to the institution's power which can be easily founded in other popular dystopian novels. In this regard, this research also tends to highlight the power of knowledge in paralyzing Ishiguro's characters. It is of interest, to show that not everyone has the freedom to live a normal life as Ishiguro's characters. Besides, the status of lacking knowledge makes the humans always depend on what has been decided for them, and depend on the discourse produced by the knowledgeable ones.

The decision to work especially on Ishiguro's novel is due to several reasons: the discussion about power of knowledge is both very interesting and complicated, so it will be always an interesting topic to study. This study merits research for two main reasons. First, the case study *Never Let Me Go* is a well-known masterpiece by the famous writer Kazuo Ishiguro. The novel shortlisted for the 2005 Booker prize as well for The National Book Critics Circle; moreover, Time Magazine names it the best novel of 2005. Second, the French theorist Michel Foucault has been writing about the history of knowledge in the human sciences long before he ever explicitly raised questions about power. What have interested him were not the specific bodies of knowledge compiled through disciplined investigation at various times. Instead, Foucault has written about the epistemic context within which those bodies of knowledge became intelligible and authoritative. In this vein, this study merits research because it tackles a new contribution concerning knowledge/ power relationship. It also offers a reasonable interpretation of the understanding of the role of knowledge in developing the clones' character. Furthermore, since Michel Foucault studied power more thematically than he did with knowledge; this study merits research because the discussion of knowledge will be built extensively upon his remarks about power.

A plethora of works have been done on the mentioned topic. The theorist Michel Foucault coined the theory of poststructuralism to develop the conventional concepts of power and knowledge. His theory is based on the reproduction of the regimes of power and knowledge and the creation of cultural norms. In other words, it is not a top down system of power, but a system in which everyone participates and reproduce knowledge through his everyday actions and perceptions. Foucault in his book *Power/Knowledge: Selected Interviews and Other*

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Writings 1972/1977, confirms that knowledge forms social realities which influence people and create an individual governed by such realities. This conduct is perceived and internalized by others and it becomes normalized and embedded in cultural norms which reproduce the discourse of power and knowledge. According to him knowledge and power are inseparable. This could be argued that the misleading knowledge could also result power.

Jacques Bidet in his book *Foucault with Marx*, studies the relationship between the writings of two theorists, Karl Marx and Michel Foucault via their conceptions of power. According to the Marxist theory, power is one of the standards while classifying the social classes; however, according to the Foucauldian theory, power is related to knowledge. In other words, knowledgeable people are the ones who are more powerful than the others.

Another philosopher who contributed to the discussion of knowledge is Audi Robert in his famous book *Epistemology: a Contemporary Introduction to the Theory of Knowledge*. Robert in his book discusses what humans should use to know about the reality of the world and achieve a better understanding of humans' experience. He also thinks that epistemology should be construed as a theory of knowledge and justification. Since what any person usually thinks, he/she directly justifies it by a belief. However, what if this belief is wrong from the beginning and what if these beliefs and justifications are simply constructed by others.

Power is related to knowledge; that is to say, to some extent knowledge shapes the character of the clones. Antonio Gramsci in his *Prison Notebooks* (1929-1935), outlines one of the critical concepts of Marxist theory which is 'hegemony'. For Gramsci, the ruling class, or individuals in position of power, uses hegemonic ideas to gain domination over the subjugated illiterate classes. This hegemony is not accomplished through using force or coercion yet, it is accomplished through getting consent from the masses of ordinary people which is guaranteed through using something called common sense. In other words, Gramsci argues that the ruling classes achieve domination by manipulating language, culture, morality, and common sense. In this regard, one may note that the giving knowledge should be doubted.

In the light of what have been said about Ishiguro's novel *Never Let Me Go*, it is noticed that Nathan Snaza (2015) observes that Ishiguro's novel presents a scathing critique of the western educational practices and institutions. The latter have many years been controlled by the idea that knowledge and education is what makes human humans. The main characters of the novel are never recognized as humans but, they are guided and constructed by the knowledge of the institutions.

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From these previous works, it can be viewed that the idea of misusing knowledge would definitely lead to the idea of misusing power as well. However, these previous works neglected the idea that such knowledge would develop the character of the clones as it is shown in the case study. In addition, humans would gain this knowledge, but without any power in return; therefore, this research will also address how humans can be blinded by fake knowledge, and how they may not be powerful to resist. Besides, the application of knowledge in the scientific studies and experiments is not always in mankind's favors, and knowledge can be misapplied by humans.

To study a literary work, certain methods and approaches are indispensable. The methodology that will be applied in the study has been selected in order to reach the planned objectives of this research. Analyzing how knowledge can construct Ishiguro's characters is one of the planned objectives; therefore, the most relevant approach is the qualitative research. The researcher will adapt an analytical descriptive method in order to analyze the events and the characters' attitudes in the novel.

This work is composed of three chapters. The first chapter introduces the theoretical framework of poststructuralism and a contextualization of science-fiction. The latter is devoted to the analysis of several influential theories such as structuralism, poststructuralism and deconstruction. Moreover, the first part also discusses Michel Foucault's contributions concerning knowledge, power, space, and institutions; in addition, it elaborates the social relationship among these terms. The second chapter entitled the Role of Hailsham and Cottages' Knowledge in Forming the Clones' character presents the case study *Never Let Me Go* as a dystopian science-fiction literary work and as a piece related to Japanese literature, then it analyzes and interprets how both of the educational institutions construct and form the character of the clones. The first part shows the manipulation of the characters by the guardians' powerful discourses as well the panopticon structure of Hailsham institution. Furthermore, the second part tries to describe the cottage institution and to examine the knowledge represented by the veterans. Additionally, it is of interest to interpret the characters' reactions to this knowledge. The third chapter entitled the Role of the Hospital's Knowledge in forming the Clones character analyzes the power exercised by the hospital. This chapter aims to reflect the character's suffering and acceptance of such fate.

Chapter One

A Theoretical Framework of Post structuralism and A Contextualization of Science Fiction

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Introduction

It is widely common that all human beings seek to gain knowledge. Surprisingly, they do not realize that this knowledge is employed by totalitarian governments as a mode of discipline to ensure dominance on a wide scale. In this vein, getting knowledge and varied information could be done through communicating and using language. Thus, the first part of this chapter is devoted to explain Structuralist and Poststructuralist theories that highly reflect the impact of using such language and knowledge. Structuralists believe that there exists a coherent system upon which meaning is constructed in a similar fashion to most individuals. In other words, Structuralism believes in universal truths; however, Poststructuralism comes as rejection to all what has been claimed. The Poststructuralists doubt the existence of a concrete reality. Furthermore, they emphasize that human ideas about the world depend upon constructed powerful languages and discourses.

The theorist Michel Foucault gives a new way of thinking about power, a way which allows to find power in places where they would have never expected to find it before including knowledge itself. This argues, to think of power in terms of repression is a traditional way of thinking, against that Foucault suggests that most important power in our modern society does not repress at all; it works in a less visible way. Despite the fact that the concept of power means authority in the ordinary definition, the concept of power according to Foucault is related to knowledge. Additionally, power is highly connected to human's mind, knowledge and belief, especially the behaviors of humans who are influenced by powerful institutions. Therefore, the first part of this chapter also shows the relationship between power/knowledge, space and institutions.

Equally important, the idea that science fiction can explore profound ideas, or that literary works can include fantastical technology, still manages to convey different messages to plenty of people. Indeed, most of science fiction novels are more concerned with showing the reality of the world or simply having something to say, then just telling an imaginary story such as Kazuo Ishiguro's *Never Let Me Go* (2005). Therefore, the second part of this chapter is devoted to examine the novel as a science fiction piece of writing. It is also of interest, to highlight the fact that most of science fiction novels are not seen and considered as science-fiction works anymore, yet they are seen as a representation of the real world.

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I. Towards a Definition of Poststructuralist Theory

I.1 Theoretical Differences between Structuralism and Poststructuralism

Structuralism and Poststructuralism are two different literary movements. It will be helpful to list some theoretical differences and distinctions between the two theories, under the three headings below:

1/ The first theoretical difference between the two theories is "Origins". In the opinion of Peter Barry in his book entitled *Beginning Theory: an Introduction to Literary and Cultural Theory*:

Structuralism derives ultimately from linguistics. Linguistics is a discipline which has always been about the possibility of establishing objective knowledge [...] by contrast, post-structuralism derives ultimately from philosophy. Philosophy is a discipline which has always tended to emphasize the difficulty of achieving secure knowledge about things. (63)

In other words, Poststructuralism is a late twentieth century developed literary theory by the French philosopher Jacques Derrida. It originates as a philosophical doubtful reaction against Structuralism, which first emerged by the Swiss linguist Ferdinand de Saussure. Structuralists believe that meaning is absolute and fixed. Besides, they propose that the world should be understood through structure and they emphasize the idea that truth and reality are to be identified within the structure. In contrast, poststructuralists believe that there are no such realities or truths. All such elements have to be understood as constructions. In addition, they also argue that in order to understand something, it is necessary to study not only the subject itself, but also the system of knowledge.

2/ The second theoretical difference is "Tone and Style". Structuralist writings maintain abstraction and production. It aims for a detached scientific coolness of tone; moreover, it gives its derivation from linguistics. An essay like Ronald Barthes' 1996 "Introduction to the Structural Analysis of Narratives" would definitely show the neutral style of the Structuralists. Poststructuralist writings by contrast tend to be much more emotive, often the tone is urgent and euphoric, and the style flamboyant and self-consciously showing (Barry 63). In other words, the writings are supposed to give off a certain feeling or expression to the reader.

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Ronald Barthes's famous essay "The Death of the Author" (1967) shows the poststructuralist way of writing. Ronald's essay is a reaction to the writing style during the structuralist movement. During the latter movement, the author is the center of the text. Poststructuralist thinkers by contrast questions who is the real author of the text. In his volume, William Irwin adds that authors have no sovereignty over their own words. Besides, when we encounter a literary text, we need to ask ourselves what the author intended by his words (2002). In other words, when a text is created, it is a multi-faceted manifestation of different cultures, ideas, languages, beliefs and philosophies. So, when the writers put their pen to paper, they believe that ideas are their own. However, the problem is that the self-proclaimed authors have borrowed everything from previously existing texts; therefore, readers should look inside their selves for the ultimate author, and this what structuralists writers ignore.

3/ The third and the last difference between structuralism and poststructuralism is "Attitude to Language". Language is at the heart of the difference between structuralism and poststructuralism. Poststructuralism is related to structuralism in some ways. In other words, it closely follows structuralism in its belief that language is the key to our understanding of us and the world. Barry again claims that "[...] one of structuralism's characteristic views is the notion that language does not just reflect or record the world: rather, it shapes it [...] post-structuralism maintains that the consequences of this believes are that we enter a universe of radical uncertainty" (61). From the quotation above, one may say that people always think of language as a natural result of things needing names. In fact, language helps people to understand things not just to define them. However, one may ask different questions whether in a society in which much of our thinking about the world is done through language or not. It is ever possible to arrive at objective truth, whether the implicit biases surrounding race, gender, and other concepts might shape our understanding of the world. Poststructuralists encourage us to reflect on whether language is a human creation. It might mean that, language might have certain flaws, biases and radical uncertainty.

I.2. Poststructuralist Theory

The rapid spread of the term Postmodern¹ in recent years witnesses a growing dissatisfaction with modernity and an increasing sense that the modern age not only has a beginning, but can also have an end. Besides, according to contemporary philosophical and social thoughts,

¹Post modern: Lyotard's (1979) well known definition is that " postmodern "is an incredulity towards metanarratives(Duignan Brain). But in the main of this position is also held by post-structuralisms.

