

## Individual goals versus social expectation in Kazuo Ishiguro's "Never let me go"

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### Abstract

Kazuo Ishiguro's (2005) dystopian novel "Never Let Me Go" is set in 1990s Britain in a boarding school Hailsham. The novel more poignant moment involve that conflict between characters individual goals and social world governing those characters. The novel's clones make plans for their futures as though they might be allowed to live their own, fulfilling lives, even as they know, in the back of their minds, that these plans are either impossible or highly impossible. A story of love, friendship, individual goals and memory, Never Let Me Go is changed throughout with a sense of the fragility of life. Through the adult time growing up there, the reader gradually learns that Kathy and her friends have been raised as artificially generated clones, manufactured to provide body parts for normal in the world. They work in the donation system as cancer, nursing other clones through an eventually fatal cycle of transportation and recovery until they are called upon to become donors themselves. The novel discussed the depth and quality of the relationships between Kathy, Tommy, and Ruth. The beauty in this novel distinguished from its power to distress. The thesis conveyed in the novel is the goal of individual and social expectations of the present world.

**Keywords:** never let me go, kazuo ishiguro's

### 1. Introduction

Kazuo Ishiguro is one of the greatest Japanese-British novelist, screenwriter and short story writer. Ishiguro started working on fiction novels for almost a year after which he entered of East Anglia in 1980 for a master's program in creative writing. Ishiguro's novels are mainly historical in nature. His novels are Ishiguro started working on fiction novels for almost a year after which he entered the University of East Anglia in 1980 for a master's program in Creative writing.

One of the great satires of this near the beginning part of the novel is the character Kathy takes in her capabilities as a carer and her overwhelming diffidence in all things, as will become obvious as the novel progresses. After watching Kathy's interface with Ruth and Tommy over time, the reader would locate it tricky to think of Kathy as anything other than a much grounded, very selfless human being. Kathy's focal point on Hailsham highlights its significance to her. That Ruth was her friend there involves it was a school of some sort. The unspecified donor founds that Hailsham was exceptional, an individual place. Through all this, Ishiguro works an entire sub-genre of fiction writing the "novel of education," or the "campus novel," but in this case, the entwine has to do with the nature of the students' lives the genuineness of their jobs as carers and donors and how that both does and does not alter what Hailsham is and means to them.

The novel is makes throughout as a series of flashbacks of different points in the past it is a novel of looking back from one stage of life to earlier ones. Kathy is narrating from "the present day," some times in the 1990s in England; and at that exacting instant, she has just finished her career as a carer and is about to go aboard on her new career as a donor. Tommy is also here founds as being important to Kathy. Tommy come into sights to have very small control of his body when he flies into an outburst his flailing here will come back at the closing

stages of the novel, when he articulated his concluding exasperation at the reality that he and his fellow clones have no decisive control as to the direction of their lives. Kathy's lack of laughter at Tommy proposes again her relationship to him, and believably the seeds of what make her such a skilled carter she has no concentration in harming the self-respect of another. Tommy's connection with Kathy will be one of the novel's inner concerns. Here, at first, Tommy observation Kathy as a relatively well-meaning, but somewhat eccentric and shy, member of Ruth's set of friends. The significance on staying clean, and not being precipitate, and minor physical harm is a bit odd. Afterward it will be clear that these are concerns that have been nurtured in these children in arrange to defend their bodies since their sole purpose, as clones, is to ultimately donate their organs to others.

*"So I reached forward and put a hand on his arm. Afterwards, the others thought he'd meant to do it, but I was pretty sure it was unintentional. His arms were still flailing about, and he wasn't to know I was about to put out my hand. Anyway, as he threw up his arm, he knocked my hand aside and hit the side of my face."*

More clues here about the students position as clones that will have to eventually donate their organs, and about the students' own lack of knowledge about what awaits them. The medical check-ups are to ensure the students linger healthy so they will eventually be able to donate. The center on being imaginative and giving away art is a way to situation the students to recognize their giving away of their organs as a means of "creating life" in others. Meanwhile, the students continue on with their lives like ordinary people. The Exchanges and the Sales are the students' only interface with the world of commerce. As detailed here, the Exchanges conditions the students to be predisposed just before "giving" and "donating" from a young age, and the Sales offer a chance to buy things

fashioned outside Hailsham even though, as is revealed later, these are mostly things that people in the outside world didn't want, or perhaps have chosen to get rid of. The classes at the school do not seem to comprise the "hard sciences" or the humanities so much as a series of sections pointing on creative expression. Creativity, too, is a way for the students to "give" of themselves and split with others. At the same time, as Miss Emily later tells Kathy and Tommy, these art classes were conceived by the creators of Hailsham as a way for the student clones to show their civilization to the rest of the world. Thus it is extremely shocking to Kathy that Tommy would mention his imagination was no longer of primary concern. It is twice as shocking that this in sequence comes from Miss Lucy, one of the guardians at the school, and someone in whom the students place a great amount of faith. At Hailsham, creativity and personal health and hygiene are unshakeable pillars of the institution to hear a guardian say or else is to contravene almost the whole lot the students have learned, since they were old enough to keep in mind. Thus Tommy and Kathy worry about talking more in public, and must continue their discussion farther away from the other students.

