People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research

Dr. Moulay Tahar University, Saida

Faculty of Letters, Languages and Arts

Department of English Language and Literature

Exploring The Ethical Dimensions of Human Identity: A psychoanalytic study of Kazuo Ishiguro's *Never Let Me Go* (2005).

Dissertation submitted as partial fulfilment of the requirements for the degree of Master in Literature and Civilization

Presented by:

Elias Malika

Supervised by:

Dr. Hanaa Berrezoug

Board of Examiners

Dr. Ghounane Nadia	(MCB)Chair Person	University of Saida
Dr. Hanaa Berrezoug	(MCA) supervisor	University of Saida
Dr. Mahdaoui Amaria	(MCA)Examiner	University of Saida

Academic year: 2024/2025

Declaration of Originality

I hereby declare that this dissertation is my research under the title: Exploring the ethical dimensions of Human identity: A psychoanalytic study of Ishiguro's *Never Let Me Go* (2005). Where other information sources and assistance are involved, due acknowledgment is made with clarity. No parts of this thesis are submitted for another degree or award. It is within the accepted maximum thesis length and meets the University of SAIDA's research ethics.

Name

Elias Malika Date

Signature

Supervisor Declaration

This signature confirms that the statement of originality above is correct and true.

Name

Dr. Hanaa Berrezoug Date

Signature

Dedication

I dedicate this humble work to my esteemed parents, my wonderful brothers

Mohamed and Ahmed, and my lovely sisters Zahira and Soumia

To my Exceptional friend: Fatiha

Acknowledgements

My sincere thanks go to my supervisor, Dr. Hanaa Berrezoug, who has done amazing

efforts to help accomplish this work

I would also like to thank the members of the committee, Dr. and

Dr., who has given their time to read and evaluate this humble work.

Likewise, I am deeply indebted to all of the teachers in the Department of

Literature and English Language at Dr. Tahar Moulay University.

Abstract

In *Never Let Me Go* (2005), Ishiguro portrays cloned individuals raised to donate their organs to regular humans, raising profound questions of identity, autonomy, and the limits of humanity. This study aims to explore the ethical aspects of human identity by adopting a psychoanalytic perspective, with a particular emphasis on Who are we? And to whom our bodies belong?". A careful examination of significant moments, such as Kathy's retrospective narration, reveals Ishiguro's criticism of the use of art as a means of identity formation and memory as a fund holder, as well as institutional dehumanization. By using a close reading approach to explore the thematic depths, psychological complexities, and artistic craftsmanship of Kazuo Ishiguro's *Never Let Me Go,* which *is* significant in literature due to the novel's interrogation of what it means to be human in the face of scientific and technological advancement. This study shows how literature can be both reflective and critical of societal values, prompting readers to reconsider the ethical premises underlying contemporary debates on biotechnology and human rights. Consequently, it contributes to larger discussions concerning medical ethics, cloning, and the psychological effects of systemic oppression. In addition, this novel is a cautionary tale about the fragility of identity when power structures predetermine autonomy. And it proposes a walk through the ethical question, where this work's constant thematic and performative displacements are addressed, leading to phronesis and the intersubjective space generated by dialogical discourse in the conflict of representation.

Keywords: Ethical dimension, Identity, Ishiguro, *Never Let Me Go*, Psychoanalytic study

Table of Contents

General Introduction

The human race stands as the most exceptional species to have ever lived on Earth. The main reason behind this particular exception is human cognition and Human possession of an inherent inclination towards emotions and sentiments that permeate every facet of their existence. The human ability to perform different cognitive activities is what draws a fine line between them and other beings. What makes one human different from another is their intrinsic ability to make different decisions, their individuality, humanity, and their personal experiences, and all the mental processes that take place in the psyche are all by-products of the individual's capability to shape a unique identity. However, building up a solid personal, social, and cultural identity requires us to remember how previous personal experiences affect our understanding of self-worth. It is critical to consider how our actions and beliefs influence not only our identities but also our collective societal identity. Thus, our decisions, attitudes, and ideals all contribute to the ethical fabric of our identity. Furthermore, the confluence of ethics and identity provides an opportunity to consider concerns of privilege, power relations, and social justice. By understanding how our moral framework affects our sense of self as well as our connections with others. we may actively work towards a more inclusive and fair society in which moral considerations take center stage in our decision-making processes.

