

Human Cloning as the Other in Ishiguro's *Never Let Me Go*

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Abstract: In her article "Human Cloning as the Other in Ishiguro's *Never Let Me Go*" Wen Guo analyzes Kazuo Ishiguro's novel with focus on Ishiguro's analogy between human cloning and people of marginality in contemporary society. Guo discusses the novel's ambience of doubt and suspense and elaborates on how the theme of otherness is addressed by Ishiguro's mock-realism in a landscape of science fiction. Further, Guo analyses the "unhomely" Hailsham of the novel, the clones' self-pursuit, and their ethical attitudes. Guo argues that in Ishiguro's novel a person's ethical choices are determined by his/her situation which confirms Ishiguro's beliefs with regard to one's responsibility, loyalty, and destiny by his/her ethical choices.

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Human Cloning as the Other in Ishiguro's *Never Let Me Go*

Kazuo Ishiguro has been regarded as a postcolonial or a migrant and international writer. In an interview, when asked how he sees himself in terms of the twentieth-century tradition of British writing, Ishiguro replies that he is "stuck on the margins" (Vorda, Herzinger, Ishiguro 137). Faced with the ambivalence between the instinct leading him to be faithful to reality and the rejection of authority, Ishiguro explains how he prefers to move away from reality to "create out-and-out fantastic landscapes" (138). Barry Lewis observes that Ishiguro aligns himself "with the postcolonial emphasis on the marginal, the liminal, the excluded" (13). Indeed, by using the landscape in a metaphorical way, Ishiguro articulates his search for an authentic self in most of his novels. Yugin Teo also notes that Ishiguro presents us with novels about "the continual affirmation of the memory of people and places that have made us who we are" (141) so that the return to the past in his novels brings about a melancholia suggesting "a significant reduction in self-regard within the individual, in addition to a sense of loss" (8).

Starting off his venture of returning to the past and creating an "out-and-out fantastic landscape" in *Never Let Me Go* Ishiguro imagines the late 1990s as speculative future when human clones are raised as organ donors. The novel depicts how the clones, outside of nuclear family and social structures, are stranded in a dystopian pseudo-paradise known as Hailsham. Interestingly enough, Ishiguro evinces little interest in the illustration of cloning technology: on the contrary, he focuses on the theme of the clones' otherness, as most of his first-person narrators tell stories about marginalized experience and uncertain selves, all of which reflect his own life as an immigrant in a postcolonial context. With a first-person narration by a woman clone, Kathy, now a thirty-one-year-old caretaker of donors, the novel looks like an ordinary diary in which she records memories from a nostalgic childhood shared with her good friends Ruth and Tommy at Hailsham. It is in this remote landscape where the cloned children obey strange rules and are detached from an external environment. The boarding school as Hailsham is where students are never taught basic living skills except for being "cultivated" to create various forms of art and that gradually produces unsettling feelings. The eerie feeling is further enforced when the clones are shocked by unfathomable acts from guardians who treat them as if they saw scary aliens. In order to investigate the strangeness, the clones decide to probe the truth behind Hailsham and their own selves in particular.

Clone narratives generate the apprehension of humanity that is called into question as reproductive technology challenges the conventional notion of origin. Moreover, clone narratives usually play on our anxiety over the uncanny, the discomfort we feel when the leitmotif of the "double," "copy" and "simulacra" arouse strangeness, a crisis of one's individuality and identification, and a disturbance of subjectivity and objectivity. Penetrated with uncomfortably unfamiliar feeling or the uncanny, the novel demonstrates Ishiguro's postmodern gothic style, as he is constructing an estranged and mystical margin where the human "doubles" are inquiring about ideas of the self, when they and normal humans shock each other. The "uncanny," a concept introduced by Ernst Anton Jentsch in 1906 and developed by Sigmund Freud in his 1919 essay "Das Unheimliche" is relevant for an analysis of Ishiguro's novel. For example, Linda Belau and Ed Cameron argue that "Ishiguro's prose subtly evokes Freud's uncanny as it turns the homey comfort of English into something strange and foreign" (72). At the beginning of the novel, Kathy is looking for Hailsham as she drives around the countryside, but what she sees cannot remind her of the exact "home" she remembers. She is battling with uncertainty "I might pass the corner of a misty field, or see part of a large house in the distance as I come down the side of a valley, even a particular arrangement of poplar trees up on a hillside" (1).