²Grammatology refers to the scientific study of writing systems or scripts. It examines the relationship between

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human beings are highly being challenged by believes and ideas referred to them by the terms "postmodern" and "post structural". In this regard, poststructuralism is one of the movements that cannot be define dstraight for wardly. James D. Marshall in his volume *Post-Structuralism, Philosophy, Pedagogy*, clarifies that:

[...] It is also very difficult to define "post-structuralism" in any homogenous manner [...] if it were thought that post-structuralism could be identified against, or in a position to the philosophical movement called structuralism which had emerged in the 1960s Unfortunately, there is no one doctrine that can be called structuralism either, and there is no homogenous set of thinkers caught by the term structuralism. (XI)

What Marshal wants to say is that no clear definition is set to the term structuralism to define poststructuralism against. A look for an accurate definition might turn then to be only a list of some set of characteristics or overviews by some writers and critics. Moreover, thinkers who are interested by the term 'structuralism' do not always define themselves as representatives of the theory. For instance, Ronald Barthes, Claude Levi-Strauss and Michel Foucault are depicted as structuralist thinkers in some cases. However, it is arguably that some of them have never been structuralists.

Poststructuralism usually refers to a group of French thinkers such as Jacque Derrida, Ronald Barthes and Michel Foucault in the mid 1960s, and into 1970s. One of the basic ideas that forms poststructuralist thinking is that every aspect of human experience such as: habits, values, attitudes and even identity are structured by language. In fact, poststructuralist thinkers deviated from the traditional way of thinking. They see what people are due to the language they use. However, one may ask whether this language is true or it is just constructed and formulated by others. In this vein, the poststructuralist theory comes to criticize the power by doubting the concept "truth". More to the point, it recognizes the impossibility of having a coherent clear signifying system since systems are always changing by power, knowledge, and discourse (Culler139). Poststructuralists, especially Foucault question whether the truth is defined by people in power or not. This could be argued that people in power, such as white versus black, male vs. female, and upper class vs. middle class, do have greater control over others. Furthermore, poststructuralists do not only think that truth is determined by powerful people, but they also think that power works through language and discourse.

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In addition to all what have been mentioned above, it can be concluded that the poststructuralist theory comes to deny the centrality of meaning. In other words, the meaning of a particular sign may differ from one culture to another; besides, it may change from one person to another. For instance, the term "Black" may mean a color to some people, and may also mean race to others. Therefore, there cannot be a universal meaning. Moreover, the poststructuralist discourse does not believe in universal truth or universal meanings because meanings are controlled by powerful knowledgeable people.

I.2.1. Deconstruction Theory

Jacque Derrida is one of the most influential, but heavily criticized philosophers of the twentieth century. To understand Derrida's most inspired philosophical approach 'Deconstruction', it must be remembered what Derrida is criticizing. John D. Caputo in his book, *The Prayers and Tears of Jacque Derrida: Religion without Religion*, quotes Derrida's words:

Derrida himself notes that, the idea behind deconstruction is to deconstruct the workings of strong nation-states with powerful immigration policies, to deconstruct the rhetoric of nationalism [...] the idea is to disarm the bombs of identity that nation-states build to defend themselves against the stranger, against Jews and Arabs and immigrants, against all the others. (231)

From the previous quote, it can be noted that Derrida's work is not only a deep analysis of grammatology². Still, it is a critical look at the powerful institutions. In this regard, what Derrida notes is that these political systems, economic systems, social systems and institutions are dominating the world by using shared convincing language, and strong system of writing as well. Moreover, language is bounded by these institutions. Therefore, there cannot be one singular truth or one shared objective truth since many institutions reflect many truths.

Deconstruction is a theory about language and literature. During the 1970s, it comes as a reaction to the French school of criticism Structuralism. Deconstruction indicates the philosophy of Jacque Derrida, which is an analytical theory of language in the philosophical and theological texts. Textuality is what characterizes Derrida's Deconstruction the most. In addition, Deconstruction through the eyes of Derrida is not seen as a method, technique or

²Grammatology refers to the scientific study of writing systems or scripts. It examines the relationship between written and spelled language (Huff Richard).

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species of critiques. However, it is seen as a useful tool to analyze texts differently. Besides, Deconstruction is not as the name suggests, but rather is the dissociation of cultural, philosophical, institutional structures that start from the textual norms (Hendricks 2). Derrida's theory qualifies people to discover the tremendous role played by language in their thinking.

Deconstruction is mainly interested in what is happening inside the text. The interest is not in the meaning or in the components, but rather is by making off its relations to other texts. That is to say, Deconstruction shows what the text excludes by showing what it includes (Guney 223). It can be concluded that, language, in the opinion of Derrida, is unreliable. This means, language operates on the basics of differentiation not similarities. Furthermore, Derrida claims that there is no single word in the world because if there is such word, there would be such truth. One may ask where meaning is located. Is it located in the author? Is it located in the text itself? Is it located in the reader? In fact, there are many places where the meaning might be located. In fact, Deconstruction does not locate meaning but, it does just destroy it by declaring that there is no universal truth.

I.2.2. Michel Foucault's Concepts of Power/ Knowledge and Space

Knowledge in its regular meaning is the awareness of something or different things. It is the understanding of facts, and the collection of information. Power in its common meaning is defined by the relation between people. In other words, some people have more or less power than others; the dominators are the powerful people. Additionally, the term space may suggest different meanings, but in its common meaning is an area or a portion on the earth. These three concepts might be seen differently through the eyes of Foucault. The latter, is best understood as, *Sui generis*, a social theorist with inspiring interests and different contributions to social theory. Thus, Foucault does not deal with the concept of power only in one work, but also in several works that are dedicated to the idea of power and its relation to knowledge and space.

Foucault in his book entitled *Power/Knowledge: Selected Interviews and Other Writings* (1972-1977) states that "Power must be analyzed as something which circulates, or rather as something which only functions in the form of a chain. It is never localized here or there, never in anybody's hands, never appropriate as a commodity or piece of wreath "(98). In this previous quote, Foucault describes power as something chaotic and over complex. Moreover, he sees that power does not only concern a single person, but rather it is all spread in all areas

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of life. Foucault attempts to show that power is not just merely oppression against the less powerful, but rather is the daily interaction between people with society. That is to say, power cannot only be manifested by powerful people; it is more than that.

As it is mentioned previously, Foucault acknowledges that power is everywhere and it comes from everything which means that power is infinite. This fact could argue that power would be definitely connected to other ideas. The French philosopher does not only explain power as a term, but also connects it to knowledge. According to his own interpretation, Foucault believes that power and knowledge are two items that are greatly related to each other. Knowledge is dependably an activity of power and power is dependably a component of knowledge (Foucault 51-52). Power and knowledge in Foucault's sense are not seen as autonomous, but rather as inseparably related.

*Birth of the Clinic, Discipline and Punish, an Heterotopias*³ are one of the famous works of Foucault that reflect his views on space. Architecture and space are one of the inseparable elements in his studies which have a systematic contribution to both of them. One of the most important Foucault's interests is the role of spatialization in gaining knowledge and controlling people's minds and thoughts (Grbin 305,306). Foucault shows the difference between a place and a non-place, and the relationship of public spaces with both concepts.

1.2.2.1. The Social Relationship between Knowledge/Power

The social relationship between knowledge and power seems to be one of the most substantial and sophisticated field of study in both politics and international relations. In the opinion of Foucault, in his second volume *Power, Truth*: "[...] It is not possible for power to be exercised without knowledge, it is impossible for knowledge not to engender power" (52). What can be assumed from the quotation is that knowledge is related to power. Besides, it is always an exercise of power. In this regard, Foucault even goes to use the two terms as one "power / knowledge". Knowledge creates a discourse in society which latter on can influence and control the life of people in that society. In other words, these discourses control people's thinking, what is true, and what is not true. Knowledge, therefore, is an exercise of power.

³ These three works of Michel Foucault have been influential in the analysis of space in a variety of disciplines. Within these works, Foucault proposes ideas and new ways of thinking about space.

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I.2.2.2.1. The Social Relationship between Power/Knowledge and Space

Michel Foucault does not offer a general theory of power or space. However, his well-known contribution during the nineteenth century about power/ knowledge does make further investigations about the importance of the spatial dimension in his understanding of power. As it is already mentioned, power/ knowledge are essential terms in the work of Foucault. Moreover, it is used to highlight the dynamic relationship between power and knowledge as a process. In this vein, this process exists in places and spaces. Andrezej Zieleniec in his book entitled *Spaces and Social Theory*, notes that:

Foucault analysis of power then may be said to be primarily concerned with understanding how power is exercised in different historical periods, provinces, domains and spheres, and thus has a certain relevance to understanding its operation in and through space. (127)

What Andrezej Zieleniec notes is that power, according to Foucault, appears in different places, through different people, institutions and communities at different times. Therefore, space plays a great role while exercising power / knowledge. For instance, the disciplinary spaces such as schools and universities that are formed through the implementation of knowledge/ power are built just to seek a well-civilized valued society or to indirectly control the individual's mind.

Sooner or later, Power, knowledge and space alternately compose one another. Foucault shows the relationship between these three terms while describing the Panopticon⁴ prison in his work *Discipline and Punishment* (1979). In this regard, Foucault's analysis of the prison highlights the substantial role that space plays in the construction of power; besides, he shows the same substantial role of power in the construction of space (Murdoch 56). What can be noted from Foucault's works is that the notion of space comes into view only when he was studying discourses, knowledge and power. Foucault's critical engagement in the social theory confirmed that space, knowledge and power are necessarily related.

⁴The panopticon is a disciplinary concept that reflects a central observation tower. From the tower, a guard is able to see every prisoner and cell. However, the prisoner is not able to see into the towers (The Editors of Encyclopaedia). The panopticonprison is a crucial, ingenious cage that highly reflects the idea that power should be invisible.

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I.2.2.2.1.The Social Relationship between Power, Knowledge and Institutions

After showing the social relationship between power, knowledge and space, the relationship between power, knowledge and institutions seems to be quite clear to be deduced. To start with, the term institution means an organization shaped for different purposes. Meusburger, Gregory, and Saussama in their book *Geographies of Knowledge and Power Knowledge and Space*, define institution "[...] Institution initially means a physical-organization entity, located in a space, with a mission and declared purpose" (266). In other words, institutions are kind of physical organizations, such as schools, universities, companies and so on. These institutions take different places in the world only to accomplish the planned missions. Moreover, in the Foucauldian sense, institutions refer to a community of experts, a group of highly associated united individuals dominating a specific area by a specific knowledge. Therefore, power and knowledge are exercised through these institutions. Undoubtedly, the members of these institutions are the source of power.

II. Defining Science Fiction

II.1 Background of Science Fiction

Science fiction is a genre of fiction whose content is imaginative, but based on science. It relies on scientific facts, principles and theories as support for its settings, characters, themes and plot lines. In the opinion of John Clute in his *Science Fiction: The Illustrated Encyclopedia*: "[...] Because we are so powerful to transform both our world and ourselves utterly for good or for ill, each choice we make today has a previously unprecedented, whiplash effect on tomorrow. We do have that much powers all of us" (Clute6). Clute insists that we can change our world also we are capable to broaden our knowledge when we try. In addition, science fiction enables us to enter into changed world with arguments of contemporary science.

Adam Robert, in his famous book entitled *The History of Science Fiction*, defines science fiction as a form of fiction that is primarily concerned with stories that describe the futuristic world, usually set in the future. Science fiction is commonly abbreviated as SF or Sci-Fi. Also it is defined as the consequences of mankind's achievement in the field of science and technology. One may add that sci-fi is usually distinguished as either hard or soft

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sciences. Hard sciences are about scientific facts on natural sciences which are written by real scientists and have been known for making accurate prediction of future events. However, soft sciences trickily follows scientific facts which are based on social sciences involving human behavior. It addresses mainly the possible consequences of human behavior (Robert 21). The case study *NLMG* is mainly soft sci-fi work where Kazuo Ishiguro uses scientific facts to reflect the life of the human clones. Sci-fi is usually related and in contact with changes, solutions, and discusses; therefore, these changes could affect the scientific progress of human beings, that later on could bring perfect changes to the world.