In reality, identity formation is a fundamental process to undergo. It enables many humans to grow mentally, experiencing important expansions in consciousness as well as self-awareness. This growth in consciousness can actively drive us to a deeper comprehension of ourselves as well as the world around us. By consciously expanding our awareness, we become much more attuned to our thoughts, virtues, emotions, as well as actions, which allows for self-improvement and development. Thus, introspection shapes our identity highly. Also, deep reflection on many values, beliefs, as well as experiences actively shapes a sense of self. In the middle of many important scientific improvements, moral implications can challenge customary concepts of identity as well as affect one's identity formation. As technology moves forward, especially in areas like genetics, artificial intelligence, as well as biotechnology, people increasingly raise questions about how these improvements deeply affect our comprehension of identity, individuality, and what it truly means to be human.

For that reason, over the years, the two major concepts of ethics and identity amidst scientific advancements have been a subject of interest to many scholars, scientists, and academic institutions in distinct disciplines, including psychology, philosophy, neuroscience, and literature. In this regard, many theories have emerged to examine both of these thought-provoking notions. The words ethics and identity are used day to day basic conversations. Yet, many ignore reflecting on the ethical boundaries of human identity amidst scientific advancement. While previous studies have examined the psychoanalytic development of the main characters and the ethical implications of cloning, there is a gap in integrating a comprehensive ethical analysis with a multi-faceted psychoanalytic framework (including Freudian, Jungian, and existential approaches) to systematically analyze the characters' identity struggles and the broader ethical questions raised by cloning. Most existing research focuses either on ethical or psychoanalytic dimensions in isolation, or on limited aspects of character analysis, without synthesizing these perspectives to address

the full complexity of human identity and ethical subjectivity in the novel.it is overly intrinsic to recognize the significance of properly understanding how these captivating faculties of identity formation, their relevance to different facets of individuals' lives, and their usage as essential themes in certain categories of literary works. Several authors and novelists have dedicated a considerable amount of effort to highlighting the importance of respecting the ethical dimensions of human identity in the context of rapid scientific advancement by prioritizing ethical considerations to protect individual dignity and humanity in a broad set of literary works. among these figures, the Japanese British novelist Kazuo Ishiguro is well-known for his frequent employment of those themes in most of his novels.

Ishiguro explores bleak and unsettling futures in his portrayal of a dystopian society. He addresses significant issues in his novels, serving as both a warning and a reminder to readers of the possible impact of future technological and scientific discoveries on fundamental ideas of human identity. Therefore, he tends to leave it all for his characters to narrate their own stories from a subjective point of view. This novel is one of his groundbreaking works that tackles memory, ethics, and human identity themes. In *Never Let Me Go,* the novelist takes his reader on a trip with the protagonist Kathy who narrates her memories and experiences growing up in Hailsham as she reflects on her life, she shares her relationships with her friends Tommy and Ruth, their struggles with identity formation and the inevitable fate that awaits them as organ donors.

Therefore, this dissertation argues that Kazuo Ishiguro's *Never Let Me Go* uses the narrative of human clones to expose the ethical and psychological consequences of biotechnological commodification, and that a psychoanalytic reading of the characters' identities and relationships uncovers the profound impact of societal denial of agency, autonomy, and humanity, ultimately challenging the boundaries of what it means to be human. the purpose of this study is to investigate how identity and the ethical aspects of cloning are portrayed in *Never Let Me Go*, as well as the ethical implications of this practice on identity formation, and determine how these themes mirror broader societal attitudes regarding identity, humanity, individuality, and the moral status of clones.

