石黑一雄《別讓我走》中的反烏托邦呈現

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摘要**

本文旨在探究石黑一雄《別讓我走》(2005) 中的反烏托邦政治再現，透過國際關係理論的新馬克思主義觀點，剖析 20 世紀新自由制度主義，公共衛生優生學的倫理議題，筆者聚焦於小說中的複製人，即便有自己的意識及情緒，仍被人類豢養而提供移植的器官。即使學者曾在早先研究中，透過馬克斯主義探究歷史流變如何影響大國間的政治光譜、或者新自由制度主義在現代性及全球化的浪潮之下，如何增進人類經濟活動之福祉，亦或是新自由制度主義，回過頭使得貧富差距變大等議題已有著墨；但新自由制度主義下的優生學倫理議題，在國內人文學門中以及小說文本分析應用上卻鮮少被提及與應用。因此本文作者輔以反烏托邦小說裡人物之言說敘事、複製人的口述見證來勾勒二十世紀新自由制度主義下一體兩面中的善與惡，進一步點出新自由制度主義優生學政治光譜的可能不良後果。人類面對有如實驗室功能的寄宿學校，照顧並豢養著寄宿生，但實際上，他們是一群不被當作正常人類的複製人，只是一群提供器官移植的複製人。其最終結果，究竟是為人類集體公共健康帶來福祉，有如烏托邦一般促進社會繁榮；亦或反倒是造成倫理界線崩壞，進而使複製人器官成為財團利益下的犧牲品並被不當利用而犧牲，而導致反烏托邦的下場？再者，新馬克思理論的「孤立」與「疏離」概念符合小說中複製人被豢養著，集體與世隔絕，再再都點出人類以公共健康為名，行不法侵害生命權利為實，使得跨國生醫集團有機可趁。

關鍵詞：石黑一雄的《別讓我走》、複製人、反烏托邦、孤立、疏離

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Dystopia Represented in Kazuo Ishiguro's

Never Let Me Go

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Abstract[**]

This paper mainly scrutinizes dystopian consequences with the rise and invention of clones as the production under "neoliberal eugenics" in Kazuo Ishiguro's *Never Let Me Go* (2005). The problematic *reality presented* by "neoliberal eugenics" through technological advancement is understood and pointed out by many social science humanists as with irreversible consequences. The standpoint in this paper questions the relationship between clones and humans as part of sociopolitical schema. The research result will attest to moral boundary at the price of sacrificing clones' life so as to save humans'. The author intends to contextualize "neoliberal eugenics" that has dominated human public health for decades in order to project out the problematic reality forged by it. In IR theories, Neo-Marxism in terms of "estrangement," and "alienation" will be adopted to critique on "neoliberal eugenics." Based on Ishiguro's science fiction *Never Let Me Go*, this paper mainly critiques "neoliberal eugenics" under which clones serve as part of modernity project in medication. The author of this paper holds the ground that the invention of clones might not necessarily better humans' life, but instead impairs a certain relationship between clones and humans because the dystopian consequence— organs theft and trafficking— is unexpectedly to emerge. And clones serve as the source of

surgical transplantation with organs extracted to humans. According to Kathy, Tommy and Ruth as "donors," the world turns out to be "dystopia." The author argues that the creation of clones serving and being prepared as organ donors will not only lead to the collapse of moral boundary between humans and clones, but also put humans into the emotional dilemma to treat clones in the formation of men. A fundamental ethical question is: Are clones humans?

Keywords: Kazuo Ishiguro's *Never Let Me Go*, clones, dystopia, estrangement, alienation

1. Introduction

Kazuo Ishiguro's *Never Let Me Go* (2005) begins with Kathy's announcement and accusation. [1]

> My name is Kathy H. I'm thirty-one years old, and I've 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 this year. (1)

For readers who completed the novel, they know that Kathy was once a "donor" before becoming a "carer." It is announcement from Kathy because she has transformed from a "donor" to the "carer" and she came to earn a last name, H. The newly earned last name might probably come from Hailshame for the sake of convenience to be identified by "the outsider." On the other hand, the quotation can be an accusation. Sarcastically, Kathy has been part of accomplice structure that helps justify the deed of the other carers. Her plain announcement does not seem to be fierce, but exerts the sounding impact on readers because they are all humans. The invisible and inhumane deed is conducted by humans in the novel. Meanwhile, it should also be noted that Kathy helps reduce and negate the other "donors" just like the once "she" being planned for providing fresh organs for transplantation. Fortunately, she survived as a donor and has done her work well as a carer.

Moreover, the third person plural form, they, is invisible, but powerful. It reminds readers of and indicates the shift of God's icon transmitted to the collective. Kathy with the other carers and those donors does not know exactly who stands behind. But the collective must be very omnipotent and omniscient. All-power and all-knowing God the image from the Hebrew civilization shifts to the collective, the unknown men. The strength is still overwhelming enough or more prominent than ever before. The accusation is deeply rooted in Kathy's plain statement. And the quotation indicates "the 'now' and 'actually,' the absorbed ordinariness, the vagueness of 'they' and the precision of 'eight months, until the end of this year,'" which are "the verbal mannerism of the public services sector in the humdrum

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[1] It is Ishiguro's sixth novel, and Booker prize-winning heyday.

modern world" (1; Cusk 2011). [2] What is Ishiguro's political propaganda on neolibealism and humans' organs transplanted? How can readers understand the relationship between "they" and the donors and carers of Hailsham? How is the image of dystopia represented through the interrogation of optimistic "neoliberal eugenics?"

In this post-modern milieu, science fiction (SF)[3] gradually plays an important role in IR and international politics partly because its futuristic style/vision[4] helps foresee and foreshadow the human condition with *dystopian/post-schools*'[5] interpretations, and partly because SF predicts significant something that has not happened, but will seriously impact on men and the collective good if it emerges to impact. This paper mainly interrogates Kazuo Ishiguro's *Never Let Me Go* (2005) that questions the "neoliberal eugenics" based on which men's public health can benefit from raising "clones," a kind of life entities as a duplicate of men.

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[2] Cusk, Rachel. "Rereading *Never Let Me Go* by Kazuo Ishiguro." *The Guardian*, Jan 29, 2011, www.theguardian.com/books/2011/jan/29/never-let-me-go-kazuo-ishiguro, Oct 31, 2024.

[3] Science Fiction will be abbreviated as SF thereafter in this paper.

[4] As Walter Benjamin suggests, "in modern life, these transitions ['these practices include rituals, myths, and narratives that help to orient the individuals as they undergo complicated transformations that undo and remake them as both individuals and as members of communities" (Calarco 129).] are becoming ever more unrecognizable and impossible to experience" (Benjamin, Walter. *The Arcades Project*, trans, Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard UP, 1999), 494.

[5] The rise of neoliberalism coincidentally collided with the emergence of postmodernism. And the effect of the trend caused the public mistakenly embraced what they believed to be "the truth." As Rupert Read (Reader in Philosophy at the University of East Anglia) notes, Richard Rorty (American philosopher and educator at University of Virginia, 1931-2007), for example, "was deeply worried by the widespread but in his view fundamentally-mistaken equation between the questioning of tradition philosophy's 'quest for certainty' on the one hand and the assumption of a truly 'post-truth' politics on the other" (Read 2024). Read, Rupert, "Richard Rorty and How Postmodernism Helped Elect Trump," *The Philosophers' Magazine*, 2024, philosophersmag.com/richard-rorty-and-how-postmodernism-helped-elect-trump/, accessed on Aug 21, 2024. In other words, Rorty was concerned about the possibility of finding the truth for certainty on the one hand, but on the other worried about the probability for one to be deceived by the so-called truth (Rorty 1989). Rorty, Richard. *Contingency, Irony, and Solidarity*. Cambridge: Cambridge UP, 1989).