Many of Ishiguro's metaphorical landscapes are located in a "remote corner" and so does Hailsham. Although it is not known for sure whether Ishiguro named the boarding school after a real town Hailsham located at the East Sussex, I posit that his narration of a boarding school is to emphasize the theme of his marginality. Ishiguro was born in Japan and brought to England when he was five and his ascribed identity as a "Japanese British novelist" forced him to linger between a British center and a Japanese margin. He could not find his authentic self because he was neither British nor Japanese: "My very lack of authority and lack of knowledge about Japan, I think, forced me into a position of using my imagination, and also of thinking of myself as a kind of homeless writer" (Ishiguro and Ōe 115). Although Ishiguro has to repress his hybrid identity for the sake of belonging to mainstream English literature, it is the concept and practice of "nation" that must have influenced his unconscious in his creative writing. He insists on taking the other ways to write, transforming the unconscious into conscious "double" or "copy" to portray English life he knows. These "other ways" are also what Darko Suvin calls the "cognitive estrangement" whereby science fiction is "a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment" (27). Further, in his "The World and the Home" Homi Bhabha applies the term of "unhomely" to replace Freud's "uncanny" in a postcolonial context and concludes that uncanny is also unhomely, be-

cause literature depicting the margins of the modern nation is just like the situation of colonized people, engraved in the deepest resources of the amnesia so that "there is a stirring of the unspoken, of the unhomely ... today" (152). The repression of Ishiguro's identity, neither Japanese nor British, forces him to estrange reality and to replace the familiar with unease making the home unhomely and making literature uncanny.

Hailsham is the only homely and comfortable "home" for the clones where they study, play, and grow up together. As the plot develops, Hailsham produces uncanny and unhomely feelings as an enforced colonization in which the children begin to take medicine and are forced not to violate school rules. The clones are not supposed to talk about many things even in their safest shelter, the pavilion. Their paintings and sculptures are on exhibition at "Art Exchanges" to show how good they are in their creativity, which is "all part of what made Hailsham so special" (17). Sherlock Holmes is forbidden in the library "because the main characters smoked too much, and when you came across a page torn out of an illustrated book or magazine, this was because there'd been a picture on it of someone smoking" (68). The students need to be sensitive enough to care about their own health so that they are not supposed to have sex because "sex affects emotions in ways you'd never expect" (83). Not until they are old enough to donate organs do they understand that all the school rules are set up just for the purpose for cloning for only a healthy body with no sickness or pregnancy can promise a successful donation. Refusing to allow relationships between students and people outside of the school, Hailsham turns out as strange: under strict surveillance, the students rarely get in touch with people from outside and the only chance to get hold of things from outside is in the "Sales" and the guardians who used to play the role of teachers to set art curricula, now behave oddly. Miss Lucy is the strangest one who frequently reminds students of their special charges if there is certain danger challenging the rules: "The problem, as I see it, is that you've been told and not told...None of you will go to America, none of you will be film stars. And none of you will be working in supermarkets as I heard some of you planning the other day. Your lives are set out for you. You'll become adults, then before you're old, 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 were brought into this world for a purpose, and your futures, all of them, have been decided" (81).

"You've been told and not told" is the life motto for the clones, a powerful language manipulating the children to be compliant and without resistance. Before they are mature enough to understand what all that means, the only thing for them to bear in mind is that they have to donate "vital organs" after adolescence. Organ donation suggests another uncanny feeling, a castration anxiety (i.e., Freud). With regard to the "uncanny," Nicholas Royle maintains that besides the fear of losing one's eyes or genitals, there is also a fear "in realizing that someone has a missing or prosthetic body-part, in the strange actuality of dismembered, supplementary or phantom limbs" (1). Losing organs will lead to such "castration anxiety" that symbolizes degrading, being slighted, or losing oneself. In Ishiguro's novel the uncanny occurs when Kathy mentions their future responsibility to donate organs with no fear or anxiety whereas the "castration" of body parts should trigger universal horror. As the darkness is gradually exposed in the narrative, we come to realize what this estranged "paradise" is like. The juxtaposition of gothic materials such as trees, woods, hills, and gravestones are employed by Ishiguro to produce an ambience of horror. There are woods rising at the top of the hill behind Hailsham, estranging the internal world from the external world. Rumor has it that a boy running off beyond the boundaries is found dead with his hands chopped off and a girl's ghost wondering through the trees. Living in a place of ghosts, the children have to be accustomed to the grotesque and uncomfortable home and be familiar with all the horrible consequences if rebelling. In the novel the "unhomely" is always there, in a remote place, and in the memory of Kathy: "although the 'unhomely' is a paradigmatic post-colonial experience, it has a resonance that can be heard distinctly, if erratically, in fictions that negotiate the powers of cultural difference in a range of historical conditions and social contradictions" (Bhabha, "The World" 142). Therefore, it is safe to say that Hailsham resonates with Ishiguro's hybrid cultural background in which his self and "otherness" are interwoven in an "unhomedly" English world.