Sci-fi comes as a cultural reaction to the revolution in science during the seventeenth, eighteenth and nineteenth century. The strong advancement of science and technology offered new opportunities for storytelling. Authors try to make sense of their world by imagining what the future would like. Furthermore, sci-fi becomes more widespread due to the strong advancement of robots, catastrophes and post-apocalyptic⁵ societies. Before thousands of years, human beings start to imagine their future life also they start to have their thinking and superstitions in imagining the future of the world. Sci-Fi started in the early second century when the Greek Lucian dreams to get a voyage to the moon. That kind of voyage characterized the type of writing that contains the crucial elements of sci-fi (Robert 22).

Additionally, the Industrial Revolution in the eighteenth century allowed people to imagine their real life of tomorrow. It developed during the Victorian Age. The Industrial Revolution allowed people to write futuristic stories that depend on the elements of the advancement of the scientific discoveries. Brian.W.Aldiss, in his book entitled *The True History of Science Fiction*, argues that "Science Fiction was born in the heart of crucible of the English romantic movement" (339). In 1818, Mary Wollstonecraft Shelley wrote her novel *Frankenstein*, a gothic horror novel. Shelley used the gothic horror along with science as an ingredient of fiction (Robert 64). *Frankenstein* is considered by many historians as the first sci-fi novel.

The nineteenth century is the age of invention and the age of representation of romantic interests in science and technology. One may say that the most well-known writers who lead to science fiction progress during the nineteenth century are: Mark Twain, Edgar Allan Poe, Nathaniel Hawthorne, Thomas Huxley and Jules Verne. Verne and Huxley show from their futuristic imaginative writings how the power of knowledge can change the entire universe,

⁵ According to Merriam -Webster dictionary the term "Post-apocalyptic" refers to the existing after a catastrophically destructive disaster or apocalypse.

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and both of them called for a new theme to science fiction that is imaginary warfare (Robert 88-95). Equally important, Hugo Gernsback is regarded as the guest of honor, as well as he is the one who encouraged the development of new writers in the field during the nineteenth century.

Furthermore, in 1950's sci-fi I experienced a new direction of growth in which social sciences became an important subject for writers. The 1950s is the golden age of sci-fi when John.w.Campbell plays a major role than anyone else specially in disseminating perspective ideas of what sci-fi ought to be. Isaac Asimov (1920-1990) has a good claim in sci-fi writings. He enters the field with a big desire to change, a desire of changing techniques, styles as well good directions of Science Fiction (Robert 195-196).

As a final point, in the 1960's and 1970's,sci-fi became known as *New Wave Science Fiction* and there were a high degree of experimentation .In 1961,*Salaris* by Stanislaw is published in Poland which was highly complex and imaginative .In 1976, C.J. Cherryh published *Gate of Ivreland Brothers of Earth*. In 1984, William Gibson's wrote his first sci-fi novel *Neuromancer and*. In 1992, Neal Stephen published his *Snow Crash* that predicted immense social upheaval. In the 20th and 21st century ,sci-fi writings became varied and it addressed new subject matters like environmental issues (Robert 196 -205).

II.2.Science Fiction of Twenty-First Century

Sci-fi during the two last decades of the twentieth century can be seen as classic figure-ground puzzle. In fact, sci-fi readership was diffused in the last two decades between 1980 and 2000.Besides, no longer could it be claimed that sci-fi is only primarily read and written for adolescent males, but for females also .Written sci-fi is highly presented in the form of books .In addition, it lost its unquestioned status; many readers of sci-fi became interested in sci-fi in films, television and computer games. By 1990s, sci-fi was kind of a system whose origins could be accessed through human memory and whose phases were the phases of human life. By 1980s, the relationship between sci-fi and the world could be described as a kind of mutual harnessing. Additionally, by 2000s, there were great changes in storytelling. In the American sci-fi of the previous half century, there were an old sci-fi stories that are a set of stories about the future written by the inhabitants (James & Mendleshon 64-66).

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II.3.Utopia and Dystopian in Science -Fiction of Twenty-First century

II.3.1 Utopia in Science-Fiction of Twenty-First Century

In the twenty-first century, Utopia exemplifies new dynamic trends, some of them are emergent and the others enduring. Utopias come in different types including theory, fiction and lived experiments. Always Utopias express dissatisfaction, besides they always gesture towards alternatives. Lucy Sarigsson, in her book entitled *Fool'sGold*, sees that "Utopia is not dead .Some authors still write Utopia a social experiments with utopian intent can be found everywhere .And, in the late twentieth and early twenty -first centuries a new tendency emerged among the authors of the fictional Utopias" (09). From the previous quotation, one may deduce that the twenty-first century Utopia has been flourished and it changed its concerns by creating a new tendency called Fictional Utopia.

Utopias engage and contribute to the debates of their time, especially the contemporary debates. The contemporary debates involve utopian and dystopian fiction, political and social theory, and lived experiments. In order to understand the utopian text, readers have to analyze and know its political, social economical and intellectual context. Yet, in the twenty first century utopias are totally concerned with capitalism, globalization and the future of human life (Sarigsson 11-12). Indeed, Utopias specifically became concerned with imagining the future of the world and questioning how the world might be if the core wrongs became identified by the author himself .Utopian literature proliferated; writers at that time devoted themselves to imagine idealized institutions such as schools, universities, hospitals and so on, which would give wider access to knowledge and to improve humanity's capacity to understand the real world(Sarigsson 13).

II.3.2 Dystopia in Science Fiction of Twenty-First Century

Jael Rogowan in his thesis entitled *Crave for Dystopia in the Twenty-First Century* sees: "The Twenty-first century dystopia is not so much concerning an extreme order or a society that is restrictive but more society broken down and one of disorder "(Baccolin and Maylan2).Jael insists that in dystopian tales a totalitarian government or dictatorship has taken over and has imposed certain rules and restrictions on society. Dystopian disorder resulted from specific environmental, human or political events. One can say that dystopian stories affected by technological changes that made it even more concerned with politics and power .The

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dystopian stories and films of the twenty first century end with hope while they did not have an optimistic ending before, but in the 21st century they do end with hope (Jael 9).

Conclusion

In the light of what has been said, the concept of knowledge is often associated with the notion of power. In this regard, the latter is studied by different philosophers, yet various theories are conducted as a result of these studies. In the first place, the philosopher Michel Foucault devotes his dedication to the concept of power. In addition, he contributes to the analysis of the concept of knowledge and he asserts that knowledge is created out of power and vice versa.

Poststructuralism and Deconstruction do not just reflect literary movements or theories, but they do also seek to show the fragmented, diverse, tenuous reality of the world. This could be argued that, there is no such a unified reality in the world. In this vein, it is easy to deduce that reality is controlled by the powerful knowledgeable people. Therefore, reality is not absolute and reliable. Undoubtedly, institutions are where power/knowledge is exercised. To clarify more, power/knowledge and institutions mutually constitute one another. So, it is of interest to devote the second chapter for the analysis of institutions, Hailsham and the Cottages and their influence on the characters of the story.

As a final point, to understand Kazuo Ishiguro's novel *Never Let Me Go*, it was of need to define sci-fi. In fact, sci-fi is a genre of fiction which content is imaginative, but based on science also. Due to its roots and origins, sci-fi as a literary genre developed gradually from the ancient times till the twenty first century. *Never Let Me Go* could without any doubt be described as a very personal and intimate novel; mainly thanks to its approachable first person narration. Besides, it fits very well amongst dystopian fiction due to its human approach, and the illustration of clearly flawed society.

Chapter Two

The Role of Hailsham and the Cottages' Knowledge in Forming the Clones' Character

In Forming the Characters' Identity

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Introduction

Though issues concerning character have been inscribed in Kazuo Ishiguro's other work, *Never Let Me Go* has its own indication and uniqueness because the clones are chosen to be the main characters. By creating this unreal world as such, Kazuo Ishiguro raises the character issue to a higher level, which also deals with the marginal figures and the suppressed groups by the disciplinary institutions. Furthermore, he uses both of Hailsham and the Cottages' knowledge as spaces which controls the clones' minds. Thus, the whole chapter aims to explore the role of both institutions' knowledge in developing the clones' character.

Institutions are essential parts of any society; for instance, police stations, schools, hospitals, companies etc. These are all core parts of a community. In another sense, they impose instructions on how individuals behave, react, and live. In this regard, the main characters of the novel are raised in private school institutions where their character is constructed through a given knowledge. *Never Let Me Go* is a dystopian novel, set in London, that recounts the story of spatial humans called "donors". In fact, these donors are human clones who are raised in Hailsham, then they moved to the cottages where they were meant to spend their pre-adult years. Hailsham and the cottages are more than home or school where the characters grow; however, through Ishiguro's complex choice of language, structure and form, both of the institutions become everything and virtually the only thing that the characters could believe and trust in.

Nowadays, the institutions are the source where power could be manifested through manipulating people's thoughts. Thus, this chapter analyzes how power is exercised through both institutions, Hailsham and the Cottages. This chapter also tends to highlight the manipulation, the surveillance, and limitations of the characters by the controllers of both institutions. Additionally, it is of need to examine the impact of both institutions' knowledge on the character of the clones.

I. Exploring Kazuo Ishiguro's *Never Let Me Go*

I. 1 A Preface to Kazuo Ishiguro's *Never Let Me Go*

Kazuo Ishiguro is born on November 1954, in Nagasaki. His father was a physical oceanographer. Ishiguro identifies himself as an international author when he says: "[...] and so I had no clear role no society or country to speak for or write about [...] this did push me

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necessarily into trying to write in an international ways”(Wong 58). Ishiguro started his career writing short stories, and in 1982 he became a British citizen and published his first novel *a Pale View of Hills* (1982). *An Artist of the Flatting World* (1986) is his second novel that was equally a great success to him. His third novel entitled *the Remains of the Day* (1989), won him the Booker prize. It is agreed that all of these three masterpieces have the same time-setting in which the plot is either pre-war or post-war periods of the second world wars. Ishiguro's Fourth novel *The Unconsoled* (1995) brought him yet another literary award, that of the Cheltenham prize. His following novel is the dystopian novel *Never Let Me Go* published in (2005) and his recent novel is called *The Burled Glant* published in 2015 (Wild 24-26).

Never Let Me Go is Kazuo Ishiguro's first sci-fi novel; it is represented as a dystopian novel because its narration takes place in a society where everything seems perfect, but there were people greatly suffering. The story is about a cloned children living in an institution called Hialsham. The story is about cloned children who are raised to function as organ 'donors' when they reach adulthood. Besides, their teachers are guardians who provide the students a decent education and enjoyable activities. Moreover, the students and the guardians have a close relationship unlike the ones at regular schools. They also distract children from what they do not know by given them particular rules and restrictions. Additionally, the best way to observe the child's psychological state is by watching them playing. The psychologist Sandra Russ argues "[...] Pretend play is important both in child development and child psychotherapy [...] Pretend play involves pretending the use of fantasy and make believe and the use of symbolism" (02). Russ also states "pretend play involves cognitive and effective process that should be important in empathy and social development" (29). In another sense, the clones are conditioned and tamed in a way so that there is no escaping from their tragic fate.

I.2. Dystopian Elements in Kazuo Ishiguro's *Never Let Me Go*

A dystopia is a society that has deviated from its utopian aspirations. People, who control England, as Kazuo Ishiguro depicts it, makes a choice to have clones created so that they have a supply of body parts to replace theirs when their body fails. In other words, each person must duplicate himself and could conceivably create multiple copies. Their very effort to maintain their own individuality has been doomed to this exact replication. Also, the novel includes the following dystopian elements such as: the extreme segregation, the classification of some people as sub-human, and ignorance among the general population that their "utopia"

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is actually a dystopia. For example, the clones are physically separated almost entirely from the general human population. This segregation allows the guardians to raise the clones whatever they like. Also, Ishiguro suggests that Hailsham students have a relatively good situation. These clones are considered to be sub-human, entirely disposable when they become of use to "real" humans. In general, the humans for whom the clones live and die do not seem to realize that the clones are systematically tortured and murdered. Rather, the segregation facilitates the mistaken belief that clones are merely clusters of organs instead of real people.