I would suggest, however, that "neoliberal eugenics" might not necessarily lead to a sounding utopian society; instead, the so-called men's public health might serve to meet the self-interest of dominant transnational elites, the medical connoisseur/professional, and the pharmaceutical tycoons identified to be "they" in sacrifice of men's collective good and rights.[6]

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[6] Similar phenomenon derived from democracy or so-called pan-democratic entities has been prevalent in history. In *Black Ghost of Empire: The Long Death of Slavery and the Failure of Emancipation* (2023), acclaimed historian Kris Manjapra argues that "during each of these supposed emancipations, black people were dispossessed by the moves that were meant to free them. Emancipation, ..., simply codified the existing racial caste system— rather than obliterating it" (Manjapra 2023). Manjapra, Kris. *Black Ghost of Empire: The Long Death of Slavery and the Failure of Emancipation*. London & New York: Penguin, 2023. The British Academy. " *Black Ghost of Empire: The Long Death of Slavery and the Failure of Emancipation*," 2023, www.thebritishacademy.ac.uk/british-academy-book-prize-global-cultural-understanding/2023-british-academy-book-prize/black-ghost-of-empire-the-long-death-of-slavery-and-the-failure-of-emancipation/, accessed on Sep 1, 2024. On the other hand, Michael Billig (Emeritus Professor of Social Sciences at Loughborough University) argues that "[Through Hannah Arendt] as we know, what was fundamental for democracy was that there are shared facts, shared across the population. Without shared facts, democracy will be weakened, imperilled" (Billig 2021). Indeed, one who supports democracy and its value would always and almost mention that transparency of information and its circulation is the most valuable thing embedded. However, as Prof. Billig points out, Arendt was worried and reminds us. "The trend [in democracy] of turning fact into opinion" might turn out to be the scene in which "there will be no shared facts if everyone stands firm on his opinion." He does so because he thinks that he needs to defend his opinion instead of shared facts" (Billig 2021). Billig, Michael. "Donald Trump, Boris Johnson and Warnings from Hannah Arendt," *The British Academy,* Jan 27, 2021, www.thebritishacademy.ac.uk/podcasts/10-minute-talks-donald-trump-boris-johnson-warnings-hannah-arendt/, accessed on Aug 13, 2024. 6.

Deemed as "cultural artifacts" (Kiersey & Neumann 75), SF[7] as the

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[7] Relevant primary texts, critical discussions and scholarly anthologies encompass: Rob Latham's 2014 edited *The Oxford Handbook of Science Fiction* (Oxford: Oxford UP); Mark Bould, Andrew M. Butler, Adam Roberts, and Sherryl Vint's 2009 edited *The Routledge Companion to Science Fiction* (London & New York: Routledge); Cornel West and critical race theory (2004); Dyer's question to the representative of "the human race" and identities of colored people" in 1997; Derrick A. Bell's 1976 & 1995a "School Desegregation Plan"; Sheree R. Thomas's *Dark Matter* (2000) and *Dark Matter: Reading the Bones* (2004); Nalo Hopkinson's *Whispers from the Cotton Tree Root: Caribbean Fabulist Fiction* (2000); Mark Dery's 1993 "Afrofuturism"; Alondra Nelson in 2002 "used it to challenge the notion of a future without race" (Bould, Butler, Roberts & Vint, 2009); Gwyneth Jones, *Deconstructing the Starships* (Liverpool: Liverpool University Press, pp. 6); Thomas Pynchon, *Gravity's Rainbow* (London: Picador/ Pan, 1975, pp. 758-60); Friedrich Hegel and Lisa Yaszek's philosophies of history in SF; C. Belsey's "Reading Cultural History," in T. Spargo's 2000 edited *Reading the Past: Literature and History* (London: Palgrave Macmillan); R. Charier's 1988 Cultural History: Beyond Practice and Representation, trans. L. G. Cochrane (Ithaca, NY: Cornell University Press); Bruce Sterling, Schismatrix (1985) (Harmondsworth: Penguin, 1986, pp. 70-80); Pat Cadigan, Mindplayers (New York: Bantam, 1987, pp. 4); Istvan Csicsery-Ronay, Jr.'s "Cyberpunk and Neuromanticism" in Larry McCaffery's 1994 edited *Reality Studio* (Durham & London: Duke University Press); Evans Arthur & Carol McGuirk (eds.)(2010). *The Wesleyan Anthology of Science Fiction*. (Middletown: Wesleyan University Press.); Kathy Acker's "Beyond the Extinction of Human Life" from *Empire of the Senseless* collected in McCaffery's 1994 edited *Reality Studio* (Durham & London: Duke University Press); William S. Burroughs' "Mother and I Would Like to Know" from *The Wild Boys*; Pat Cadigan's *Rock On*; Samuel R. Delany's *Among the Blobs*; H. G. Wells' *The Time Machine* (1895); J. G. Ballard's *The Drowned World* (1962); Joanna Russ' "When It Changed" (1972); Octavia Butler's *Kindred* (1979); William Gibson's *Neuromancer* (1984); Steffen Hantke's "Military Culture," Gregory L. Reece's "UFOs, Scientology, and Other SF Religions," Elizabeth Guffey and Kate C. Lemay's "Retrofuturism and Steampunk," Adam Roberts' "The Enlightenment," John Rieder's "Colonialism and Postcolonialism," Anthony Enns' "Pesudoscience," Andrew M. Butler's "Fururology," Colin Milburn's "Posthumanism," Lisa Yaszek's "Feminism," Neil Easterbrook's "Libertarianism and Anarchism," De Witt Douglas Kilgore's "Afrofuturism," and Phillip E. Wegner's "Utopianism" in Rob Latham's 2014 edited *The Oxford Handbook of Science Fiction* (Oxford: Oxford University Press); and Christopher Daley, 2013.

production of nontraditional IR research archives[8] not only subverts the traditional core value of IR, but also is seen as "immanent to a general social order" (Kiersey & Neumann 75). SF is provocative because it can "de-naturalize" or "de-normalize" a certain "social order" by "entrenching the expectations of social behavior upon which dominant ideologies of ... policy are founded... normalization is a form of power" (Kiersey & Neumann 75). SF serves the function in IR and politics as a certain self-reflective schema[9] of "post-utopia" (Bleiker 2017; Ranciere 22) viewpoint to help examine the reality. SF's artistic contingency has been closely associated with Jacques Ranciere. Ranciere argued two trajectories as the representation of IR[10] and politics social order. On the one hand, power exerted like Kantian concept of the "sublime as irreducible and heterogeneous presence at the heart of the sensible of a force that exceeds it" (Bleiker 2017; Ranciere 20). On the other hand, power "radicalizes the idea of the 'sublime,' contrasting it as an irreducible gap between the idea and the sensible" (Bleiker 2017; Gill 1993;[11] Ranciere 20).

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[8] Traditional IR research archives include: documents, statistics, speeches, interviews, rationality analysis and faculty of reason...etc. (Waltz 1979; Wendt 1999).