Never Let Me Go has been a subject of literary analytical approaches since it was first released. it is renowned for its diversified thematic structure and distinguished literary prose. Thus, researching the ethical dimensions of human identity in N*ever Let Me Go* investigates how the novel highlights the ethical dilemmas and psychological conflicts faced by cloned individuals, questioning what it means to be human, the possession of a soul, and the impact of societal and existential constraints on identity formation and selfhood. This study explores the moral implications of cloning and organ donation, prompting important questions about individuality and humanity and ethical responsibility in a rapidly evolving technological landscape. This research is an attempt to mainly tackle the following research objectives:

1- To examine the ethical dimensions of human identity and the implications of cloning as presented in *Never Let Me Go*.

2- to analyze the psychological development and internal conflicts of the main characters, by applying psychoanalytic theories (Freudian, Lacanian, Jungian, and existential).

3- To effectively integrate ethical and psychoanalytic insights to deepen our understanding of the novel's portrayal of autonomy, identity, and the moral status of clones.

To reach our objectives, we need to ask the following questions.

1-How does *Never Let Me Go* represent the ethical dilemmas surrounding human identity and the moral implications of cloning?
2-In what ways do psychoanalytic theories (Freud, Jung, Lacan, existential psychoanalysis) illuminate the internal psychological conflicts and identity formation of the main characters?
3-How do the characters' responses to their predetermined fate illuminate the interplay between ethical exclusion and the formation of selfhood?

To answer the previous research questions, the following hypotheses are provided:

1- The ethical exclusion and commodification of clones in *Never Let Me Go* result in profound psychological and existential crises, as evidenced by their struggles with identity and agency.
2- Psychoanalytic frameworks reveal that the clones internalize societal otherness, leading to fragmented or imploded identities and a persistent search for meaning and belonging.
3- The novel's depiction of art, memory, and relationships serves as both a site of resistance and a means of negotiating ethical and psychological boundaries imposed by cloning.
To put this research under a proper scope of scrutiny, four theoretical frameworks are adopted through the lens of psychoanalysis. Firstly, Freudian psychoanalysis theory explores the conflict between the id, ego, and superego of a character. Secondly, Laconian theory is used to analyze how the characters confront their desires and societal expectations. Thirdly, using Jungian theory to reveal how oppressive systems weaponize virtues (care, hope, obedience) to enforce compliance, raising ethical questions about agency and authenticity. Finally, existential psychoanalysis addresses themes of ethical responsibility and authenticity. Therefore, the research is divided into three chapters: one that is conceptual, another chapter presents the theoretical research methodology employed to analyze the case study, followed by an analytical chapter dedicated to a psychoanalytical analysis of the novel.
The first chapter will present a thorough description of themes of ethics found in various academic disciplines, as well as the concept of identity. Additionally, it will go further to clarify uncertainties around the concept of self, which has sparked conflicting debates among philosophers, psychologists, and neuroscientists. Likewise, the significance of ethical considerations of cloning, as well as the ethical boundaries of human identity amidst scientific advancement, will be appropriately exposed. Finally, the chapter will address the employment of the two themes in *Never Let Me Go* and how they are tightly correlated.

The next chapter will expound on the different theoretical methods used to analyze the study in question from distinct angles, including Freudian psychoanalysis theory and the development of the protagonist's narrative identity through Laconian theory. Therefore, using Jungian theory to explore the collective unconscious, archetypes, individuation, and at the end existential psychoanalysis.

The final chapter will provide an in-depth analysis of the character's identity formation through a psychoanalytic lens, using all the different theoretical methods. The analysis follows the central characters Kathy, Ruth, and Tommy, who go through that critical phase of identity formation between the innocence of childhood, the state of maturity, and the psychological stability of adulthood.

Nevertheless, due to a shortage of resources and time, this study does not produce a thorough and accurate analysis of other facets of the theoretical approaches, Instead, it focuses on the psychoanalytic and ethical dimensions most pertinent to the novel's exploration of human identity, offering a broad conceptual and analytical hint about what is relevant to the major themes at hand.