As in most of his novels, Ishiguro articulates the dilemma of constructing and reconstructing one's identity in an ambivalent ethical situation: an "ethical situation or ethical context refers to the historic dimension and times, which demands an objective criticism based on the specific situation depicted in literature" (Nie 247; unless indicated otherwise, all translations are mine). As a special ethical situation, Hailsham is not created at random: it is allegorized to unhomeliness and connected with the clones' identity. With no information about the true identity as "human cloning," the organ donors just live with "being told and not told." For one, they are living at Hailsham believing it is their only home; for another, they are "supposed" to live in a more authoritative home to serve humans who desire longevity. When they grow up, Kathy and her friends Ruth and Tommy begin to wonder what it means by saying "you've been told and not told," which implies there must be something hidden. More uncanny feelings arise because of the bizarre behavior and attitudes of the guardians and Madame who usually picks out their art works for Gallery exhibition. Although the students compete to display their creations in the hope of being selected, not everyone has talent for art. For example, Tommy, who is

good at football instead of art, tells Kathy how Miss Lucy reacts to his lack of creativity. Miss Lucy does not blame him; instead, she says it will be all right and "nothing wrong with it" (23). What makes Tommy even more surprised is that Miss Lucy reacts as if something was wrong indeed with herself. He describes the uncanny moment that she was "shaking. With rage. I could see her. She was furious. But furious deep inside" (28). Madame is afraid of them too, but she is afraid of them "in the same way someone might be afraid of spiders" (35). Stunned by her creepy look, Kathy is perplexed at her own identity since Madame has subverted Kathy's own recognition of the self. She is now a stranger or an alien to others: "without a precise body image, the uneasy child has lost his specificity, an alien in a world of desire and power" (Kristeva, *Tales* 382). "An alien" comes into open as if she was a ghost Madame runs into: "it's like walking past a mirror you've walked past every day of your life, and suddenly it shows you something else, something troubling and strange" (Ishiguro 36). The uneasy child's sense of self becomes doubtful as the familiar "mirror image" of the ego turns out to be something else, not in the eye of oneself, but in the eye of a third person. Thus, the fact that "I am the other" is confirmed by others and it arouses "a cold moment" (36) when Kathy glimpses herself through the eyes of Madame.

Ishiguro's curiosity about subjective identity and his narration of it becomes more intense as Madame bursts into tears on one occasion when she sees the eight-year-old Kathy singing a song of "Never Let Me Go" (70). Kathy is holding a pillow to stand in for a baby and imagining herself as a lady who is told unable to have a baby, exactly as what Hailsham has told them before. Although she has long been aware that Madame regards her as a different person, this time Kathy "froze in shock" (71) at the moment when she catches sight of Madame framed in the doorway crying and Kathy feels "a new kind of alarm" and "something strange about the situation" (71). For the first time, this straight face-to-face contact between a person and a clone stirs up an uncanny feeling: Madame was "seeing something that gave her the creeps" (72). From the perspective of Madame, she knows that the person in front of her is an unreal double, a mere copy of some originally real human. In his "Clone Story" Jean Baudrillard posits that cloning repeats the question of the *heimlich* and *unheimlich* of one's own double: "of all the prostheses that mark the history of the body, the double is doubtless the oldest. But the double is precisely not a prosthesis: it is an imaginary figure, which, just like the soul, the shadow, the mirror image, haunts the subject like his other" (95). Scared as most people would feel towards "monsters" and "aliens," we feel spooked about human cloning, which is exactly a double coming from someone's past and living towards the future. In Madame's imagination, Kathy is someone's other figure; however, Kathy also feels the uncanny about all the sudden weirdness: "this gave us both a little chill" (73). It is uncanny to them both, a psychological trauma as if they were both aliens intruding to each other's world.