I. 3 The Relationship between Kazuo Ishiguro's *Never Let Me Go* and the Japanese Literature

Ishiguro in his novels usually relies on the protagonist's memories, confusion and instability, but in his dystopian novel *Never Let Me Go* adds he death into it which makes it Different. When Ishiguro made his interview "When We were Orphans ", he starts using the phrase "childhood bubble ", he uses this phrase in relation to "a remembering of a time in your childhood before you realized that the world was dark as it was". It is a kind of Eden-like memory of a time when you were in that childhood "bubble " when adults and parents led you to believe that the world was a better ,a nicer place" (Shaffer 166). A bubble is transient and it evokes an image of vanishing or being swept in the sky. The key to understand *Never Let Me Go* is the Mujo View of Buddhism, as one of the Buddhist states "when a human accepts the fact of an and reality that all living things are bound to die it makes a deep impression and evokes profound admiration"(Taketomi 9). This reflects the case of the protagonist' Kathy' and her friends. When they knew about their fate, they simply did not show any rebellious acts.

In Japan, Mujo is recognized as "A sense of awareness" and "understanding" of life as impermanent and ever changing. However, the main characteristics and the main principles of the Mujo view of Buddhism are: impermanence, suffering and selflessness. The Mujo View is a view of life that has been featured as a part of Japanese Literature since the Kamakura era (Taketomi 12). The clones in *NLMG* highly reflect the Japanese' Mojo view of Buddhism; the clones are controlled like pawns to serve humans. They are suffering from being not able to leave the Hailsham's fences. Additionally, they are isolated from normal people; though, the clones seem to have enough freedom to escape, they do not show any desire to do so.

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In the final part of the story, Kathy loses her friends Tommy and Ruth and she visits Norfolk, paradoxically she describes Norfolk as "The spot where everything I'd ever lost since my childhood had washed up "(NLMG269). When Kathy visits Norfolk, she understands the idea of her death and she makes a decision to accept it. The previous peaceful scene expresses profound sadness as well as admiration in which it expresses the Mujo View of Buddhism. The significance of accepting fate and the impermanence of life was used by Saint Rennyo (1415-1419) in HakkotsuNoOfumi [Message on white ashes]. The Mujo perspective in which it imbues Rennyo's message is raised at the end of the movie version of *Never Let Me Go*, when Kathy says "what I am not sure about is if our lives have been so different from the lives of the people we save. We all complete. Maybe none of us really understand what we've lived through or feel we've had enough time ". In a way or another Kathy uses the pronoun we in order to address both humans and clones (Taketomi10 -11). Ironically, she questions humans if they are really satisfied about their extra time gained from the clone's sacrifice.

I. The Manipulation of Knowledge in Hailsham and the Cottages

I.1.The Influence of Hailsham's Knowledge on the Clones' Character

Institutions consist of a group of different people, yet they are much more than a group of individuals. In fact, each one of them holds important aspects of human life such as knowledge, power, and communication that control power relation with the institutions(LedyYunia48).Nowadays, society holds less knowledge than institutions themselves. In other words, institution can easily regulate people's activities together through knowledge, besides exercising disciplinary power⁶.The theorist Michel Foucault notes that institutions are seen as one of the tools that exercise power, so that a particular group of individuals get some benefits' while the others will be harmed. Hailsham institution is a great representation of Foucault's thinking. Hailsham is an educational institution that constructs human clones. This educational institution can be seen as any other boarding school; however, there are many distinctions one of them is that learners are not ordinary human, but human clones. In fact, these human clones do not have families because they are artificially reproduced by men .That is the reason behind spending all their time at Hailsham, without even having days off of holidays as any other boarding school.

⁶ Disciplinary Power: Foucault claims that "disciplinary power" is exercised by the powerful status. He goes on to argue that power structure not only controls people's conduct, but also it leads them to discipline themselves in accordance to the power that controls them.

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Equally important in *NLMG*, Hailsham is that kind of institutions where power is exercised over its subjects. Matthews and Groes in their *Kazuo Ishiguro: Contemporary Critical Perspectives*, note that "In *Never Let Me Go*, Hailsham is exactly this kind of total institution: an elaborate system of prohibitions and privileges, of constraints upon and opportunities of boarding school practices"(102). What Matthews and Gores want to say is that Hailsham institution might be different from other schools in distinct terms such as practices, rules, and prohibitions. Moreover, the aim behind having such rules is to construct an easily obedient controlled character. Despite the latter facts about Hailsham, for most of the clones who have graduated from there, it stands for more than a boarding school; it's their home. Thus, clones in Hailsham are like a family. This could be argued that it is not just an ordinary place whereas it is a place that shapes the clones' character.

Hailsham is where the process of character formation started. At first, when the clones were artificially reproduced, they did only absorb the knowledge given by Hailsham in order to formulate their character. In this regard, Hailsham's knowledge had a great influence on the character of the clones. Kathy recalls "There have been times over the years when I have told myself I shouldn't look back so much. But then there came a point when I just stopped resisting"(NLMG 06). This quotation reflects the deep feeling towards the moments spent at Hailsham which is still vivid in Kathy's memory.

One's character formation starts when one grows up to receive information provided by his surrounding, but in the novel the clones' knowledge is controlled by the guardians. The knowledge is given in a smart way to construct the clones. Britzman points out that "Repeatedly, the creatures in the novel wonder what they actually understand about their world when they are both told and not told about their fate"(309). The knowledge given to the clones is well planned in order to construct a limited thought. As a result, the clones "Left to their own theories and they carry out strange reality tests that lead them nowhere"(Britzman309). The clones receive only restricted pieces of information about who they are which make them splitted and fragmented characters. Kathy narrates: "It feels like I always know about donation in some vague way [...] nothing came as complete surprise"(NLMG 79). Consequently, the clones start to show their unwillingness to talk about their future as donors, besides they start pretending as there is no problem at all. In other words, as if they are not worried about Hailsham's plans of donation at all. As a reaction Miss Lucy, one of the guardians, wants the clones to know the reality. She says "None of you really

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understand[...]if you 're going to have decent lives, then you've got to know and know properly"(NLMG 77).What Miss Lucy is demanding from the clones is to face reality and to have a strong character to live with, so she faces them with the truth:

Your lives are set out for you [...] before you're told, before you're even middle-aged you'll start to donate your vital organs. That's what each of you was created to do. You 're not like the actors you watch on your videos, you're not even like me [...] if you're to have decent lives, you have to know who you are and what lies ahead of you, everyone of you.(NLMG 77)

From the previous quotation Miss Lucy reveals the truth. She does her best to describe what the clones will face in their future and also to disclose who they really are .Unfortunately, she fails because the clones' identity is already formulated. What can be said is that the clones' character is never unified due to the limited knowledge. Simply, the clones' character lacks the true faces of reality.

I.1.1: The Guardians and Mind Manipulation

In the power relations between institutions and individuals, individuals are the manipulated objects by the institutions' agents. At Hailsham, the guardians are the authoritative dominating controllers who do manipulate the clones. Actually, the term guardian is used at Hailsham to call the students' teacher who is also in charge of taking care of them. In fact, the guardians have knowledge that enables them to manipulate the students' thoughts. In addition, they do make a limitation of thoughts so the students will not be able to determine what is good and what is bad for them.

At the first place, discourses about health in Hailsham are only given by the guardians. In other words, what is healthy and unhealthy for the students is determined through the guardians' lectures. Kathy reminisces

[...] But at Hailsham the guardians were really strict about smoking [...] they made sure to give us some sort of lecture each time any reference to cigarettes came a long [...] and then there were the actual lessons where they showed us horrible pictures of what

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smoking did to the insides of your body [...] Miss Lucy seemed to be weighing up each word carefully: "It is not good that I smoked. It wasn't good for me I stopped it. But you must understand is that for you, all of you, it's much, much worse to smoke".

(NLMG 55-56)

In the quotation above, Kathy shows how guardians are strict when it comes to health. Likewise, the guardians work hard to show the bad image of smoking by frightening the students with terrible pictures. In the same vein, Miss Lucy distinguishes between what is good and what is worse for them. One may comment that Miss Lucy repeats the word "much" twice which means that she is conforming and insisting, so the students will keep her words in mind. Giving such knowledge and discourses to the students is only for the institution's benefits. In other words, this is a form of power relations, where the students' behaviors and activities are under the guardians' control.

Another form of manipulation is yet the control over language. Gaining control over the minds of the students is done through the use of particular jargons and euphemism⁷. For instance, the term "donation" refers that the clones are the ones who decide to donate their organs by their own. Also the term "completion" used as an euphemism for death, as it also refers to the clones' fruitful fate (Toker164). The term "completion" indicates that the death of the clones is special and glorified. The guardians use certain terms as a tool to narrow the clones' way of thinking. In the opinion of Keith Macdonald: "The children (or captives) are described as "special" and "gifted" by their guardians (or wardens), and their murders are described as "completions", a jarring of their sole purpose in the eyes of society, and the way in which language can normalize atrocities deemed necessary in a given ideology"(78). Terminology manipulation is used to raise the clones' eagerness to donate their body organs to human people without hesitation.

On a similar vein, sexual classes are yet another form of manipulation. Giving knowledge about sexuality would lead the students to another world. These classes are used as a funny tool to keep the students busy from their real existence. Though the clones are able to have sexual relationships, unfortunately they are unable to give birth. This could be argued that the

⁷ According to Merriam- Webster Dictionary the term "Euphemism" derives from the Greek word "Euphemos", which means "Auspicious" or "sounding good". The term refers to the subsection of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant.

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clones are deprived from the real value of sexual relationships, and are kept away from their reality. In the view of Kathy:

One thing that occurs to me now is that when the guardians first started giving us proper lectures about sex, they tended to run them together with talk about the donation at the age –again, I am talking of around thirteen-we were all pretty worried and excited about sex [...] in other words, it's possible the guardians managed to smuggle into our heads a lot of the basic facts about our future.(*NLMG* 79)

From the previous quote, Kathy is recalling memories at around the age of thirteen when the guardians start to give sexual lectures to the clones. As a result, the clones start to be worried and excited about sex. According to Kathy, these lectures were the opportunity to smuggle into the clones' heads information about donation. Furthermore, the guardians are controlling the feelings and the emotions of the clones as in one of Miss Emily's discourses "Sex affects emotions in ways you'd never expect"(*NLMG* 79). Additionally, one may notice that even clones are not able to procreate, but that does not mean they should not act as humans and respect the rules.

Equally important, the guardians as a way of manipulation choose a precise timing and setting to introduce to the clones the reason behind their existence. In other words, the guardians prefer to give small portions of information instead of telling the truth at once. One of the conversations between Tommy and Kathy, Tommy comes up with a theory. He conveys his theory to Kathy by saying:" [...] it possible the guardians had, through all our years at Hailsham, timed very carefully and deliberately everything they told us, so that we were always just too young to understand properly the latest piece of information"(*NLMG* 78).What Tommy wants to say is that the guardians choose a careful planned timing of information to control any unwilling action. Furthermore, they prefer to give information slowly so that the clones will be accustomed to any new piece of information.