Chapter One

1.1. Introduction

Never Let Me Go (2005) by Kazuo Ishiguro is a dystopian novel in which humans are cloned for the only purpose of organ donation. In the complex tapestry of human existence, the interplay between ethics and identity emerges as a fundamental theme that shapes our understanding of what it means to be human. The first chapter aims to explore ethics and its subdivisions as a branch of philosophy, tracing its roots from ancient philosophers to modern bioethics, in addition to cloning in bioethics. It looks at the key ideas and concepts that are related to ethics and human identity and how they relate to one another, especially in Kazuo Ishiguro's dystopian novel. Additionally, we will explore the impact of identity on the self and how society contributes to shaping one's identity. Special emphasis will be placed on the importance of the ethical boundaries of scientific advancements on identity formation. *Never Let Me Go* adds depth to ethical discourse by demonstrating how being a clone is critical in understanding identity. Complicated ethical questions about humanity, autonomy, human essence, and the commodification of the body may be understood via the experience of clones.

1.2. Overview of Ethical Principles

1.2.1. Defining Ethics

Ethics is a sub-branch of axiology, which is the investigation of value judgment. Axiological studies are divided into three fields. The first field is Aesthetics studies that philosophically investigate beauty. Followed by Political theory that involves the investigation of justice. The final field is Ethics, which is concerned with the philosophical investigation of goodness (moral systems). Ethics studies ideal human behavior and ideal ways of being.

According to the article, the term "ethics" or "ethical" derived from the Greek word "ethos," which originally meant customs, usages, especially those belonging to some group as distinguished from another, and later came to mean disposition, character (BBC, 2014).

Ethics is grounded in established standards of right and wrong that dictate what individuals should do, typically concerning rights, obligations, societal benefits, fairness, or specific virtues that help them to discern right from wrong in their actions. So, understanding ethics can facilitate personal growth and awareness of human motivation complexities. Thus, ethics refers to the standards that require reasonable people to refrain from (rape, theft, murder, assault, slander, and fraud) that disrupt social harmony and trust. Moreover, ethical standards also emphasize the virtues of honesty, compassion, and loyalty. It also Includes rights-

related standards, such as the right to life, the right to be free of injury, and the right to privacy. Such standards are effective due to their consistency and logical foundation, ultimately leading individuals to uphold integrity and contribute positively to society. However, merely performing good actions does not align to a strong character (Velasquez et al., 2010).

1.2.2. A historical perspective on Ethical thoughts

- **Ancient Ethics**

Starting in the context of Western philosophical thought with the Greek Sophists during the fifth century B.C.E., ethical codes began to be examined. These sophists were traveling teachers who roamed the Hellenic region. They taught young men the required skill of public speaking, which was important for success in the political landscape at that time. One of the most notable sophists, “Protagoras”, argued against objective moral truth, promoting a form of moral relativism instead. He shed light on how moral codes are essentially human constructs, shaped by the customs and practices of specific communities (Ethics - New World Encyclopedia, n.d.).

In later philosophical thought, figures like Callicles distinguished between moral laws as human constructs (nomos) and natural laws (phusis). In Plato's "Gorgias," Callicles claims that conventional morality is created by the weak majority to control the strong minority. He argues that weaker individuals promote the idea of equality because it benefits them, but this belief undermines the natural order of justice, where power determines right. He suggests that it is natural for the strong to have more, and therefore, a strong person should pursue their own interests and power, even if it means acting unfairly (Ethics - New World Encyclopedia, n.d.).

However, for Socrates, philosophical questions were centered not just on virtue, which he treated as the essence of many other qualities combined (such as wisdom, courage, self-control) as necessary conditions for a good and happy life. He thought these virtues were inseparable and that they were a type of knowledge, which refers to the doctrine of the unity of the virtues. Thus, if someone has one virtue, then he has all (Ethics - New World Encyclopedia, n.d.).