[9] It should be noted that self-reflective schema in the era of postmodernism (Terry Eagleton; Judith Butler; Edward Said; Jean Baudrillard; Jean-Francis Leotard; Homi Bhabha; A. F. Levis; Michel Foucault; Julia Kristeva; Slvojo Zizek; Gigorio Agamben; Jacques Derrida; Gilles Deleuze; Felix Guattari; Gayatri Spivak; Roland Bleiker) is imperative because it helps a). critique the contemporary political concepts that are held normative and politically correct, and b). provide a certain alternative interpretive angle to de-center the issue.

[10] Jacques Ranciere's 2009 *Aesthetics and Its Discontent* talks about "Politics of Aesthetics" and "Aesthetics as Politics" (Ranciere 2009). The former draws the question about how the political/ IR event as reality is presented? Is the reality faithfully represented? Or is it fabricated in a manipulative way by political image or ideology? For example, the news concerning the accidental bombing during the Vietnam War raised a question: Was "that bombing accident" caused by Vietnam military men or by the US? "Aesthetics as politics" signifies a means that helps convey a certain political propaganda to the public through social media.

[11] According to Gill, identity politics in IR through technology advancement has been shown with bipolarity: domination and subordination, the oppressors vs. the oppressed, and inclusion and exclusion.

It is intended to explore the "neoliberal eugenics" context in which Ishiguro worked as a Japanese writer responding to or revolting against the taken-for-granted "utopian fantasy" as collectively shared value, norms and practices in terms of modernity in postmodern context based on *scientific innovation* of the day.[12] In this paper, one umbrella trope/ thread that helps conceptualize the late 20th- and early 21st-century historical backgrounds includes optimistic "neoliberal eugenics"(Goodrow 137; Agar 1998; Sparrow 2010). *Never Let Me Go* by Ishiguro will be scrutinized based on this thematic category as focus for discussion.

2. Science Fiction in International Relations

The following dimensions illustrate the relations between SF and IR. First, SF manifestly eschews social criticism and supports the dominant ideology of bourgeois individualism" (Csicsery-Ronay 117). Value of bourgeois individualism is manifested through SF. In other words, SF serves the function of entertaining the bourgeoisie-class men to be shown as representation between the middle-class agency and its proletariat men in an unbalanced way. The apocalyptic foreshadowing for the collective formation of multinational domination is predicted to indicate the human condition on the international scale.

Second, the reasoning in the postmodern perspective is problematized by "neoliberal eugenics" and characterized by "sympathy"

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[12] The material that deals with the illusion and hallucination of science of the day as a kind of representation of "utopian fantasy" can be found from the work of Alain Badiou. It is in *Being the Event* that Badiou proposed "the disjointed temporal multiple" that subverts our understanding of the world we live in. As Badiou contended that "we are the contemporaries of a third epoch of science," it is the epoch of "a split, through which the very nature of... rationality reveals itself, as does the character of the decision of thought which establishes it" (Badiou 3). Similarly, in *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*, Fredric Jameson warned that "the consolidation of the emergent world market— for this is really what is at stake in so-called globalization— can eventually be expected to allow new forms of political agency to develop" (Jameson xii). It can therefore be inferred from Badiou and Jameson that we live in a world where the so-called reality projected out by science is always constantly changing. It is also a challenge to our perception towards the reality.

(Brecht 1943; Deleuze & Guattari 1975; Foster 1997). [13] "Sympathy" evolves and is saturated with the ethical sentiment through which normative "ideology" and "narratives" (Gomel 95) are examined in *Never Let Me Go*. The dystopian world is chaotic and anarchic because clone technology is eventually in turn devastating to complex relations between clones and humans.

Third, it is believed that clone practices as technology development based on the "neoliberal eugenics" with its scientific reasoning and rationality can better human's life by organs transplantation. Organs transplantation is meant to heighten the quality of genes and improve men's health. However, how the utopian world has ironically transformed into the dystopian world is predicted to emerge by means of the "estrangement" and "alienation" that put human life and moral boundary both in controversy and danger. In fact, clones have their sentiment and emotion and so do men. Clones are created and raised like men, but are denied with the basic rights to live, which has become a major problem. Originally, it is believed that men can create a more liberal world that better their life through technology advancement. But it turns out to be the upside-down scenario as the opposite.

Fourth, as for feminists, the reality of eugenics created by male-centric liberals is problematic because the whole scenario is construed and dominated by masculine discourse that ideologically forges the arena of silent conflicts and confrontations. The oppressor (the Guardians and Madam in Hailshame in *Never Let Me Go*) and the oppressed (clones as organ donors) are in tension. And the included (Hailsham as fabricated) and excluded (the outer real world) are mostly in contradiction. The duality forged by male-techno discourses in turn undermines and threatens clones' certain individual voice and subjectivity in terms of self-determination towards their life.

These individual studies will be combined with an exploration of the scientific and technological modernity from postmodern understanding of "liberal eugenics" theories of the day. This perspective helps shape Ishiguro's responses to his own life conditions collectively shared as

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[13] According to Peter Boxall, Brecht's *Life of Galileo* in gaining a deeper understanding of the universe, presents that humankind forsakes their centrality to it" (Boxall 127).

commonality in postmodern IR context. The ways in which postmodern scientific conditions are presented will be analyzed in *Never Let Me Go*. How optimistic "neoliberal eugenics" associated with scientific rationality— one of the features of modernity and postmodern conditions— will be interrogated by Giddens, Harvey and Segal. And the other advances of the time which impacted on the understanding of clones' subjectivity will also be analyzed.

As the inherent Anglophone political and ideological tradition, "utopia" as representation of politically correct and dominant optimistic "neoliberal eugenics" in human psyche in terms of democracy, freedom and emancipation permeated from classic works. They include Thomas Moore's *Utopia* (1516), Robert A. Heinlein's *The Puppet Masters* (1951), Jack Finney's *The Invasion of Body Snatchers* (1954), Arthur C. Clarke's 1953 *Childhood's End* (64) and 1956 *The City and the Stars* (70) to the US's liberalism, grand strategy in "Liberal International Order (LIO)" (Stokes 2018: 133), John Christopher's *The Possessors* (1965) to William Gibson's 1981 (anti-)utopian story, "The Gernsback Continuum." Ishiguro is chosen because he best responds to utopian vision forged by Western Europe, which has become problematic, and he serves to deliver posthuman "sympathy" as part of neoliberal moral concern to those victims suffering from the impacts of idiosyncratically forged and collectively imagined utopia.

3. Neoliberal Eugenics in the Narrative

Is "neoliberal eugenics" problematic? If so, how is "neoliberal eugenics" problematic and transformative in clone technology and clone innovation and advancement of late 20th- and early 21st-century postmodern context (Giddens 1990; Harvey 1989; Lyotard 1985)?

Corresponding to David Harvey's [14] and Anthony Gidden's [15] interrogations on modernity and postmodern human neoliberal conditions, what this paper critiques on is the late twentieth and early twenty first century "neoliberal eugenics" as postmodern context in which Kazuo Ishiguro worked through human "sympathy"— to care oneself and those around him— and the ways in which the understanding of posthuman

[14] As Harvey points out what Berman described, "There is a mode of vital experience— experience of... the self and others, of life's possibilities and perils— that is shared by men and women all over the world today. I will call this body of experience 'modernity' (Berman 15). This "modernity" project is problematic in multifaceted ways. For example, taking religion as an example, one might find that "modernity," according to Max Weber in his 1904 *The Protestant Ethic and the Spirit of Capitalism*, signifies the power between Catholic churches and nation states as a certain transition from "enchantment" (Weber 1904) to "disenchantment" (Weber 1904) while Emile Durkheim in his 1912 *The Elementary Forms of Religious Life* argued that "modernity" project lies mainly in the phenomenon: "the religious actors and institutions have become stripped away of their core value of social functions and they would gradually waste away" (Durkheim 1912).