I.1.2 Surveillance and Panopticism

In the light of what have been said, it is of interest to analyze Hailsham as a disciplinary institution where the panopticon gaze is everywhere. To start with, the British philosopher and social reformer Jeremy Bentham is the first philosopher who gives attention to an

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institutions' design where all hidden spaces of the institution can be seen from one single place, called as the "Panopticon". Bentham in his book *the Panopticon Writings*, gives a new creative description to prisons. In fact, he describes the Panopticon as a prison where the building is circular in which prisoners are under control (35). The design is that of a prison taking a circular form with an inspection tower at the center. The latter design enables the powerful status to survey prisoners anytime and anywhere. In this vein, Bentham hopes for the panopticon design to be shaped in other institutions such as schools, hospitals, and companies.

Equally important, Foucault has given a unique touch concerning the panopticon design; Foucault's influential book *Discipline and Punish* (1975) is a great representation and interpretation of Bentham's panopticon. In his book, Foucault draws his own theory on panopticon power by showing the needless use of punishment: "Another form of punishment was needed: the physical confrontation between the sovereign and the condemned man must end; this hand-to-hand fight [...] must be concluded" (73). Subsequently, the official power as Foucault claims is the power that controls the minds rather than the physical punishment.

The case study *Never Let Me Go* is yet another novel that deals with the notion of supervision and panopticism. No one denies the fact that panopticon gaze is everywhere in the novel. In this regard, Hailsham's power is not detected through its knowledge, but also through its panopticon structure. In the opinion of Toker and Chertoff: "Hailsham the most perfect school which other "donors" admire, is not free from at least some features of an alienating surveillance" (196). This quotation highly reflects one of the difficulties facing the clone students when it comes to communication. Having conversations between the clones seems to be a hard step for them as Kathy reveals at the beginning of the novel: "Kath, I will tell you about it, I'll be down at the pond after lunch. If you come down there, I'll tell you" (NLMG 24). The pond seems to be the place where the clones communicate freely with each other without any supervision, but it is not a safe place as Kathy narrates:

The pond lay to the south of the house. To get there you went out the black entrance and down the narrow twisting path, pushing past the overgrown bracken that, in the early autumn, would still be blocking your way. Anyway, once you come out to the pond, you will find a tranquil atmosphere waiting, with ducks and bulrushes and pond-

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weed. It wasn't though, a good place for a discreet and conversation-not nearly as good as the lunch queue. (*NLMG* 25)

From the previous quotation, one may deduce that Kathy and the other clones are not even free to have time with each other. Furthermore, speaking about private dangerous subjects would lead the clones to go till the pond as Kathy already said. The panopticon system of Hailsham is the reason behind having private places for talks, simply because the clones are always under control. In addition, the lunch queues is the perfect place for the clones

[...] But at Hailsham , the lunch queue was one of the better places to have private talk

it was something to do with the acoustics in the great hall; all the hubbub and the

Ceilings meant that so long as you lowered your voices, stood quite close, and made

sure your neighbors were deep in their chat, you had a fair chance of not being heard

[...] 'quiet' places were often the worst, because there was always someone likely to

be passing within earshot. (*NLMG* 22)

What is understood from the passage is that open spaces stand as a barrier against students. Due to the panopticon structure; the students' talks, privacy, and secrets are all under Hailsham's control. The fact that the lunch queue is the best place where the students enjoy communication means that the panopticon structure became effective. To this end, though the students believe that they are not watched; however, this fact is not verified since the panopticon gaze is everywhere.

In addition, Foucault believes that a hierarchical organized system of surveillance allows constant observation and dominance over everything (Sargiacomo274). Furthermore, he introduces disciplinary techniques⁸ one of them "Functional Site". This technique is taken into consideration while designing a disciplinary institution where particular spaces should be designed to ease supervision and surveillance, preventing at the same time conversation between individuals (sargiacomo273). In this regard, Hailsham school highly reflects one of Foucault's disciplinary techniques. The students are always under the guardians gaze as Kathy recollects memories: " Hailsham was full of hiding places, indoors and out, cupboards, nooks,

⁸ For further explanation on Foucault's Disciplinary Techniques see *Schools Under Surveillance: Cultures in Public Education* by Torin Monahan and Rodolfo D. Torres 56-58

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bushes, hedges. But if you saw Miss Emily coming, your heart sank because she'd always know you were there hiding. It was like she had some extra senses"(NLMG43). Although Hailsham is full of hiding places, nobody is able to hide due to the panopticon gaze by Miss Emily.

I.1.3 Limitations, Observation and Punishment

Limitations, rules, punishments and the guardians' observations are all sort of power produced by Hailsham to gain control over the mindset of the clones. Hailsham institution is full of restrict rules and preventions as Kathy remembers:" [...] the door was almost half open-it was a sort of rule we couldn't close dorm doors completely except for when we were sleeping"(NLMG68). The quotation illustrates one of Hailsham's rules that prevent the clones to close dorms' doors except when they are sleeping. In addition, what can be noted from the quotation is that Kathy does not even close the door. This shows how the clones are disciplined towards the rules. Furthermore, climbing over the fences of Hailsham to see the outside world is forbidden for the clones as Kathy narrates:

She's been a Hailsham student until one day she'd climbed over the fence just to see what it was like outside. This was a long time before us, when the guardians were much stricter, cruel even, and when she tried back in, but no one let her. Eventually, she'd off somewhere out there, something had happened and she'd died. (NLMG50)

This passage shows many ideas. First, Kathy and other clones are told frightening horrible stories about the woods only in order to prevent to leave Hailsham. Second, it shows how the clones' curiosity is limited by these unbelievable stories. Third, this passage also shows that the spread rumors are surely a planned mission by the guardians to gain domination and power over the clones.

On a similar vein, the guardians are the observers; The students moves are captured by their gaze as Kathy recalls : "The song was almost over when something made me realize I wasn't alone, and I opened my eyes to find myself staring at Madame framed in the door way" (NLMG68). What Kath wants to show is that while she is listening to the music; she is under the staring of Madame. Kathy says:" She was out in the corridor ,standing very still, her head

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angled to one side to give her view of what I was doing inside"(NLMG68). Kathy is describing how the guardian is observing and spying on her.

Like in any other disciplinary institution, punishment does no longer deal with the body; it rather deals with the mind and the soul. Rose, Larken believes that:" Enslaving the mind makes enslaving the body unnecessary" (79). In the story, the physical punishment does not exist, but instead the psychological punishment issued on the clones who show unwillingness to do school's rules and regulations. Tommy is one of the clones who are mistreated due to his lack of creativity; he feels depression from his psychological enslavement. Consequently, as a form of punishment, Tommy is no more the beloved clone as Kathy narrates:" He [Tommy]go left out of games, boys refused to sit next to him at dinner, or pretended not to hear if he said anything in his dorm after lights out"(NLMG21). Kathy shows her disagreement to the punishment or pressure given by the guardians and other students to Tommy. To sum up, punishment in *NLMG* is never conducted physically, but psychologically.

I.1.4 The Revelation of Truth

Hailsham clones are fortunate due to their ability to explore the truth. The latter, is based on the knowledge and the received training by the guardians; thus, it becomes a matter of degree of how much the clones are wishing to know the truth about themselves. The first influenced truth the clones find out might be the encounter with Madame at the age of eight. It all starts when Ruth and other girls declare that Madame is scared of them. In order to know the truth, they test her when she comes picking some artistic pieces. Sooner or later, their doubt turns to be true as Kathy recalls:

Madame did anything other than what we predicted she'd do: she just froze and waited

for us to pass by. She didn't shriek, or even let out a gasp [...] Ruth had been right:

Madame was afraid of us. But she was afraid of us in the same way someone might be

afraid of spiders we hadn't been ready for that. It had never occurred to us to wonder

how we would feel, being seen like that, being the spiders. (NLMG34, 35)

From this passage, what can be deduced is that the reaction of Madame shows something indicating refusal and rejection which led the girls to feel as they are only spiders not humans to be loved and respected. At this moment, the girls realize they are standing outside the

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world they used to believe they belong to. According to Kathy: "It was the start of process that kept growing over the years until it came to dominate our live" (*NLMG*37). This revelation of truth becomes the first step to search for the sense of oneself (Liamo30). Although this truth is not clear; however, the actuality of discovering that the clones are not welcomed itself is a significant step towards constructing individuals with an instable character.

I.1.5 The Reaction of the Clones Towards the Knowledge of Hailsham

The clones in *NLMG* are the manipulated bodies of the institutional power Hailsham. As it is already mentioned in the previous titles⁹, Hailsham uses misleading knowledge to gain domination over the clones. The latter, never show a rebellion movement, in other words they are pretty sure of their disability to change their fate. However, this does not prevent them to react to certain knowledge. In the novel, Tommy and Kathy who are the main characters show some reactions towards Hailsham knowledge and its regulations.

Starting from an early age, Hailsham attributes a high importance to art and creativity. Thus, the students of Hailsham grow up believing on the knowledge given there ,for them that cognitive goodness is to be creative (Ledy Yunia54). In one hand, the talented students are respected and admired by others. On the other hand, if one of the students shows his lack of creativity, he would psychologically be punished by both, the guardians and the clones. Tommy, is one of the clones who does not show any willingness to respect Hailsham' regulation as Kathy reminisces:

Tommy had done this particular watercolor-of an elephant standing in some tall Grass-and that was what started it all off. He'd done it, he claimed, as a kind of joke [...] you [Tommy] Do it because you think it might get a laugh, or because you want to see if it' ll cause a stir [...] He did his elephant, which was exactly the sort of picture a kid three years younger might have done. It took him no more than twenty minutes and it got a laugh. (*NLMG*19, 20)

⁹ The researcher refers to the title number I.1page (26) and the title numberI.1.1 page (28)

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What Kathy wants to reveal is that Tommy is not showing any respect to Hailsham's principle. In art courses, the clones are trained to jungle and value each other, however, for Tommy, painting an elephant picture a kid three years younger might have done. Kathy's voice represents Tommy for not being creative, or more precisely "Tommy never ever tried to be creative"(NLMG11). Tommy's reaction towards Hailsham's principles does not only show his refusal to create art, but also it shows how the clones are docile¹⁰ under the power's control. In other words, the clones punish Tommy as the rules require.

Another notable reaction towards Hailsham's knowledge is when Kathy buys the tape of her life, Judy Bridgewater's tape with a track song on it called "*Never Let Me Go*", from which the novel derives its title. The reason why Kathy buys this tape is because the singer is burning a cigarette into her hands. Kathy admits "Now the other thing about this cover is that Judy's got her elbows up on the bar and there's a cigarette burning in her hand. And it was because of this cigarette that I got so secretive about the tape; right from the moment I found it at the sale" (NLMG65). Smoking is always a taboo at Hailsham, as it was already mentioned the guardians are really strict about smoking. They always make sure to give the clones some sort of lecture each time about smoking; however, Kathy by buying this tape shows her lack of respect to all what have been said to her.

I.2 The Influence of the Cottages' Knowledge on the Character of the Clones

From Hailsham to the cottages, and then to the recovery center, Tommy, Ruth, and Kathy undoubtedly step out into a new bigger different world, which means the clones character is not only changing through time but place as well. It all starts, when the clones turn sixteen years old, they leave Hailsham behind and move to the cottages. The latter, is a transitional facility where the clones are meant to spend their pre-adult years with the veterans¹¹. After leaving Hailsham, the Cottages are totally a new world for the clones where they should find a place to survive. In his essay "*Cultural Identity and Diaspora*", Stuart Hall gives a definition of identity : " Instead of thinking of character as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a "production", which

¹⁰ The term "Docile Bodies" was developed by the French theorist Michel Foucault in his book *Discipline and Punish* to help understand a shift in the way that power was exercised over subjects .This power aimed at observing, documenting ,and cultivating reflective, penitent ,and most important ,self-regulating subjects. See *Encyclopedia of Case Study Research*(135,136) for further explanation.

¹¹ According to Merriam Webster dictionary 'veteran' is a person of long experience usually in some occupation or skill.