Plato's "Republic" aims at moral skeptics who believe that there is no ultimate privilege in acting justly beyond societal norms. He assumes that true justice represents a well-ordered soul in which reason, spirit, and appetite all work together properly. A just individual achieves genuine happiness due to the inner balance, while an unjust person, though satisfying his desires, suffers from an inner conflict

that destabilizes his happiness. Subsequently, Plato claims that morality, especially the virtue of justice, is crucial for living a fulfilling life (Ethics - New World Encyclopedia, n.d.).

Furthermore, Aristotle, a student of Plato, explores ethical questions within a similar framework. He argues that true happiness (eudaimonia)—or living well—hinges on an individual's ability to improve their inherent abilities. Aristotle asserts that reason is a unique trait of humans. therefore, fulfilling a human's function (ergon) requires exercising and refining these rational faculties. Consequently, achieving a good life involves cultivating virtue or excellence (arête) in reasoning (Ethics - New World Encyclopedia, n.d.).

He divides human excellences ('aretai,' what are often called 'virtues') that involve reason into two categories: moral and intellectual excellence. While he does recognize physical excellence, he doesn't think it contains the rational element required for a particular human good. Moral excellences deal with character and consist in actions and emotional reactions (such as fear), while intellectual excellences include cognitive qualities such as wisdom and intelligence. Aristotle argues that both character and intellectual virtues are crucial for refining reason and for a fulfilling human life (Ethics - New World Encyclopedia, n.d.).

Nevertheless, he also emphasizes the role played by external factors like friendship, wealth, and social standing in shaping a good life. He implies that it is difficult to be happy without some external goods such as a noble birth, children who love one, and physical beauty. Therefore, a deeply unattractive person or someone who has lost beloved children or friends may struggle to find happiness, indicating that virtue alone cannot guarantee a joyful life (Ethics - New World Encyclopedia, n.d.).

- **Medieval Ethics**

during this patristic era, the principal philosophical aim was covering the writings of the Church fathers was to understand and explain the Judeo-Christian scriptures in terms of Greek philosophy. The most famous philosopher of this period is Saint Augustine, but there are other important figures like Gregory of Nyssa, Ambrose, Saint Jerome, and Boethius. Augustine's significant contribution to ethics lies in his understanding of the will (voluntas), which some philosophers, like Albrecht Dihle in 1982, suggest is foundational to both modern and medieval concepts of will (Ethics - New World Encyclopedia, n.d.).

Moreover, intellectualism dominated ancient Greek ethics, where the intellect was considered the ruling faculty in actions. When the practical intellect decides what is the best thing to do, then rational choice happens. Both Socrates and Aristotle rejected the concept of akrasia, claiming that all wrongdoing is rooted in a lack of knowledge. Socrates famously maintained that "no one does wrong willingly." Saint Augustine disagreed, holding that it is possible to see the good yet will not do it. In a famous passage in his "Confessions," he tells the story of a boy who stole pears simply for the joy of doing wrong, though he knew the act was not good, since he had better pears at home. This concept disputes Greek intellectualism because Augustine assumes one can take actions that, by intellect, are deemed unjustified. He brings in the concept of the will as an executive function that does not follow the intellect's directives and thereby potentially chooses to do things one knows are wrong (Ethics-New World Encyclopedia, n.d.).

Scholasticism

High scholasticism started in the late eleventh century and continued until the mid-fourteenth century. The thirteenth century was indeed a golden era for philosophical activities. The major contributors to the field belonged to religious orders like the Dominicans and Franciscans; notable philosophers included Saint Thomas Aquinas, John Duns Scotus, and William of Ockham (Ethics - New World Encyclopedia, n.d.).

Thomas Aquinas developed and expanded upon Aristotle's ethical theory within a Christian context. He inherited the Greek framework of ethics, which emphasizes an eudaimonistic understanding of the human good and focuses on virtues rather than isolated actions. As previously discussed, ancient philosophers agreed that happiness (eudaimonia) is the highest human good and the ultimate goal of human existence. They also believed that virtue (arête) is essential for achieving this goal (Ethics - New World Encyclopedia, n.d.).