[15] Giddens in the introduction of The Consequences of Modernity defines 'modernity' in late twentieth century as "positively [trendy] to the emergence of a new type of social system (such as 'information society' or the 'consumer society')... moving from a system based upon the manufacture of material goods to one concerned more centrally with information" (Giddens 2). Jean-Francois Lyotard, as Giddens points out, argues that "[postmodernism or] post-modernity refers to a shift away from attempts to ground epistemology and from faith in humanly engineered progress. The condition of post-modernity is distinguished by an evaporating of the 'grand narrative'— the overarching 'story line' by means of which we are "placed in history as beings having '*a definite past*' and '*a predictable future*' The post-modern outlook sees a plurality of heterogeneous claims to knowledge, in which science does not have a privileged place" (Lyotard 1985).

body,[16] human rationality and genetic displacement intersected with the development of clone advancement in Ishiguro's writings and his understanding of the sources of "clone and DNA" (Devolder 2008 & 2017). As suggested, the future for men will result in the predicted and futuristic "dystopian delusion and consequence." As Adam Roberts in "Technology and Metaphor" points out, "...the body has long been the repressed content of science fiction, as the genre obsessively substitutes the rational for the corporeal, and the technological for the organic" (Roberts 147). A close and textual-analysis reading of the vision of the transformation of "utopia"[17] to "dystopia" provides an alternative interpretive way to delineating postmodern collective symptom— "eugenic rationality"— as part of human psyche that leads to dystopian consequences in Kazuo Ishiguro's writings. According to Csicsery-Ronay, Jr, Edward James & Farah Mendlesohn, the "'critical utopia' derives from certain ideas... in the tradition of Hegelian Marxism" (Csicsery-Ronay 117-8) and the transformation in Marxist viewpoints are deemed fundamental.

One's political identity is closely associated with the rights to his body. And the rights are derived from one's own free will. If he cannot control his body and decides the organ to be transplanted to another or not, the scene will become problematic whatever the reason might be for one's organ to be used for another's self-interest. One method that helps delineate the discourse of one's political body politics is through the narrative to present the reality. As for the conception of "narrativizing of reality" (Campbell 34; Devetak 187), "events acquire the status of 'real' not because they occurred but because they are remembered and because they assume a place in a narrative. Narrative is thus not simply a re-presentation of some prior event, it [has become] the means by which the status of reality is conferred

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[16] As for how humans face the existence dilemma in posthuman context through a certain reflection on science and technology, see Adam Roberts' 2000 *Science Fiction* (London & New York: Routledge). According to Scott Bukatman, as Adam Roberts points out, "...the body has long been the repressed content of science fiction, as the genre obsessively substitutes the rational for the corporeal, and the technological for the organic" (Roberts 147).

[17] The tradition is embodied in the works of T. W. Adorno, Walter Benjamin, Ernst Bloch, Antonio Gramsci, Raymond Williams and Georg Lukacs.

on events" (Campbell 36; Devetak 187; Edkins 245-6). [18] Relevant discussions has been designated with "11 September" taking place in the US. In terms of "narrativizing the reality," is "11 September," as Devetak questioned, conceived an act of terrorism? Is it a criminal act? Is it a kind of religious revenge? Is it a sort of blowback from the Middle East to the US.? Is it an instance of "Islamo-Fascism?" Or is it a kind of "Clash of Civilization" (Samuel Huntington, "Clash of Civilization?"). "Did it happen at early morning when American Airlines flight 11 crashed into the north tower of the World Trade Center?" (Devetak 187). Cynthia Weber in 2002 made a similar argument, critiquing against the tenant of reality in terms of its political manipulation.

Moreover, Campbell also claims that "historical narratives" also "perform vital political functions in the present" (Campbell 31), and they can be used/ [seen] as resources in... political struggle" (Campbell 31).[19] How post-Enlightenment thinking has been construed through modernity projects since the period of Enlightenment(Haraway 1991; Jameson 1980; Moylan 2000; Parrinder 2000). The post-Enlightenment thinking has begun in late 18th- and has been through 19th centuries in the works of Adam Smith; [20] David Hume; Karl Marx; Robert Louis Stevenson. Next, how technology development in late 20th century has shaped our view to be politically correct and ideologically justified is questioned. Through political formations of "neoliberal eugenics" under optimistic liberalism and globalization theories, men, in turn, find negative impacts to human subjectivity. The notion that science brings the betterment of human life is likely to become an illusion and distortion.

Neoliberal viewpoint implicates how technology might help transform men's life. Neoliberal mindset is confirmed through individual "fitness"[21]

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[18] See Huntington, Samuel P. "The Clash of Civilizations?" *Foreign Affairs* vol. *72*, no. 3, 1993, pp. 22-49.

[19] See footnote 40.

[20] Shimshon, Ben (ed.) "Enlightenment Lectures 2002" *The University of Edinburgh & The Smith Institute*, 2005, 1-133, file:///C:/Users/Star/Downloads/Enlightenment-lectures-2002.pdf, accessed on 2019.

[21] Welshman, John. (1997). "Eugenics and Public Health in Britain, 1900-40: scenes from provincial life," *Urban History* vol. 24, no. 1, 1997, pp. 56-75.

for society and nation's development. Neoliberal viewpoint pertaining to constructing utopian society and nation is through multifarious discourses such as urban history, public health, artificial intelligence, and posthuman studies. As John Welshman pointed out in "Eugenics and Public Health in Britain, 1900-40: scenes from provincial life,"

> It was not only the role of eugenicists of the social hygiene movement that has been recognized, but also the way that eugenic ideas shaped the outlook of... social reformers concerned in one way or another with the 'fitness' of the nation. (Welshman 56)[22]

Individual "fitness" in Britain from 1900 to 1940 helped form a social milieu in which men were selected and labeled as part of generalized scientific schema. The generalized scientific schema is meant to enhance the so-called betterment of human life. However, the schema has overlooked the human senses, emotion and sentiment that might also be seen on clones in imitation of men.

Around half of a century later, some "neoliberal eugenics" has transformed in according with familial and household health. As a revisionist philosopher drawing on today's "neoliberal eugenics," Nicolas Agar argued that "... the 'new' liberal eugenics can avoid the repugnant consequences associated with eugenics in the past" (Agar 2004). Agar illustrates that "parents should be free to make only those interventions into the genetics of their children that will benefit them no matter what way of life they grow up to endorse" (Sparrow 2011). However, Agar's argument might be too far-reaching in terms of children's rights as individuals. The problem lies in a question: To what extent can parents 'be free" to "make interventions" for their children's genetics decision (Sparrow 499)?

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[22] Ibid, 56.

　　As Sparrow indicates, "Agar's attempt to distinguish the new from the old eugenics fails" because "once we start to consciously determine the genetics of future persons, we will not be able to avoid controversial assumptions about the relative worth of different life plans" (Sparrow 499). What Sparrow means is the unavoidability that men will designate different levels of "relative worth" that involves each "life plan" in order to judge the value of life from one to another. Such a naive view as Sparrow points out will not only return again to the old eugenics discourse, but also will help endorse one's life more valuable than that of the other and vice versa. In other words, the judgment might be very problematic.