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is never complete, always in process, and always constitute within, not outside, representation (222). This definition reflects the moment when Hailsham students just arrive at the cottages. Consequently, the old character of the clones is no longer appropriate for the new world, but they need to develop a new character from the knowledge at the cottages to coexist with the veterans.

Having a new life in the Cottages, compared with Kathy and Tommy, Ruth seems to be the most convenient clone to reflect the influence of the cottages knowledge on her character. So, she starts reshaping her character by imitating the veterans only to demonstrate who really she is. Take her behaviors towards Tommy as an example, she intends to show their relationship in front of the veterans and prove they are pure lovers. "She made a big deal of it, always putting her arm around Tommy" (*NLMG110*). For Kathy "This kind of thing might have been fine at Hailsham, but looked immature at the Cottages. The veteran couples never did anything showy in public" (*NLMG110*). Luckily for Tommy, Ruth's gestures did not last for long; she starts to be influenced by the acts and the behaviors of the veteran couples, Kathy confirms: "Ruth realized the way she'd been carrying on with Tommy was all wrong for the cottages, and she set about changing how they did things in front of people. And there was in particular this one gesture Ruth picked up from the veterans"(*NLMG111*).On top of that, Ruth changes her character in order to fit the new environment. She begins following the style and the fashion of the veterans as she is totally influenced by them, as Kathy recalls: "At the Cottages, though, when a couple was saying goodbye to each other, there'd be hardly any words, never mind embraces or kisses. Instead, you slapped your partner's arm near the elbow, lightly with the back of your knuckles, the way you might do that do attract someone's attention" (*NLMG111*).At this stage, Ruth takes the same attitude with Tommy she "[...] It was what was going on and Ruth was soon doing it to Tommy" (*NLMG111*). In short, Ruth reconstructs a new character that enables her to fit the life at the cottages.

I.2.1 The Veterans at the Cottages

Kathy, Tommy, Ruth and five of their Hailsham classmates arrive at the Cottages. First to meet are the veterans, a group of older students who already living there. Additionally, none of the veterans lived at Hailsham. The change of environment guides the Hailsham students to experience a new life. In other words, no guardians' manipulation, no panopticon gaze, and no instructions "Those first weeks were strange and we were glad we had each other. We'd always move about together and seemed to spend large parts of the day awkwardly standing

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outside the farmhouse, not knowing what else to do" (*NLMG109*). Therefore, the students of Hailsham have to rely on themselves and on the veterans as well. Relying on the veterans' means having new attitudes and reconstructing a new character because what Ishiguro shows in the novel, is that the veterans background is totally not the same as the Hailsham students had. Kathy notices

There was this particular thing Susie did whenever Grey set off on one of this speeches about Proust or whoever: she'd smile at the rest of us, roll her eyes, and mouth very emphatically, but only just audibly. "Gawd help us". [...] there was a character-who did exactly what Susie did, so when her husband went off on a big spiel, the audience would be waiting for her to roll her eyes and say "Gawd help us" so they could burst out with this huge laugh. Once I'd spotted this, I began to notice all kinds of others things the veterans' couples had taken from TV Programmers. (*NLMG111*)

What Kathy notices is that the couples at the Cottages imitate the couples of television, in terms of their gestures to each other, set together on sofas, even the way they argued. The veterans get their education behaviors and attitudes only from television. However, Hailsham students get a proper organized education by the guardians. What can be seen is that the veterans at the cottages may have been treated less like human beings. To sum up, the new arrival students are in a place where they are going to be influenced by a different environment.

I.2.2 The Reaction of the Clones towards the Knowledge at the Cottages

The first and perhaps the most influential remark that should be taken into consideration is that the reaction of the clones towards the knowledge at Hailsham is surely not the same as the reaction towards the knowledge at the Cottages. Kathy, Tommy and Ruth discover gradually how different they are from the veterans through different perspectives. Yu-Ying Liao in his master thesis *Identity Construction in Kazuo Ishiguro Never Let Me Go*, comments that "The students coming from Hailsham seem to be privileged class because they receive more knowledge than the others" (37). In this regard, the students of Hailsham do not show

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any affiliation towards the veterans and their way of thinking. However, Ruth reacts, behaves, and thinks the way the veterans always do. Kathy remembers: "Whenever they laughed, I laughed too just to be polite. Tommy seemed to be understanding things even less than me and was letting out hesitant little half-laughs that legged some way behind. Ruth, though, was laughing and laughing, and kept nodding to everything being said "(NLMG138). Kathy tries to find a place among the veterans.

Most important of all, Hailsham clones are introduced by "The Possibles" theory. Kathy clarifies: "Since each of us was copied at some point from a normal person, there must be, for each of us, somewhere out there, a model getting on with his or her life from" (NLMG128). The basic idea is that the clones are able to find the person who was copied from. Actually, the idea is introduced by two of the veterans 'Chrissie' and 'Rodney'. Both of them are providing Ruth with different information about her "possibles". According to Kathy: "Veterans often used to talk of possible as a pretext to go on trips, and didn't really expect to take it any further" (NLMG139). What Kathy wants to say is that the knowledge given by the veterans is only used for their favor.

Conclusion:

As observed above, Hailsham institution and the Cottages offer to the clones a misleading knowledge to form their character, and to form obedient clones who do not dare to resist or to rebel. Moreover, both of the institutions are the base while the clones are forming their character. Without any doubt, the clones Kathy, Tommy and Ruth are under the power of the knowledge of the institutions.

Equally important, place and time play a tremendous role while the characters are forming their character .In other words, when the social conditions are changed; the clones no longer see themselves the same as before. Luckier than most clones in the novel, Hailsham students are capable of exploring the truth based on the knowledge received by the guardians. However, the latter's carefulness not to give too much information to them; Leads the clones to feel that their character would never be seen delightful. Furthermore, during their time at the Cottages, the clones start to question the presented knowledge by the veterans. Except the clone Ruth who totally reshapes a new thoughts, a new attitudes and a new character. In brief, character formation has never been an easy task for the clones. Though, Kathy, Tommy, and

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Ruth receive similar knowledge at both, Hailsham and the Cottages, they do not have the same character.

In conclusion, the clones are humanized at Hailsham and the Cottages, provided a set of knowledge, in which derives them to form their personal characters .Throughout the story,Ishiguro attempts to show the three stages of the character' life, their childhood at Hailsham, their teenage period at the Cottages, and their adult hood at the recovery center. In each stage, the clones gain different knowledge. Besides, they spend time with different groups of people. What can be noticed is that the characters in both stages, Hailsham and the cottages, struggle to form their character as human clones. So, it will be of interest to examine the knowledge at the recovery center in the next chapter, only to examine the clones' character development in their last stage.

Chapter Three

The Role of the Hospital's knowledge in Forming the Clones' Character

Chapter Three: The Role of the Hospital's Knowledge in Forming the Clones' Character

Introduction

Although the clones in Kazuo Ishiguro's *Never Let Me Go* share identical genes with human beings; they are not treated equally as normal people. In fact, Men are created by God, but Ishiguro's characters are artificially reproduced by Men. In *NLMG*, the author shows two kinds of institutions: the educational institutions and the medical institutions. The first two educational institutions are Hailsham institution and the Cottages where the main characters raised and gained knowledge. The second kind of institution is the medical institutions" the hospital and the recovery centers" where the clones are going to be nursed after their donation program.

The medical institutions and the educational ones are the main settings in the novel in which both of them have a remarkable role in forming the Clones' character. *NLMG* describes a dystopian world that draws attention to the construction of character, existence as human beings and non-human, and alienation. As well, it represents a dystopian world where the main characters are suffering physically and emotionally from their reality as organ donors. Ishiguro's character's inevitably walk into a bigger broader world, a world that end their experience as human clones.

As it is already mentioned in the previous chapter, both of Hailsham and the Cottages play a tremendous role in forming the clones' character. That is to say, the character of the clones is already influenced by these two educational institutions. However, it is of the researchers' interest to go further by highlighting the influence of the medical institutions on their character as well. Additionally, this chapter tends to show the medical examination and the donation program done by the clones only to reflect their suffering by accepting such fate. In other words, the power of knowledge makes the clones disciplined till their last stages.

I. The Manipulation of Knowledge in the Hospital

I.1. The Influence of the Hospital's Knowledge on the Character of Clones

Hospital in its broadest sense stands for an institution in which sick or injured people are given medical or surgical treatments. Also it is a crucial institution within modern systems of health care. The hospital is an institution ("the Hospitium") which emerged in medical society; however, in the case of study the hospital and the recovery center are special instructions that reflect Foucault's concept of Panopticism where power /knowledge are

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exercised over the clones. Doctors and nurses are the professional workers within the hospital institution, who instruct, and look after the clones. Brym and Colin in their *Medical and Social Knowledge* show That " The Marxist analysis of the professions denies the narrative function of the professions and questions its ethical character , by emphasizing the role of power and market control over the legitimizing function of knowledge "(130). What Brym and Colin want to show is that the Marxist analysis of the professions assesses the ethical function of the work. From this point of view, the medical profession in *NLMG* can highly criticized as a privileged occupational group of nurses and doctors who are exercising and controlling the clone's life.

Embarking upon a close reading to the novel, it is easy to highlight how knowledge form and construct Kathy, Tommy and Ruth's character. From Hailsham to the Cottages and then to the recovery center, all main characters are automatically walking into a new different world where their character is manipulated. The hospital is absolutely a new domain where they should find their own position in order to survive and to find a new life for them .The Clone's in *NLMG* seemed to be affected by the new system even before their leaving from the Cottages as Kathy calls back memories.

As spring came on, there seemed to be more and more veterans leaving to start their training, and though they left without fuss in the usual way, the increased numbers made them impossible to ignore. I' am not sure what our feelings were, witnessing these departure. I suppose to some extent we envied exciting world. But of course, without a doubt, their going made us increasingly uneasy. (*NLMG* 173)

From the previous quotation, Kathy is describing how the veterans are leaving the Cottages and moving to start their training at the recovery center. What can be noticed from the quotation is that the system is determined to move the clones to the recovery without any fuss, in fact, their going make Kathy and the rest of the clones increasingly uneasy. Furthermore, Kathy describes the hospital and the recovery center as a new bigger, more exciting world; these words reflect Kathy's acceptance of this new world where the clones are heading out to become carers, then organ donors.

Unaware of truth, Kathy, Tommy and Ruth are raised in a world full of rumors. In fact rumors have a tremendous impact in influencing the character; in different stages of the clones' life they heard different stories and rumors "God knows how these things work. Sometimes it's

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particular joke, sometimes a rumor. It travels from center to center, right the way across the country in a matter of day, and suddenly every donor's talking about it "(NLMG 200). One may deduce that the rumors at the recovery center are spread only for the sake of reducing the Clones' pain while fulfilling their donation program. The boat rumor, for instance was a great opportunity for the clones to travel and to spend an enjoyable time. In this regard, the knowledge given might take different shapes, as a rumor for instance.

After several years, until the characters become carers and organ donors. At this stage of life, they become different and their profession as carers becomes a major part in how they value themselves. The story starts with Kathy's claim " My name is Kathy. H. I am thirty -years old, and I' v been a carer now for over eleven years. That sounds long enough, I know but actually they want me to go on for another eight months, until the end of the year" (NLMG 05). To put it differently, the clones start achieving a better understanding about who they really are. Paradoxically, they experience a new world which is totally different from Hailsham and the Cottages. The new system of hospital and its new instructions highly affect the clones' character; the students used to have guardians at Hailsham or at least Mr. Keffer's at the Cottages, but at the recovery center they are on their own. In other words, they all work individually and they spend lot of time driving alone. When Kathy, Tommy and Ruth are reunited, they hardly see the old certainties on each other' faces "I first turned up at Ruth's recovery center in Dover [...] she told me I was looking better than ever, and that my hair suited me really well (NLMG 198). Kathy becomes Ruth's carer, yet her profession as a carer in the recovery center put her in difficult situations.