The suddenness of a double forms the bizarreness, the uncanny feeling. Madame knows the secret of their identity and the purpose of Hailsham as an experiment to test their humanity, but she suppressed her fear and anxiety long ago and now she is reluctant to face it longer. As a "Thing" that stimulates one's fear, Kathy is the recurrence of the repressed, familiar and unfamiliar, and that is why she is also shocked by what "gave her the creeps." Madame sees a double performing and building her castle in the air and she is also aware that this double is repeating a person's childhood when one used to sing with a doll held in arms. Hence Madame's complicated emotions involve her fear, compassion, and anxiety, a cause and effect of the uncanny. Kathy mentions Madame's creepy and strange reactions several times and with the repetition of acts, the novel produces an uncanny ambience throughout the plot. In the eyes of Madame and the guardians, Kathy discovers another world where the students are treated as "inappropriate/d others." Donna Haraway adopts "inappropriate/d others" to illustrate new types of "others" like clones, cyborgs, mutants, and any artificial posthuman: "science fiction is generically concerned with the interpenetration of boundaries between problematic selves and unexpected others and with the exploration of possible worlds in a context structured by transnational technoscience" (70). The interaction between selfness and otherness, as often seen in gothic fiction, never ceases to be a heated topic as a negation of the centrality and selfhood.

For Ishiguro, "the wound has come and it hasn't healed, but it's not going to get any worse" (Vorda, Herzinger, Ishiguro 151) and portrays the clones with no difference from real humans. When they step onto the adolescent stage, the clones become fascinated by novelty. Baudrillard insists that clones have changed Lacan's mirror stage, "no more medium, no more image -- any more than an industrial object is the mirror of the identical one that succeeds it in the series. One is never the ideal or mortal mirage of the other, they can only be added to each other, and if they can only be added, it means that they are not sexually engendered and know nothing of death" (97). While the clones in *Never Let Me Go* are endowed with humanity and produce art, they are never "added to each other." Further, the clones are eager to contact with the outside world and establish relationships with natural persons. When they reach sixteen, they are allowed to leave Hailsham and live at the Cottage, where they start a journey to see a world different from Hailsham. After embarking on their own aiming at an exploration of an authentic self, the clones realize that the Cottage is a place of different social and political structure where they acquire knowledge about the ethics of human beings. They decide to learn behavior and gestures from veteran couples at the Cottage. Apart from physical assimilation,

they are influenced by the real conception of "sex," including gay sex which was a forbidden topic at Hailsham. Ishiguro spends several chapters describing the clone's desire for sex and knowledge of sex from reading porn magazines in which adolescents are interested and portrays the presence of the clones' own self consciousness through sexual behavior, although Kathy narrates as if she were investing her own sense of self in things far from her own body. Julia Kristeva suggests that "we are foreigners to ourselves, and it is with the help of that sole support that we can attempt to live with others" (*Strangers* 170). Ishiguro emphasizes sexuality to articulate the fact that our bodies, when answering to biological drives, are foreign to us no matter how hard we endeavor to repress our urges.

The sexual drive is an "animal factor," which is an original desire as it sometimes cannot be refrained merely by our ethical consciousness and morality (see Nie 27). The source and aim of an instinct is more somatic as an important step to construct a self. Kathy has a few sexual experiences since she arrived led by her own impulse. However, sex is not just an activity to release one's libido at an instinctive level: it is sublimation from erotic impulse and banal platitudes to human emotions. Sometimes unsettled by the shame of random sexual encounters, Kathy desires to find someone and build a relationship like Ruth and Tommy at a more moral and emotional level. As told earlier that "sex affects emotions in ways you'd never expect" (Ishiguro 83), the clones experience sex by themselves to understand what is instinct and what is emotion. Striving to reconstruct their senses of self, the clones are no inferior to human beings. For Ishiguro, writing is a consolation because when you find the world is not what you wanted, "you can somehow reorder it or try and come to terms with it by actually creating your own world and own version of it" (Vorda, Herzinger, Ishiguro 151). Kathy and her friends are encouraged to compete and to value their artistic works as a way to prove their singularity. While confronted with "real" humans whose behavior has led to assimilation, the clones are eager to display what they also possess such as sexuality, emotion, creativity, and imagination.