　　In terms of the peculiar "contradictions of modernity,"[23] one might infer from the function of cloning technology that extends the reach of the human. Cloning technology helps "men to master their environment, and it also works to weaken the human itself as a category" (Boxall 127). Josie Gill in "Written on the Face: Race and Expression in Kazuo Ishiguro's *Never Let Me Go*" (2015) emphasized that Ishiguro draws on "an analogy between the lives of the clones and the experience of the racially marginalized, exposing the contradictions of contemporary genomic science in which race is being... effaced..." (Gill 844). Hal Foster, to explain this phenomenon, argued that cloning technology is a 'demonic supplement,' ... a 'magnificent extension of the body' and a 'troubled' constriction of it" (Foster 5). An array of concepts such as "demonic supplement," "magnificent extension of the body" and "troubled constriction"— all present the *problematic* dimensions of cloning technology (Foster 1997).

　　Moreover, Bertolt Brecht's 1943 *Life of Galileo* shows that Galileo's (supposed) invention of the telescope "allows humankind to reach far into space, to cast their influence way beyond the immediate parameters of the body..., but [men's] gaining deeper understanding of the universe, humankind forsakes their centrality to it" (Boxall 127). Men since then have become to know that the earth is not at the center of the universe, and that, in turn, "the universe is not constructed in accordance with human reason. To win the battle to measure our environment is to reveal that 'the

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[23]　See footnote 1.

earth is a planet and not the center of the universe, that 'the entire universe isn't turning around our tiny little earth' (Foster 53). As Peter Boxall concluded, "The desire for knowledge and control of the environment, which science and technology allow us to satisfy, leads, by a peculiar dialectic, to the loss of such mastery...The [cloning] technology that has allowed humankind to control the planet has also made it inhospitable to humans, and to all other species..." (Boxall 127). Therefore, as Boxall pointed out, "to think about science and technology in relation to the human is to recognize that [cloning] technology has a kind of posthuman logic built into it— a logic which arises in part from the philosophical fragility of the category of the human itself" (Boxall 128).

Although Hoda M. Zaki (1988) and Edward James (2003 & 2010) indicated "utopian" elements prevailing in SF, almost none of utopia SF novels have offered "the necessary coherent account of a superior and desirable alternative in the future" (James & Mendlesohn 219). Whether the transformations of optimistic "neoliberal eugenics" and globalized "utopia" becoming "dystopia" be that ideological linguistic dissimilation, religious separatism or even omission, cultural arbitrariness, and political antagonism, the neoliberal's human psyche to the development of technology has been problematized and transformative since the last two decades of the 20th century. In "Utopia and Anti-utopias," Edward James argued that readers need to understand what science fiction is "reacting against" and science fiction in IR draws on its interrogations on "another planet," or "the future" (James, & Mendlesohn 219).

James also pointed out a similar scenario of "utopia" whether it be the Catholic, Protestant or socialist. "Communal activities," as James claimed,

> … within small village-style communities were crucial. Most utopias eliminated money and private property, thus at one stroke removing greed, theft, jealousy and most causes of civil strife. Reason and good will would be sufficient to provide space and harmony within the community.... (James, & Mendlesohn 220)

However, the argument of "reason" and "good will" based on humans' "fanatic rationality' is intended for a certain community. Whether it might be beneficial based on the starting intention that does good to the humankind, humans' "reason" and "good will" through Ishiguro's *Never Let Me Go*, however, might serve ultimate evil purposes and devastating

consequences because of the intension and self-interest that are manipulated by professional elites, authoritarian power and dominant institutions. The power that seeks to normalize clones proves oppressive and dangerous. When talking about norms, values, rituals and practices that have been passed down for generations, Michel Foucault reminds us: "Any entity of those mentioned above is politicized" (Foucault 1978).

As a result, those identified as nonconformists to scientific reasoning and human rationality will become victimized and marginalized. This happens because the collective sense is violent and forceful. Even worse is the scenario under which those nonconformists (i.e. those narrators/ speakers/ characters in, for example, Miss Lucy[24] in Ishiguro's writings) lost their occupation, life, the mark as punishment by parasitic and pathological collective sense.

Edward James continued the two critiques on "utopian vision" arguing that "in reality many such utopias would turn out to be "dystopia," that is, oppressive societies, either because of the tyranny of the 'perfect' system over the will of the individual, or because of the difficulty of stopping individuals or elites from imposing authority over the majority, or, indeed, over minorities" (James & Mendlesohn 220). However, it is still not clear that how the pervasiveness of the notion of teconoculture based on modernity project as the "fanatic rationality" deeply seated in human psyche either properly explains the writings of writers since 1980s or how those writings have come to be interpreted.

As for the possible contestations against my thesis, they are also been noted. For example, Elana Gomel points out the problems of "ideology" and "narratives" in "The Contagion of Posthumanity: Alien Infestation and the Paradox of Subjectivity." Gomel asserts that the

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[24] Miss Lucy is one of the guardians, who gives human education to those cyborgs and intend to make them look like humans. On one occasion, Miss Lucy reveals the "true function" of the cyborgs to give away their organs as the practices of completion. She is expelled by that boarding school, Hailsham.

posthuman[25] viewpoint focuses on "the difference" among each of the collective individuals and "the difference is simultaneously ideological and narrative" (Gomel 95). Ideology is a kind of sentiment embedded in politicized discourse on technology development. Even though this thesis attempts to provide an alternative interpretation to delineating the negative consequence of optimistic neoliberalism and optimistic globalized theories, it, still, is politicized. I do not deny it, but what I emphasize is to provide an alternative interpretive way for a certain interrogation on clone issues so that we might have different angles to look into how human's life in postmodern context has been shaped by "neoliberal eugenics" as a norm or concept of "fanatic rationality."

David Campbell, after Hayden White, explains that "narrative is central, not just to understanding an event, but in constituting that event" (Devetak 187). Narrative serves as a companion of witness and it helps not only the narrator but also readers of novels to understand the impact a particular event unfolds and forms. Narrative exerts influence and influence from both the text and from the external surroundings such as sociopolitical and socioeconomic entities triggers human emotions through five senses. Readers feel sympathetic because of the narrative as the text representation of the event. Readers feel panic because of the text. Narrative seems alive if it is put into what Michel Foucault mentions a specific historical context that in turn conveys significance. This process is what Campbell means the "narrativizing of reality" (Campbell 34).

Gomel distinguishes the meaning of "the difference" and affirms that "ideologically, 'the difference' is in tune with the paranoid, conspiratorial mindset..." And this kind of "paranoid" and "conspiratorial" mindset seeks to challenge "the formal structure of the alien infestation [that] dramatizes,... unintendedly, collapse of humanism when confronted with the ontological Other" (Gomel 95).

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[25] Relevant "biological accounts" have shown in H. G. Wells's *The Time Machine* (1895), Olaf Stapledon's *Last and First Men* (1930), Arthur C. Clarke's *Childhood's End* (1953), Theodore Sturgeon's *More than Human* (1953), Sheri S. Tepper's *Grass* (1989), and Greg Bear's *Darwin's Radio* (1999). Some narratives consider posthuman in a technological sense, focusing on "the synthetic, engineered successors of humanity or the idea of humans and machines linked ever more closely in the circuits of technoculture (see Hayles; Bukatman)" such as Mary Shelley's *Frankenstein* (1818), Carel Capek's *R.U.R.* (1920), Bernard Wolfe's *Limbo* (1952), and Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968).