*Well . . . The thing is, it might sound strange. It did to me at first. What she said was that if I didn't want to be creative, if I really didn't feel like it that was perfectly all right. Nothing wrong with it, she said.*

The other guardians, including Miss Geraldine, have less trouble interacting with students and upholding the values of the school, but Miss Lucy disclose through her frustrations and cryptic comments about Hailsham that the students have very limited, tightly circumscribed futures awaiting them. Miss Lucy believes, furthermore, that Hailsham ought to be truthful with the students about just how bleak and hard their mature lives will be. Suddenly the comforts of Hailsham take on a bit of a sinister edging, as if they are being used not just to defend the students but to blind them. The Gallery's existence is never proved till the end of the novel and is, at that point, revealed to be something rather diverse from what the Hailsham students initially imagine. But Madame does in fact come to Hailsham periodically to pick up pieces of art and her very "intrusion" into the world of the school on a regular basis causes the students to believe she has a very important position in the Hailsham hierarchy. In order to make students feel better about having their art taken away, Miss Emily emphasizes just how wonderful it is to be chosen for the Gallery. This is significant, since art is a unit of exchange at Hailsham, and having a piece of art taken for the Gallery means a student will have fewer pieces to trade at the Exchange. The giving away of something that does not in any way benefit the students to donate something is thus emphasized. The notion that Madame forced to be afraid of the students is hard for the students to believe yet they also seem to sense, even at this relatively young age, that they are different from people "outside" Hailsham, and different even from the guardians who are charged to take mind of them. The girls approach Madame, in part, as a way of testing this theory, while also pretending that their hijacks are just that a game, and not at all serious. One of the defining moments in Kathy and Ruth's live. Madame's almost physical fear of being near the students produces a palpable feeling of inferiority among the girls. Only much later, when Kathy and Tommy meet with Miss Emily and Madame, will they learn

that Madame's repulsion is shared by many of the guardians, including Miss Emily. And, furthermore, this repulsion is in fact the explanation why the "reformers" who built Hailsham wanted to pleasure the students kindly in order to establish that the clones, too, are human beings. They built Hailsham as a way to combat their own revulsion of the clones.

*"The gallery Tommy and I were discussing was something we'd all of us grown up with. Everyone talked about it as though it existed, though in truth none of us knew for sure that it did."*

One of the first indications are the students at Hailsham had troubles with some of the school's rules. Here, the students challenge the notion of "Exchanges", and appear to assert their individual rights. But it will become clear, as the novel progresses, that Hailsham students are willing to push the rules only so far to ask for small guarantees, such as a deferral of donation, rather than a full-blown revolution alongside their chosen fates. The placidity of the students regarding this fate is one of the novel's central questions. Lucy understands the purpose of the art that Madame collect the art is used as proof of the humanity of Hailsham students, and is, presumably, presented to others in the outside world skeptical of clones' humanity and therefore rights. Although Lucy's own politics aren't exactly clear and the novel's political backdrop is indeed mostly hidden from the reader Lucy does believe that the students should know as much about their fates as possible that they should be prepared for what is in store for them in their lives. Miss Emily, as compared to Miss Lucy, has a more abstract approach to informing the students of their obligations. Here, in her "speeches" regarding order and organization during the Sales, Miss Emily seems to be instilling in the students the idea that they ought to follow the rules, and be calm and obedient throughout their lives. As Miss Emily believes, this idea of order and obligation will encourage the students to become rule-abiding carers and donors. It is insinuated, however, that this kind of gentle socialization which in another context might be called "brainwashing" is not fair to the students, or perhaps treats them with less honesty than they deserve. In some ways Kathy and Ruth's make believe here is representative of their entire lives their entire existence within Hailsham is a kind of make-believe, as are the lives they hope to have. It is all just imaginary, as they will end up being carers and then the donors and the organ donations they make will end up killing them. That Ruth is the initiator of this play also signals that she wants this normal world that she is kept apart of more than the other clones. But it's also important to note that this fantasy play is also perfectly normal, it's what kids do, and so the clones are both not like other humans and just like other humans at the same time.

*"I accepted the invisible rein she was holding out, and then we were off, riding up and down the fence, sometimes cantering, sometimes at a gallop. I'd been correct in my decision to tell Ruth I didn't have any horses of my own, because after a while with Bramble, she let me try her various other horses one by one, shouting all sorts of instructions about how to handle each animal's foibles."*

Some of the students' games seem to point to a darker, more violent environment surrounding them. Here, the idea that

someone wants to “kidnap” Miss Geraldine appears innocent enough, at first, but in fact taps into some of the students’ basic fears about their world. The woods around the school, for example, are a prime place for worry and here, as above, the students recognize that the world outside Hailsham is not a kind one, and that, perhaps, their lives are more contained, or at least more “regimented,” than those of other people. Ruth’s tendency toward pretense the fact that she often claims to know about things she does not, in fact, know can lead the group into trouble. Kathy is honest with herself about the ways in which she chafed at Ruth’s “authority” in their friendship. Kathy’s honesty about her own motivations is one of her hallmark qualities and it makes her initial statement in the novel seem all the more implausible. Kathy is, in fact, quite modest and enlightened as to her own shortcomings.

Kathy’s guilt, and her desire to make up for the hurt she has caused Ruth, lead her to initiate a series of subtle actions designed to make Ruth appear special. Kathy is particularly gifted at reading small changes in the emotional states of other people. This ability allows Kathy to become a highly qualified, indeed an exceptional carer. Unsurprisingly, Ruth is far less adept as a carer as she later tells Kathy and Tommy likely because Ruth is self-focused and has a harder time understanding her classmates and fellow clones. Another notable feature of some of the Hailsham students most notably Kathy and Tommy is their ability to create fully-realized fantasies regarding the world around them. Sometimes these fantasies lead to disappointment for example, when many students come to believe that a “couples’ deferral” is possible. But other fantasies, like the one concerning Norfolk and the “lost corner,” makes their lives richer and more rewarding.

*“When it came down to it, though, I don’t recall our taking many practical steps towards defending Miss Geraldine; our activities always revolved around gathering more and more evidence concerning the plot itself.”*

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