Ishiguro's mock-realism is further emphasized by the many twists which generate uncanny elements. For example, the narrative goes back and forth between investing the self and obeying the rules. Kathy refers to "possible" as a more forbidden topic even than sex due to its embarrassment and awkwardness: "though most of us had first come across the idea of 'possibles' back at Hailsham, we'd sensed we weren't supposed to discuss it, and so we hadn't -- though for sure, it had both intrigued and disturbed us" (139). Kathy mentions "supposed" which implies that they should always remind themselves of the rules of Hailsham. Ishiguro reveals the irreconcilability between reality and mimetic representation. Running between the two roles of self fixity with unique personality and ambivalence with an indeterminate "I," Ruth finally gives up looking for her "possible" and makes her second donation, accepting her destiny with "completion." Kathy, now a caretaker for other clones, builds a relationship with Tommy and they both hope to defer the donation program as rumor has it that only the couple truly in love can ask for a deferment. After a short period of freedom at the Cottage, the clones all repossess their identity as organ donors, which demonstrates their duty not for themselves, but for human beings. In a world full of ethical dilemmas and existential predicaments, Ishiguro raises a question as to whether clones can speak or the others can speak. At their last reunion, Madame keeps calling them "poor creatures." "Creature" highlights the fact that human cloning is "modeled from trash, junkies, prostitute, winos, tramps. Convicts, maybe, just so long as they aren't psychos" (166), so that clones are merely the underclass. Dominating the center of the world, humans seldom care about what technology or instruments they take so long as they can make ends meet. There is an anticipation of a human-cloning future: "health is represented as the ultimate consumer good and it is implied that the rich are willing to invest heavily in their efforts to achieve good health, longevity and children. It appears that no one cares to look too closely at the methods they employ to meet their goals" (Haran, Kitzinger, McNeil, O'Riordan 58). Human beings' ethical choice keeps in pace with advanced technology hoping to change and improve health with "products," but "shallow are the souls that have forgotten how to shudder" (Kass 21).

Human nature no longer demands respect because human bodies are merely regarded as instruments of our "free will," which means we can do anything without "rational will" (Nie 245). Although Madame explains her worries, sadness, and sense of paradox, she cannot help the clones escape from their destiny: "when I watched you dancing that day, I saw something else. I saw a new world coming rapidly. More scientific, efficient, yes. More cures for the old sicknesses. Very good. But a harsh, cruel world. And I saw a little girl, her eyes tightly closed, holding to her breast the old kind world, one that she knew in her heart could not remain, and she was holding it and pleading, never to let her go" (272). Madame speaks about ethical choice according to which we desire to try all kinds of scientific and efficient technology, although they lead to ethical problems at the same time. Ishiguro's novel suggests an age of technology and, indeed, biotechnology unveils the genetic secret we used to hold dear and now we can produce our "doubles." This entails a possible transformation between "us" and "them" as Julia Kristeva posits that "ET's are more and more numerous. We are all ET's" (Kristeva, *Tales* 383). Everyone can be viewed as a cyborg, a synthetic, or posthuman because natural persons are implanted with donated organs thus constituting their own otherness. Hence, it is no exaggeration

that we are all clones, we are the others, and we are the simulacra in a world full of reproduction and alienation.

However, whether it is an anticipatory blessing in disguise or a retrogression of history needs further consideration. On the one hand, following the paradigm of Frankenstein, humans return to fear. Cloned "instruments" reproduced on a single cell will be a new type of "monsters" with identical human shape. Royle argues that on the decoding of the first of 23 human chromosomes: "the world is uncanny ... the metaphor of finally getting to the roots of the tree of knowledge is a strong evocation of the uncanny as what should have remained hidden but has come to light: we are taking ourselves, and our world, to pieces" (3). On the other hand, the riddle of the Sphinx "comes back" to the biotechnical future and questions what a human is, as the uncanny others or the subordinate subjects are now undoing the contradictory logic between original vs. copy and the real vs. synthetic. Real humans see a transformed world where their doubles, copies, simulacra have come to life and they are afraid when they see their doubles' artistic works are even better as if the "shadowy objects in test tubes" (Ishiguro 261) would take control of the world; therefore, humans need to defend their core status. This is why Madame insists that human beings will never accept clones. The claims of the other, especially in a postcolonial context of power, are usually experienced as a threat, and the other is denied the claim on the self. It is noticeable that nineteenth-century issues are still with us in a global and profound sense because the issues of class, sexuality, technology, imperialism and colonialism that arose in the nineteenth century are still present in today's everyday life. Creating a dimension of a coming future of uncanny feelings when humans are transformed into clones, Ishiguro probes more powerful political and ethical issues by using the voices of people who he thinks represent a marginal position in society. These inappropriate clones have no definite surnames, which are significant signifiers to whom they are and where they belong. Hence, it should not come as a surprise that these clones, who have been deprived of basic rights ever since they were produced, only belong to Hailsham, the only place suitable for them to live in.