Stephen Zepke in 2012 "Beyond Cognitive Estrangement: The Future of Science Fiction Cinema" asserts that "science fiction is about the future" (Zepke 2012). Interestingly, "science fiction generally takes the future to be self-evident; the future is 'the day after tomorrow,' or another day more distant, but in any case on which the human struggle continues... Science fiction futures in this sense express our utopian hopes and dystopian nightmares, distilling in often spectacular visions what we see as best and worst about our present" (Zepke 2012). This arbitrariness creates what Suvin talks about the Neo-Marxist paradigm— "estrangement" and "alienation" (Bould & Mieville 2009; Canavan 2010;[26] Suvin 1972, 1979, 1983, 1988 & 2000). And as this thesis shows, the deeply seated human sentiment— "estrangement" and "alienation"— puts humans in dilemma and danger in terms of moral boundary and human sympathy.

4. Neo-Marxist Concepts: "Estrangement" & "Alienation"

As the narrator notes, "There are all kinds of horrible stories about [Hailsham]. Once, not so long before we all got to Hailsham, a boy had had a big row with his friends and run off two days later, up in those *boundaries*. His body had been found two days later..." (50). This excerpt points out the mystery of Hailsham. Those who run away the boarding school are seen as the misbehaved ones. The mysterious death of those who attempted to run away are held with association of their tragic end brought about by their own behaviors that should take to blame. As days have gone by, the mystery has been augmented as an alert to the donors who intend to run. The effect created by the mystery leads to what Neo-Marxist thinkers would call as "estrangement," and "alienation." Both qualities as Ishiguro implicates convey the problematic consequence that is opposed to the utopian vision of betterment and a promising future. In fact, the scene depicted above has been shown that the current moment in Hailsham already made those students uneasy and suspicious of their surroundings. Mystery creates more questions and suspicion. Behind "neoliberal eugenics," human rationality that seeks to better the health quality of men outside Hailsham has already made the students of the boarding school suffer a lot on the mental scale.

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[26]　　See　reviewsinculture.com/wp-content/uploads/legacy/reviews/23-RCTWinter2010CanavanBouldMieville.pdf

　　Human rationality through scientific advancement might create more problematic consequences (Hall 2009; Giddens 1990; Harvey 1989; Segal, 1985). The problematic consequences betray the faith of making public and collective good assumed in utopian vision and subvert the original scene of making people believe clone technology is absolutely promising. But how can readers understand and interpret the discourse of "neoliberal eugenics" scene in a more meaningful way? In advance, how can readers make sense the problematic consequences of "neoliberal eugenics?" Then, Darko Suvin's neo-Marxist[27] paradigm[28] (1979, 1983, 1988 & 2000)— "estrangement" or "alienation"— will be implemented during the process of the textual analysis of *Never Let Me Go* with secondary research materials (Gill 2014; Johansen 2016; Levy 2011; Teo 2014; Whitehead 2011). It is argued that "neoliberal eugenics" as part of schema of liberal optimism (Bell 2014; Carr 1940; Doyle 1983;[29] Jahn 2005 & 2013) and optimistic globalization theories are not necessarily beneficial, but prove problematic and negatively transformative to humans. Moreover, a close reading with textual analysis of *Never Let Me Go* will be conducted. Finally, it is proposed that each of our human subjectivity or personal individual self-identity can/ should not be defined or replaced by collectively normative scientific practices and innovative technology that tell us who we are.

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[27] Fredric Jameson, Peter Fitting, Tom Moylan, Marc Angenot and Carl Freedam— all are neo-Marxist critics and theorists.

[28] "In 1973, Darko Suvin and R. D. Mullen founded *Science-Fiction Studies*, which was to become the primary venue for neo-Marxist criticism of science fiction" (Csicsery-Ronay 113).

[29] M Doyle's "Kant, Liberal Legacies and Foreign Policy," *Philosophy and Public Affairs*, vol. 12, no. 3, pp. 205-235 and 323-353, for example, points out that Immanuel Kant's optimistic liberal viewpoints serve as cornerstones that facilitate the formation of "dependency theory" through democratic, economic and political interactions in international community.

In this paper, Kazuo Ishiguro's[30] science fiction[31] *Never Let Me Go*[32] is implemented with Darko Suvin's neo-Marxist paradigm (1972, 1979, 1983, 1988 & 2000)(Bould & Mieville, 2009; Canavan, 2010) [33] — "estrangement" or "alienation"— and combing secondary research materials in order to vindicate my viewpoint. *Never Let Me Go* critiquing against "neoliberal eugenics" (Goodrow 137; Adorno & Horkheimer 2002; Agar 2004; Americans with Disabilities Act of 1990, 1991; Baynton 1996; Black 2003; Buchanan, Brock, Daniels & Wikler 2000). The critique has become the opposition against the optimistic "neoliberal eugenics" based on human rationality. The critique can reflect on the essence of "neoliberal eugenics" by those familiar with Ishiguro to his thematic discussion. It is argued that postmodern dystopian world filled with "estrangement" and "alienation"[34] (Suvin 1979, 1983, 1988 & 2000) is what we will make of it as futuristic (Adams 2000; Asimov 1996; Bell 1968; Butler,

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[30] As for the introduction about Kazuo Ishiguro, see Cottenden, Jeff, "Kazuo Ishiguro," *British Council: Literature*, literature.britishcouncil.org/writer/kazuo-ishiguro, accessed on Sept 30, 2019.

[31] Since mid-1970, science fiction writers as Marxist critics such as H. Bruce Franklin, Philip K. Dick, Joanna Russ, Ursula K. Le Guin and Samuel R. Delany faced dilemma: "science fiction was generally held by educated readers to be artistically negligible; one the other, because the vast bulk of science fiction was written for mass entertainment, it manifestly eschewed social criticism and supported the dominant ideology of bourgeois individualism" (Csicsery-Ronay 117). Science fiction as "cultural artefacts" that made up the core of aesthetic theory in IR has been researched by Devetak, 2006; Frankline, 2005; Nexon & Neumann, 2006; Weber, 2013, & Weldes, 2003.

[32] Ishiguro, Kazuo. *Never Let Me Go*. Faber & Faber, www.faber.co.uk/9780571258093-never-let-me-go.html, accessed on Oct 3, 2019. As for official film trailer, see "Never Let Me Go Featurette: Meet the Author," Sept 10, 2010, https://www.youtube.com/watch?v=t_gRhJ_Rwhg, accessed on Oct 15, 2019. Moreover, as for author talking at the interview, see "Kazuo Ishiguro Discusses His Intention behind Writing the Novel, *Never Let Me Go*" Sept 11, 2010, www.youtube.com/watch?v=_jCB59pPG7k, accessed on Oct 2, 2019.

[33] As for Canavan's Neo-Marxist paradigm and his concepts embedded in how utopian world becomes the dystopian one, see <reviewsinculture.com/wp-content/uploads/legacy/reviews/23-RCTWinter2010CanavanBouldMieville.pdf>

[34] These two qualities are two of major fundamental concepts that constitute Neo-Marxist approach.

2014; Clarke 1962; Elkins 1979; Gabor 1964) and apocalyptic.[35] Even more is the scenario in which any form with disruption, rupture, disjunction and displacement (Bulter; Derrida; Foucault; Lyotard)— all challenge the technological hypothesis and taken-for-granted assumptions based on domestic collective choice and human rationality (Gilpin; Kissinger 2014; Mearshimer 2001; Morgenthau 1948 & 2006; Synder 2004; Waltz 1979).