One may have different questions such as why clones in the recovery center fail to make a rebellion ' dispute their fate, or simply run away to France? The answer might reveal as Harper Barnes, pointedly imagines : "If you were scheduled to have your organs plucked out any day new, but in the meantime were permitted to wonder around the British countryside Pretty much as you chose, wouldn't you decide at some point, this is not a bad deal, and I 'am moving to France? (Black 791). The complacency of the cloned characters as organ donors at the recovery center has motivated Ishiguro's readers to focus on the existing knowledge within the medical institution that makes the clones blind towards the new system. As readers, it is difficult to understand why Kathy and other clones do not show anger at their condition and take few steps towards freedom. The answer is embodied within the novel itself, though the clones grow up in isolated institution across England, they are not separated

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from the regular society; they are moving from one center to another. Acquiring driving license "You are sure you want get into trouble? Always driving out to places "(NLMG 228), traveling and having Trips "Our Norfolk trip" (NLMG 173), meeting regular people and shopping "Chrissie announced she and Rodney wanted to go shopping for birthday cards "(NLMG 145), and finally, entertaining and having several relationships with each other "Tommy and I finally started having sex "(NLMG 222). In this regard, the medical institution's system highly influenced the way the clones think in a way none of the clones seem troubled by their time at the recovery center.

Equally substantial, the protagonist Kathy seems to be influenced by the medical system; in fact, she uses a highly coded language while recalling her memories at the hospital. In the opinion of Chu-Chueh Cheng in his *Magic Without Center*: " She [Kathy] describes her destiny in euphemisms such as "donors", "donation ", "recovery center" and "completion", when she actually means "organ giver ", and "death transportation", "rehabilitation center for denoting clones ". Additionally, Kathy uses the term "nurse", and "doctor " frequently "This nurse or that doctor "(NLMG194). She says so instead of saying "organ violators". This could reflect the power of control over the mindset of the clones.

Our everyday understanding of what does it means to be human is attached to our feelings to others. In this vein, the clones at the hospital begin to construct a new character full of empathy towards each other .In fact the term "empathy" is borrowed from the Greek word "empathia" by the American psychologist E. B Tichener in his lectures on the experimental psychology of thought -processes in 1909. Tichener uses the term empathy to describe the psychological process in which infants began to mimic the non-verbal expressions of their parents. The process of mimicking by the infants exemplifies the instinctive basis of shared feelings between the members (Greiner n. p). To put it differently, the clones show both of empathy and mimicry as a form of influence by the medical institution s' system. The character Ruth, for instance, shapes a new delightful character free from greed and jealousy as she used to be; her experience at the recovery center pushes her to be a new person who carries love and empathy towards her close friends, Kathy reminisces the words of Ruth

I'd live you to forgive me, but I don't expect you to. Anyway, that's not the half of it, not even a small bit of it, actually. The main thing is, I kept you [Kathy] and Tommy a part [...] that was the worst thing I did [...] I kept you apart. I am

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not asking you to forgive me for that, that's not what I am after just now. What

I want is for you to put it right. Put right what I messed up for you. (*NLMG* 217)

What can be seen from the previous quotation is Ruth not asking for forgiveness, but she is also trying to fix the things that she already messed. Ruth said "you [Kathy] and Tommy, you've to try and get a deferral. If it's you two, there's got to be a chance A real chance" (*NLMG* 217). In short, through the offering of a deferral, Ruth shows her sincere desire and empathy to make amends for keeping Ruth and Tommy apart.

At the recovery center where the donors are taken care by some nurses and carers, the donors are not marginalized only by the institution itself, but also by the carer themselves. Kathy .H in some cases does not show any refusal of being a carer or a donor. Kathy says: "For the most part being a carer suited me fine. You could ever say it's brought the best out of me. But some people just aren't cut out for it, and for them the whole thing becomes a real struggle" (*NLMG* 192). This quotation vividly reflects the influence of the institutions' knowledge on the character of Kathy.

I.1.1. Medical Examination

The situation of lacking knowledge pushes the clones to be always dependent on what has been decided for them, also to be dependent on the discourses produced by the medical workers. In fact, the latter are the ones who are responsible for the medical examinations of the clones. As a step towards donation, the human clones in *NLMG* have a medical checkup before and after donation program "We had to have some form of medical almost every week" (*NLMG* 14). Through the eyes of donors, these medical examinations would reflect that doctors and nurses are good enough to make them in a good condition after any surgery. Surprisingly, this is not the case; in fact the medical works are harming the clones by taking their organs away. In this regard, the doctors' and nurses' power do not only manipulate the donors' physical body, but also do manipulate their thoughts. To put it differently, by the medical examinations the clones would feel relaxed and safe. This indicates that the clones are manipulated psychologically to an extent they would feel the surgeries a normal processes.

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I.1.2. Donation

The third stage of the Clones' life is spent from one recovery center to another. This stage involves two parts: one in which the clones become carers and one which they become donors. The carers' character at this stage changes to become lonely: " Then there's the Solitude "(*NLMG* 192), and emotional: " A lot of them [Kathy means other carers] you can tell me, are just going through the motions, waiting for the day they're told they can stop and become donors "(*NLMG* 192). Carers move from one center to another to encourage donors whom their organs are harvested. Once they finish their noble job as carers; they start donating their body organs and become donors. It is of interest to highlight the fact that the donation program highly affects the character of the clones' in both their conditions as 'being carers ' and ' as being donors '.

Kathy, The narrator of the novel is one of the kindest clone girls, and her lovely character helps her a lot into her job as a carer. However, being a carer was not that easy for her, she starts challenging the new way of living. In one of her memories, Kathy describes the situation of being a carer by saying:

Then there's the solitude. You grow up surrounded by crowd of people, that's all you've ever known, and suddenly you're a carer, you spend hour after hour, sleeping in overnights, no one to talk to about your worries, no one to have a laugh with. Just now and again you run into a student you know - a carer or donor you recognize from the old days, but there's never much Time. You're always in a rush, or else you're too exhausted to have a proper conversation. (*NLMG* 192)

What can be seen from the previous quotation is that the work is both difficult and demanding. The carers are unexpectedly running from one place to another just to take care of their donor friends. Kathy has been a carer for almost twelve years, much longer than any other clone carer. She is a reliable narrator because she fairly describes what it means to be a carer. Again, Kathy does not fight back the harsh system, but she only accepts her work as a carer despite the physical and the emotional fatigue.

Moving forward, the power of knowledge pushes Kathy not only to accept the reality of being a carer, but also despising the poor carers as well. Kathy says: " I don't claim I've been immune to all of this, but I've learnt to live with it [. . .] they [other carers] don't know what to say to the white coats, they can't make themselves speak up on behalf of their donor. No

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wonder they end up feeling frustrated and blaming themselves when things go wrong" (NLMG 192). Ironically speaking, instead of attacking the harsh system itself, Kathy is attacking the clones who are not good in their job as carers. Furthermore, she despises the way some carers react to their failure. In the novel, Kathy is patient with donors she cares; she is even strong to deal carefully with the donors who have already donated their organs. However, this is not the case for other carers, like Kathy's friend Laura " We talked for about twenty minutes [. . .] a lot of it was about her, how exhausted she'd been, how difficult one of her donors was, how much she loathed this nurse or that doctor" (NLMG 194). Even though Kathy's job as a carer reflects a concrete image of her upcoming future, she does not hesitate to do her job perfectly.

Ishiguro's *Never Let Me Go* creates a utopian world free from illness and sadness, but the cruelty towards clones who had a hand in creating this world is a representation of a dystopian world. At a younger age, the clones are trained to accept their fate. Ishita Sareen shows that "[. . .] clones are raised so that their organs can be ' harvested ' through 'donation ' till they "complete ". Moreover, the entire process is internalized to such an extent that the clones consider it their mission to fulfill, for in doing so they will attain their ultimate purpose"(2, 3). This point of view is reflected by the clone Kathy who seemingly seems more concerned to fulfill her mission as a carer more than her own imminent death. In one of her conversations with Tommy he asked her: "But I've been waiting to ask you this a lot. I mean, don't you get tired of being a carer? All the rest of us, we become donors ages ago" (NLMG 214). Kathy replies by saying "[. . .] there are good carer [. . .] a good carer makes a big difference to what a donors' life actually like "(NLMG 264).

In the opinion of Albert Camus, when people try to know the meaning of their existences, they suddenly realize the impossibility of finding the truth. In this path way, the individual might be stricken with a feeling of futility that would definitely destroy him / her. Though the individuals do not suffer physically or mentally, the absurdity of human existence might be the reason why some of them end their lives (Semelak 14). In this vein, the main characters experience this absurdity through the donation program in which they are forced to donate their vital organs as Miss Lucy reveals the truth: "You'll start to donate your vital organs, that's what each of you was created to do" (NLMG 77). The clones in *Never Let Me Go* choose to accept the donation program, instead of rebelling because they believe in their meaningless existence.

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While the clones are donating their vital organs, there is physical painful suffering. The protagonist Kathy tries each time to describe the suffering of her best friend Ruth. Strangely, the doctors and nurses are pretending to do their best to survive the donors as many operations as possible. While in fact, they are killing them after each organ taking operation. In the upcoming quotation, Kathy portrays the damage made by the donation program

That was three days after second donation, when they finally let me in to see her [Ruth] in the small hours of the morning. She was in a room by herself, and it looked like they'd done everything they could for her. I had become obvious to me by then, from the way the doctors, the co-ordinators, the nurses were behaving, that they didn't think she was going to make it [. . .] It was like she was willing her eyes to see right inside herself, so she could Patrol and marshal all the better the separate areas of pain in her body, she was strictly speaking, still conscious, but she wasn't accessible to me. (NLMG 220)

From the researcher's point of view, this quotation highly showcases the clones' acceptance of their fate. With a dystopian tone, Kathy is describing Ruth's condition after only her second donation. In the novel the clones are usually able to make at least three donations while the Fourth is generally considered the final and the most special one, "A donor on a ' fourth ' even who's been pretty unpopular up till then, is treated with special respect. Even the doctors and nurses play up to this: a donor on a fourth will go in for a check and be greeted by white coats smiling and shaking their mind "(NLMG261). Moreover, the number of donations is more important for the clones than their lifespan measured in years. Tommy says "It must be right. I heard exactly the same. A shame. Only her second as well [Tommy means Chrissies' second donation]. Glad that didn't happen to me "(NLMG 210). Though the clone Chrissie dies at a younger age as all clones do, completing till the fourth donation matters a lot to them.

The clones are taught that their physical body would be alive only to a certain age. Hence, preserving the body organs through medical examination after each donation is of no importance to them, especially the fourth donation. To this end , the medical workers mislead the clones by staying silent concerning the fourth donation; this condition makes each of the clones has his /her own reaction towards the topic , Kathy indicates " I've known donors to react in all sorts of ways in their fourth donation. Some want to talk about it all the time, endlessly and painlessly. Others will only joke about it, while others refuse to discuss it at all. And then there's this add tendency among donors to treat a fourth donation as same thing

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Worthy of congratulations" (*NLMG* 261). From this quotation, it is obviously that the clones are manipulated to consider the fourth donation as something glorified.

Going back to the second chapter, art at Hailsham is seen as the representation of the clones' soul. In particular, the clones used to exchange their art with others. In this regard, having such practice trains the clones to always give away parts of them. Thus, the donation of art drives the clones to consider any donation a 'Spirit'. Sanaza, Nathan in her *The Failure of Humanizing Education in Kazuo Ishiguro's Never Let Me Go*, comments on the term 'donation ' by saying "Their organs taken from them, calling such a taking a 'donation ' is cruel misnomer, a catachresis in the sense of abuse" (224). The sarcastic tone of Nathan shows the dark side of the institutions where the clones grow up to consider such 'organ taking ' a ' donation '. Unfortunately, the clones are manipulated to believe the organs donation as a continuation to the art spirit of donation.