Ishiguro suggests an answer that clones cannot speak, although Kathy complains "if students were reared in humane, cultivated environments, it was possible for them to grow to be as sensitive and intelligent as any ordinary human being. Before that, all clones -- or students, as we preferred to call you -- existed only to supply medical science" (261). From her complaint we are looking forward to at least a potentially slight rebellion shown as a leitmotif in other clone narratives such as David Mitchell's *Cloud Atlas*. As the underclass "others" are tamed to submission, the enslaved clones are gradually self-conscious and fight against humans, although they cannot avoid being killed. In contrast, Kathy is merely complaining without resistance or violation. Kathy's first-person narrative is more like a regular diary: "everything is arranged expertly as it always is in Ishiguro, but its 'dear diary' prose surely reduces one's interest and at times his fondness for the genre leads to a certain monotony" (Marrouchi <<http://dx.doi.org/10.7771/1481-4374.2221>>). It is such narrative style, however, that creates an uncanny feeling. And this is how Ishiguro takes advantage of narrating a tragedy. By the tension resulting from this strangely peaceful tone, the fate of the Other who is excluded by the dominant Self becomes even more miserable. The subordination of marginalized others to the superstructure of the self involves the denial of life and individuality. Like "subaltern" women who have to immolate themselves to preserve the honor of their dead husband described in Gayatri Chakravorty Spivak's "Can the Subaltern Speak?," Kathy and the other clones take death as "duty." It is therefore unsurprising that the clones will never find their "possibles," for "possible" implies a contradictory logic by its antonym "impossible" foreshadowing their fate in which origin is untraceable. Only by death can the clone's use-value be reinforced in the eyes of normal humans.

At the end of the novel, Kathy still mentions Hailsham although it no longer exists due to the scandal following a change of public opinion towards human cloning. Kathy recollects that the clones took their otherness for granted as they call themselves as "people from Hailsham" (4). This term not only demolishes subjectivity and selfness, but also demonstrates that it is this unhomey home, a haunted house that is forever linked to the identity and fate of the clones. By repetition, Hailsham is kept in Kathy's narration as well as in her memory, because it is always Hailsham, the remote, isolated, and decentralized countryside house which has the greatest influence on the clones' ethical choices. Although writing is Ishiguro's consolation and therapy, the novel remains "unconsoled" in the end. The unhomey home together with the clones' castrated body parts takes on and elaborates their own life as the double. Ishiguro's choice is highlighted until the completion of the donors that one is always in need to comply with social norms and ethics so long as born and raised in a certain situation: where there are groups of people, there are politics and ethics. A person's ethical choices are determined by his/her ethical situation and historic context, which confirms Ishiguro's interest focusing on one's responsibility, loyalty, and destiny.

In conclusion, Ishiguro's novel is narrated from a point of view of biotechnology located in science fiction not only sets off alarm bells, but also represents his political motivation. With the theme of homelessness, Hailsham is portrayed as the return of Ishiguro's repressed memory for "home," the repetition in a particular situation and dominant culture. For Ishiguro, Hailsham is not only a projection to the United Kingdom of the 1990s, but by projecting forward into a future when the opposition

between "us" and "them" it becomes a global issue. The novel functions as uncanny echoes of a cosmopolitan era which opens "ways of living at home abroad or abroad at home" (Bhabha, *Cosmopolitanism* 587). While faced with such intersubjectivity, no one is identical with himself/herself. Split internally as we are, at present and in the future we are all strangers to ourselves and we are all the others in particular ethical situations full of foreignness. No matter how the world changes and no matter how home becomes unhomey or vice versa, the motto of "being told and not told" remains unchanged.

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