Ishiguro implicated his critique against "neoliberal eugenics" concepts that were commonly held to be positively constructed to advance humans' life. In other words, the likely devastating consequences have not taken place, but it is noteworthy that the negative impacts of "neoliberal eugenics" concepts in terms of technology advancement (Baudrillard; Benjamin; Giddens 1990; Harvey 1989; Haraway 1991; Lyotard 1985) have exerted a certain relationship between humans and technology. And since science fiction helps displace and juxtapose the current moment and *future* direction in terms of time and space for human, it provides an alternative and distinct interpretive way to present the likely dilemma for humans.

Csicsery-Ronay Jr, mentions that Science Fiction Studies/ Utopian Studies devotes to two practical purposes: The first was to "identify recent works of SF[36] that could model the dual function of critical utopias... to criticize the status quo" and "to offer hopeful alternatives, thereby alerting

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[35] In terms of the issue of "cyborgs" analyzed by different critical approaches, posthuman critics and scholars such as J. G. Ballard; Ruth Bleier's 1984 *Science and Gender: A Critique of Biology and Its Themes on Women*); Scott Bukatman (1993); Elizabeth Fee's "Critiques of Modern Science: The Relationship of Feminist and Other Radical Epistemologies"; Stephen J. Gould's 1981 *Mismeasure of Man*; Evelyn Hammonds' "Women of Color, Feminism and Science" collected into Ruth Bleier's edited *Feminist Approaches to Science* in 1986; Donna Haraway (*A Manifesto for Cyborgs*); Ruth Hubbard, Mary Sue Henifin and Barbara Fried's edited *Biological Woman, the Convenient Myth* in 1982; Evelyn Fox Keller's 1985 *Reflections on Gender and Science*; R. C. Lewontin, Steve Rose and Leon Kamin's 1984 *Not in Our Genes*, *Radical Science Journal* and *Science for the People*.

[36] Foremost SF works and writers encompass: Le Guin's *Dispossessed* (1974); Russ's *The Female Man* (1975); Delany's *Triton* (1976) and Marge Piercy's *Woman on the Edge of Time* (1976).

readers to potentially subversive works, and cultivating radical inspiration" (Csicsery-Ronay Jr. 120). Neo-Marxist standpoint (Darko Suvin 1972, 1979, 1983, 1988 & 2000) can better provides not only the room for "criticizing the status quo" but also the access to "cultivating radical inspiration" for readers.[37] As for theoretical framework, Darko Suvin's Neo-Marxist paradigms— "[cognitive] estrangement" (David Higgins & Roby Duncan, 2013; Nick Hubble and Aris Mousoutzanis, 2013) and "alienation" (Suvin, 1972, 1979, 1983, 1988 & 2000)(Bould & Mieville, 2009; Canavan 2010[38])— help criticize how the mindset of "neoliberal eugenics" is embedded within the narrative of *Never Let Me Go*. Neo-Marxist paradigms, in turn, entail the consequence of power relation shift[39] and devastates men's construction of utopia and its transformation into

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[37] Before getting to know Neo-Marxist concepts, one should get a sense of what Marxism (Falk 1999, p.37; Gamble 1999; Marx & Engels 1977; Waltz 1959 & 1979; Wheen 1999) means how class struggle signifies the problematic dimension of "class struggle" (Falk 1999, p. 37; Gamble 1999; Marx & Engels 1977; Waltz 1959 & 1979; Wheen 1999) that defines the mobility of social structure as Kenneth Waltz called the "third-image" analysis (Linklater 2009, p.111) in IR and IP. In the mid-1840s, Marx and Engels claimed that "the main fault-line in the future would revolve around the divisions between... the national bourgeoisie that controlled different systems of government and an increasingly cosmopolitan proletariat" (Linklater 2009, p.111). The other facets of Marxism includes: "world-system with distinctive structures of hegemony, patterns of inequality and zones of resistance" (Linklater 1999, 134). As for the central core value of this thesis, the author intends to point out how Neo-Marxist concepts— "estrangement" and "alienation"— serve to explain a kind of human conflicts foreshadowed in the future, which is inevitable because of men's self-complacency to an attempt of control of technology.

[38] See <http://reviewsinculture.com/wp-content/uploads/legacy/reviews/23-RCTWinter2010CanavanBouldMieville.pdf>

[39] In terms of "power relation," since the mid twentieth century, a great bunch social, political and philosophical thinkers and scholars from different approaches have critically analyzed how power has been negotiated, mediated and exerted to influence each agent/ political actor/ unit in a structure of international community. They include but are not limited to: Michel Foucault, Giorgio Agamben, Judith Butler, Julia Kristeva, Slavojo Zizek, Strauss Levinas, Gilles Deleuze, Felix Guttari, Carol J. Adams, Edward Said, Homi Bhabha, Louis Althusser, Terry Eagleton, Ronald Bleiker, Robert Cox, Stephen Gill, Jenny Edkins, Martin Griffiths.

post-utopia or dystopia (Csicsery-Ronay, James, & Mendlesohn 2003 & 2010; Teo 2014; David Higgins & Roby Duncan 2013; Nick Hubble and Aris Mousoutzanis 2013). As Csicsery-Ronay Jr acknowledges, "science fiction and the closely related genre of utopian fiction have deep affinities with Marxist thought..." (Csicsery-Ronay Jr 113). From Marxist viewpoints,

> ... science fiction and utopian have been concerned with imagining progressive alternatives to the status quo, often implying critiques of contemporary conditions or possible future outcomes of current social trends. Science fiction... imagines change in terms of the whole human species, and these changes are often the results of their own social evolution. These are... the concerns of the　Marxist　utopian and social imagination." (Csicsery-Ronay Jr 113)

Moreover, in Stephen Gill's edited *Gramsci, Historical Materialism and International Relations* (1993), he points out the function of Marxist paradigm and it serves to scrutinize "the political use (and abuse) of history, and political myth: myths of national origin and identity, and myths about human potential..." (Gill 13). Marxist thinkers acknowledge the function of history with the rise of modernization projects. Since then struggle projected out by inequality has prevailed everywhere. Marxist paradigm also involves the relationship between "hegemonic discourses and the principles of inclusion/ exclusion and supremacy/ subordination[40]..." (Gill 14) in order not to view the issues such as political use, political dominance, collective sense of nationalistic ideology or ideological apparatuses as simply a sort of "juxtaposition...of equation of progress with the spread of liberal, post-enlightenment political/ economic rationality" (Gill 14-5).

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[40]　The relation between the guardians/ Madame and those cyborgs as organ donors exists within the duality of supremacy and subordination.

In Kazuo Ishiguro's *Never Let Me Go*,[41] having served her position for twelve years, Kathy H., the narrator, is looking after the donors.[42] Kathy is herself a donor and later a carer, which makes her position paradoxical. It is partially because a carer might be the one who survived. She survived from being a donor giving away the organs to those who are in need. But she still faces the uncertainty of being a carer. Kathy feels that the atmosphere in Hailsham is weird, but she is unable to identify to what extent the reality is deemed strange. What she merely knows is her role that assists the other Hailsham students *complete their missions*. Kathy reminisces the time spent in Hailsham (Ishiguro 5), a boarding school in England. For readers, Hailsham seems *secluded*.[43] Hailsham does not have any contact with the exterior world (Ishiguro 50). Those teachers as guardians and carers, and students as donors are seemingly meant to be kept confined in Hailsham. The teachers are guardians. And they are implicated by Ishiguro to be portrayed as those who listen up to the "elites" who set up *the rules* behind and *how those students are selected to be organ donors*.