Since the publication of *Never Let Me Go* several and different interpretations are in the front concerning the freedom of the clones. It is true that their life is highly manipulated, controlled and organized, but it is also obvious that they do not even think about any kind of resistance. Unlike novels and movies¹² with a similar theme, the characters in *NLMG* donate their organs with peace. Again, why is this so? One explanation might be given is that the clones believe their donations a natural act, as Ruth states: "I was pretty much ready when I become a donor. I felt right. After all, it's what we're supposed to be doing isn't it?" (*NLMG* 211). From this existential point of view, the clones are raised to believe so.

I.2. The Reaction of the Clones towards the Knowledge of the Hospital

In *Never Let Me Go*, the clones are manipulated bodies and their character is constructed. The clones live their life with a kind of hope in order to survive and to have a better understanding of how they perceive and value themselves in their different stages of living. Even though they were highly manipulated by the educational institutions, Hailsham and the Cottages, the medical institutions or the recovery centers play a big role in constructing and manipulating not only the clones' characters, but also their bodies by using such donation programs. The medical institutions produce its power by using a knowledge embodied in the medical treatments, so in a way or another characters Kathy .H, Tommy and Ruth perceive some

¹² Articles and movies with identical themes such as: *The Clonus Horror* (1979, dir. RS. Fiverson) or *the Island* (2005, dir, Michael Bay) In both cases the clones do not hesitate to resist against the oppressive system.

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reactions towards the knowledge produced by the powerful medical institution. In this vein, Michel Foucault echoes this way of thinking that the true meaning of things only remains true under certain circumstances and is merely a temporary production of power mechanism. Through the studies about how men's behavior and mind are shaped in prison, hospital and army, Foucault demonstrates how the social relations work under the influence of power relations and according to him where there is power, there is a resistance. Obviously, resistance in *Never Let Me Go* is embodied in form of reactions to the manipulated bodies towards the powerful institutions. In this regard, Michel Foucault in his book entitled *Knowledge /Power* argues that "Bio power has two poles which one pole concerns with human species including its population and the other Pole concerns with body as a manipulated object that later it is labeled as a disciplinary power" (134- 135). From the previous quotation, one may recognize that the two different poles can work together like in *Never Let Me Go* in which the human clones are managed by controlling their members; their deaths controlled by the medical institution that scheduled their organ donation program and placed them at the recovery center.

The medical institutions make either positive or negative impact on their clones. The strategy in disciplinary power is to create obedience so these bodies are transformed into docile bodies that are going to be easily subjected. The hospital in *Never Let Me Go* like any other institution, hospital or recovery center, it produces its knowledge through implying the medical treatments. Taking Ruth as an example, she used to be active sharp and bossy, but Kathy sees her changing and becoming weak and fragile when she moved to the hospital. However, there is one thing that Ruth never changes which is her fear to cross the lines. Being a child, Ruth is still avoiding sensitive topics, in one of her conversations with Kathy, Kathy brings up a strange phenomenon. They start remembering Hailsham and the reason behind art and poetry when both of them were obsessed with poems. Kathy starts doubting such practices they used to do at Hailsham, she says: " Yet why would people pay to buy such a thing? If they really love poem, they can just borrow it to copy it down. Bach then, they would pay the tokens to get the poetry of an eleven years old girl" But sometimes, when I think about the ex-changes now, a lot of it seems a bit odd. The poetry, for instance I remember we were allowed to hand in poems, instead of a drawing or a painting. And the strange thing was, we all thought that was fine, we thought that made sense"(NLMG 17). Ruth does not agree with Kathy" Ruth didn't get my point -or maybe she was deliberately avoiding it. May be she was determined to remember us all as more sophisticated than we were or

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maybe she could sense where any talk was leading and didn't want us to go that way " (*NLMG* 18). From the previous quotation, Ruth becomes an easily broken weak person and she believes lies. No matter how old she is and in what condition, Ruth would rather stay in the lies even though she is perfectly aware they are lies. Furthermore this leads Ruth to enter in a kind of character conflict and crisis.

Even though the medical examinations and the medical treatments make a chock for the clones, yet they refuse to escape to other companies. Unfortunately, they did not because they are under a solid organized system. Kathy feels somehow exhausted and unexpected about their situation and destiny at the recovery. She reflects her resistance by describing the other clones' acceptance of their fate. Kathy says

To be fair, a lot of it might have been down to me as much as him. Because as I'd stood there watching them all talking and laughing, I'd felt an unexpected little tug; because there was something about the way these donors had arranged themselves in a rough semi-circle, something about their poses, almost studiedly relaxed, whether standing or sitting, as though to announce to the world how much each one of them was savoring the company, that reminded me of the way our little gang used to sit around our pavilion together. (*NLM G* 260)

Kathy.H gradually reveals the terrifying truth about the donation program. She and her kindest friends portray themselves as the victims. They start blaming each other with a kind of fight, yet they become exhausted specially when Tommy says "But all this rushing about you do all this getting exhausted and being by yourself. I've been watching you. It's wearing you out. You must do Kath, you must sometimes wish they'd tell you can stop. I don't know why you don't have a word with them, ask them, ask them why it's been so long" (*NLMG* 264). Tommy is asking Kathy to resist against the system by stopping being a carer and to become donor "Then when I kept quiet, he said [Kathy means Tommy]: "I'm just saying, that's all. Let's not fight again "(*NLMG* 264). In this vein, the clones have been created by a vast governmental system, so there is no escape from it. Furthermore, the power of the recovery center leads the clones to react with a kind of surviving not to escape or rebel. For this reason, Ishiguro's *Never Let Me Go* in a way or another is not a story of rebellion. With a careful reading of the novel it is assumed that the clone characters Tommy, Kathy and Ruth resist against the powerful government by making a strong desire to survive; however, all this has

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been done unconsciously. Additionally, the clone Ruth reacts by believing in such things; she is still believing in the possibility of a deferral unlike her friends Kathy and Tommy.

Conclusion

As it observed above, when the characters' social conditions are changed, they no longer see themselves the same as before. The recovery center is a new environment for the clones, in which they find it totally different from Hailsham and the Cottages. Due to the controlling knowledge formed by the institutions, some of the clones are contradictory to each other. Ruth, Kathy, and Tommy are not the same as they used to be. However, the only thing they have in common is their willingness to donate their organs.

Equally important, the recovery center or the hospital plays a major role in forming and constructing the clones' character. The journey of the characters is painful and the reality is cruel but Ishiguro by showing the doctors' and nurses' care, he wants to convey a message to his readers that all the institutions practices are for their benefits. At this stage of life Ishiguro highly shows how the medical examinations are really bad for the Clones' bodies. Also, he portrays the characters' suffering which seems somehow universal.

In conclusion, Ishiguro emphasizes the seemingly different destiny between men and clones, only to highlight the similar situation the clones and men are in. On some level, men are responsible to do their earthly jobs. Sooner or later, the human life is going to end at some point. As in the hospital, the clones believe that their lives will end at some point. Ishiguro in the recovery center challenges the reader to think further. To put it differently, he wants his reader to think of the characters whom their character is dominated, and their bodies is manipulated to characters whom they accept their fate. Also he challenges the reader to think about the new developed thoughts, new attitudes, new values, and new difficulties facing the clones at the hospital and the recovery center.

General Conclusion

General Conclusion

Kazuo Ishiguro's *Never Let Me Go* is a novel fairly complicated in form and far from simple in analysis. From the first glance it may be read as a science fiction, since the story goes around human clones who are created to give up their body organs to human beings by the donation system. Yet at the same time it detects a far more hidden and complicated messages. Thus, the novel may be seen as a realist novel which reflects the misuse of technology, the misuse of knowledge, and the darkness of humanity. In *Never Let Me Go*, the characters are tamed and manipulated through the knowledge of the institutions. Unfortunately, they are manipulated to think that the whole donation system is simply the way things are.

Social institutions with its ideology control power relations to transfer a truth that is for its own benefits, and to spread this truth to discipline and control people. Michel Foucault examines how knowledge and power are distributed and represented by these institutions. He further goes not to consider power as a concept of force that is exclusively exercised by dominant group of society. Instead, he thinks that whoever holds the knowledge to speak up is empowered to spread his knowledge and gain dominance over the others. In this regard, this thesis borrows concepts from Foucault's articles such as power/knowledge, docile bodies, and panopticism; to explore how the power of knowledge is shown in the novel.

Reading Kazuo Ishiguro's novel from a Foucauldian perspective demonstrates why the characters do not show any rebellion act. This dissertation illustrates how *Never Let Me Go* foregrounds the devastating acceptance of such knowledge and such rules by the institutions. It further examines the different forms of discipline imposed by the institutions over the body and mind of the characters. Additionally, it reveals how the disciplinary institutions in the novel misuse knowledge to achieve a total dominance over the characters. The case study reflects a dystopian world where the control over language, the manipulation of educational tools, and the manipulation of knowledge; makes the characters docile bodies.

Equally important, the manipulation of knowledge is done constantly at Hailsham, at the Cottages and at the hospital institutions through all its agents. In Hailsham, the guardians are the agents of the institutions' power who have a hand in manipulating and narrowing the characters' thinking. Besides, they control the clones' mindset by determining oppositional values such as good and bad. The similar condition occurs in the cottages where the clone characters experience a new way of living and thinking. On a similar vein, the doctors and nurses do not hesitate to provide the clones with some knowledge in their last journey at the hospital. Due to the knowledge they gain at the three disciplinary institutions, each of the characters develops a way of thinking that corresponds to the institutions' requirements.

General Conclusion

The tyrannical system in *Never Let Me Go* separates the characters from the outside world. At an early age, they are taught that Hailsham is the home where they belong to. Moreover, the agents of power achieved dominance over the clones by introducing them into panopticon structures from their early stages of life. As a result, the clones become discipline and grow up to believe that the panopticon schemes are necessary in all institutions. Besides, the self-surveillance and self-control imposed on the clones; pushed them to formulate a character that is more aware of its behaviors and to correct itself without the need of any coercive means. In brief, the system has managed to persuade the clones that all the instructions and harsh rules are intended for the common good of both clones and system.

Further, the researcher has the opportunity to explore how the characters in the novel formulate their character in their different stages of life. In each stage, the three main characters Kathy, Tommy and Ruth deal with the issue of character formation. In fact, while they are developing their character, they fall into dilemmas. The reason behind such dilemmas is that when the clones were questioning how they are linked to the outside world. They were misled by the systems' knowledge. To conclude with, the clones are almost always under the systems' instructions and knowledge. Besides, they always have difficulties to locate themselves in a world full of contradicting values.

This dissertation also analyzes the three stages of the clones' life, the childhood at Hailsham, the teenage period at the cottages, and the adulthood at the hospital. In different stages the clones gain knowledge that would add something to their character. In each clone, the researcher can see their trial to formulate their own character as discipline students, good carers and docile donors. Though the character of the clones is developed to correspond to the system, the process is often tumultuous for them. To put it differently, as the clones grow up, they gain different knowledge and facts from different people about their fate. These controversial facts guide the clones to the sense of confusion and meaningless of one's own reality.

In conclusion, Kazuo Ishiguro's *Never Let Me Go* may at first sight be seen as a science fiction work. However, through studying the work, the researcher recognizes that the novel is not far removed from our reality. Humans are exposed to knowledge every day. To an extent this knowledge could control their behaviors, way of thinking, attitudes, and simply it could also develop their character. Thus, Kazuo Ishiguro's work is a representation of the way disciplinary institutions function in our societies. Rather than just an allegory, the novel also reflects the danger that comes along with the unethical use of knowledge. Like all good

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literature, *Never Let Me Go* serves its aims and pays attention to the role of knowledge in developing the clones' character.

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General Conclusion

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