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[41] According to Jeff Cottenden at online *British Council: Literature*, he wrote that Kazuo Ishiguro was born in Nagasaki, Japan on 8 Nov 1954. Ishiguro came to Britain in 1960 as his father began conducting his research at the National Institute of Oceanography. Ishiguro then received education at a grammar school particularly for boys in Surrey. See <https://literature.britishcouncil.org/writer/kazuo-ishiguro> (Accessed on Oct 12, 2019). Ishiguro was awarded the Nobel Prize for Literature in 2017. The Swedish Academy praised Ishiguro's works for "unearthing 'the abyss beneath our illusory sense of connection with the world. [In terms of Ishiguro's choice of techno novel and science fiction,] if his novels tend to defy genre expectations, with each new work veering from the conventions of the last, what haunts all of them is the abyss of memory and its potential to shape and distort, to forget and to silence...'" (Cottenden, *British Council: Literature*).

[42] Kathy, according to the novel plot, is the last survivor as organ donor in Hailsham. She recounts the story as witness disclosing the "alienated" relations among her colleagues and silently criticizing how clones in the formation of men have suffered and have been regarded as machine without emotion and sensitivity. But those clones like Kathy, Tommy and Ruth are like humans. They form friendship; look after each other and go on adventure as teenagers.

[43] What one can perceive Ishiguro attempts to do is his portrayal of high-techno environment which is distant from human's material world.

The children are watched closely, *educated* and *persuaded repetitiously* that they need to keep themselves healthy and to fruitfully produce art pieces chosen by Madame for exhibition in a gallery(29, 32 & 42). As Tommy said, "There's something else," ... he went on, "something she [one of the guardians in Hailsham] said I can't quite figure out..." (29). In other words, for those students, they are persuaded to be *as normal as humans* living in the material world as hidden agents even though they look secluded and it might arouse others' attention. Developing friendship with Ruth and Tommy, Kathy grows fondness of Tommy, attending him when he is bullied. Readers get a sense of regarding Ruth, Tommy and Kathy just like real humans forging a bonding relations with other students despite the fact that all of them are clones, as half human and half machine.

They are still like humans with a sense of belonging with their companions. Kathy quite often confides with Tommy, but Tommy and Ruth form a relationship instead. Before Kathy and Tommy formed relationship, Ruth confided what she had down to Kathy and Tommy. And as for the reality of Hailsham for those students, one time, Miss Lucy (40-1), one of the guardians, accidentally reveals that Hailsham's children are raised as clones expected to donate their organs to others so that is why their colleagues usually die young while another guardian, Miss Emily, when teaching counties of England seems to erase introducing Norfolk where Kathy keeps her own memory with Tommy (64-5). Kathy even mentions that in her memory she lost a tape with the album called "Songs After Dark" by Judy Bridgewater (64-5). This sense of loss is almost equal to a kind of loss of self-identity in posthuman context as textual interpretation. As Kathy recalls, "The album's called Songs After Dark and it's by Judy Bridgewater. What I've got today isn't the actual cassette, the one I had back then at Hailsham, the one I lost..." (64). "What was so special about this song?... And what I'd imagine was a woman who'd been told she couldn't have babies, who'd really really wanted them all her life" (70).

Before long, Miss Lucy is removed from school because of her disclosure and those students continue their fate passively (68, 69 & 81). As Miss Lucy expressed, "The problem, as I see it, is that you've been told and not told. You've been told, but none of you really understand, and I dare say, some people are quite happy to leave it that way. But I'm not" (81). Even more affirmative is Miss Lucy's announcement that seemingly questions the core value of liberal eugenics. She said, "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" (81).

It is not until at the age of 16, Kathy, Tommy and Ruth move to Cottageand this is the first time they are permitted to be in connection with what it looks like as the outside world (115). Later, some say that an older woman in resemblance with Ruth might be the one who will get organ donation from Ruth. Moreover, a rumor indicates that for those who fall in love as a couple and are recognized by their artistic creation with token given will be able to defer the "completion of donation." The factual scene is that the resemblance to Ruth is not true, which made Ruth furiously wonder if those children are being cloned to "human trash." More importantly, Ruth endeavors to find her "possible" that is said to be the potential genetic source for organ-donating clones. However, it eventually turns out to be the case that they might not be duplicated from decent people, but are actually cloned from prostitutes or drug addicts.

Tommy at the same time develops a theory (193). It is believed by Kathy and Tommy that Madame collected those students' art to determine who are in true love. Upon hearing this, Ruth takes a chance to tell Kathy that Tommy would never fall in love with Kathy because of her sex relation with the other men. Quite soon, Ruth's first donation goes badly and her health deteriorates rapidly and Kathy becomes Ruth's carer. Both become aware that Ruth's donation will probably be her last. A trip among Ruth, Kathy and Tommy is proposed by Ruth and during which Ruth expresses her regret for intending to part Kathy from Tommy away (200, 201, 231 & 232). When Kathy describes the process and effects of the completion of organ donation, she mentions that

> You could even 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. They might start off positively enough, but then comes all that time spent so close to the pain and the worry. And sooner or later a donor doesn't make it, even though, say, it's only the second donation and no one anticipated complications. When a donor completes like that, out of the blue, it doesn't make much difference what the nurses say to you afterwards, and neither does that letter saying how they're sure you did all you could and to keep up the good work. For a while at least, you're demoralized... (207)

Kathy's narrative in terms of the process and consequence of organ donation haunts readers. By distance and concealment, guardians and Madame attempt to educate Hailsham's students to be like real humans, but they are not humans. Paradoxically, they have human emotions. Those prepared organ donors feel delighted, desperate and despondent just like humans.

Later, Kathy also becomes Tommy's carer and both form an intimate relationship(237). Instigated by Ruth's last wish, Kathy and Tommy go to Madame's house and bring Tommy's art piece to prove that they are in true love(235). Both happen to meet Miss Emily, who is their former headmistresses. Later, Madame and Miss Emily reveal that the responsibility the guardians take is to give the clones human education and the exhibition at the gallery is meant to convey a certain image to the outside world that the clones are normal humans with a soul and deserve better treatment (262).

"Tommy had to re-do three of the tests. This had left him feeling pretty woozy" (246). Finally, this clone experiment fails and the school closes while Kathy resigns as Tommy's carer until his completion of donation. Kathy, thereafter, drives up to Norfolk and fantasizes what she remembers and everything she lost.

5. Conclusion

What this thesis argues is that scientific and technology development— the creation of clones as organ donors— might prove as the dystopian and apocalyptic in terms of moral boundary between humans and clones. Through Kathy's, Tommy's and Ruth's narrative, readers feel the panic first-hand experience that defines the reality and humanity. Each individual's self-identity is mobilized with his own voice that creates subjectivity. The theoretical framework is Neo-Marxists' concepts— "estrangement," and "alienation." It is expected that this paper will shed a new light on the study of postmodern technology development in posthuman context. This paper provides as an alternative interpretive analysis and understanding of "the tradition of scientific reasoning." "The tradition of scientific reasoning" has been seeing optimistic "neoliberal eugenics" as the foreground of utopia world in political or cultural entity. This utopia world is problematically constructed and dominated by clones' organ donation to human. The plausible concept is backed up by scientific rationality, liberal development, and modernity projects— all tend to

overlook the issue of sympathy and emotion entities that those clones are, like human, endowed with. Meanwhile, some of these impacts are not to do with long-standing cultural traditions but within the specific conditions of life in an modernizing, urbanizing and industrializing modern society in late 20th and early 21st centuries. Compellingly, such modernized conditions, particularly those as inner and intimate human body, brain, and mental states, are retrospectively integrated into a broader horizon of cultural schema.

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