Aquinas adapts this idea by identifying God as the embodiment of perfect goodness, as the ultimate aim of human life. He reinterprets eudaimonia as perfect happiness (beatitude), which is conceived as union with God. Consequently, for Aquinas, the ultimate goal of human life is fully realized in the beatific vision, which he identifies as a supernatural union with God in the afterlife (Ethics - New World Encyclopedia, n.d.).

- **Modern ethics**

In modern ethics, Kant's ethical philosophy is very different from Utilitarianism. He disagrees with the idea that happiness is inherently good; he believes that happiness gained through immoral actions is not good at all. Instead, Kant proposes that "goodwill" is the only true unconditional good, which means it is valuable in all situations. Goodwill is characterized by a desire to perform the right action simply because it is right, indicating a motivation grounded in duty. Unlike Utilitarianism, where the goodness of an action is determined by its outcomes, goodwill is valued for its inherent principles (Ethics - New World Encyclopedia, n.d.).

From Kant's idea of goodwill comes the notion of the Categorical Imperative, central to his moral philosophy. The Categorical Imperative is the highest principle of morality, which rests on several moral imperatives. It is "categorical" because it prescribes actions unconditionally, regardless of the specific goals or desires of the individual. One common formulation, known as the "Universal Law" formulation, suggests that one should act only according to maxims that could be universally applied. Maxims, in this context, are essentially guidelines for action that should be acceptable to all rational beings(Ethics - New World Encyclopedia, n.d.).

In addition, Kant provided a variety of formulations of the Categorical Imperative, claiming that they are rigorously equivalent to each other. Probably the most well-known is the "Humanity Formula": "Act in such a way that you always treat humanity, whether in yourself or in others, never merely as a means, but always at the same time as an end." This principle highlights respect for individuals and marks a significant departure from Utilitarianism, which allows for actions that might harm individuals if the overall consequences are favorable. For instance, Utilitarianism might justify torturing a person if it leads to greater happiness. In contrast, Kant insists that humans are ends in themselves, possessing intrinsic, absolute, and incomparable value; he refers to this inherent worth as dignity. By asserting that each individual has such ultimate value, Kant advocates for respecting humans as dignified beings. The Humanity Formula thus mandates that we regard and treat individuals as ends in themselves, acknowledging their fundamental worth and prohibiting actions that reduce them to mere objects with conditional value (Ethics - New World Encyclopedia, n.d.).

While Hegel was among the earliest and most influential critics of Kant. He held an argument that the categorical imperative is formal and empty since any maxim can be willed as a universal law. Once this is recognized, Hegel contends that the content of morality must originate from actual human institutions and practices. This leads him to emphasize the social aspect of moral life, highlighting how moral codes

are derived from the ethical institutions of the family, civil society, and the state. Hegel's understanding of morality, grounded in real human practices, raises questions about whether morality is universally binding. This echoes the thoughts of Protagoras, who maintained two thousand years earlier that morality is merely a reflection of a society's cultural practices (Ethics - New World Encyclopedia, n.d.).

Furthermore, Friedrich Nietzsche also challenged the idea of universal morality and the possibility of any abstract rational principle, such as the Categorical Imperative, guiding human action. He focused on the psychological forces that underlie different moral codes and their contingent historical developments (Ethics - New World Encyclopedia, n.d.).

Nietzsche's critique of conventional moral codes revolves around his notion of slave morality. Slave morality, which closely corresponds to the Judeo-Christian moral code with its emphasis on duty and self-denial, Nietzsche argues, originates in the resentment of the weak and oppressed. Slave morality is an

Inversion of master morality, the natural states of the strong, in which the noble and life-affirming values are transformed into vices, and conversely, the servile and negative values of life are transformed into

virtues. Slave morality is the result of the weak coming to see strong natural qualities as evil and transforming their resentment into actual concepts of morality that have greatly weakened human life (Ethics - New World Encyclopedia, n.d.).

Thus, John Rawls's influential work, 'A Theory of Justice', has particularly aroused interest in the ethical and political philosophy of Immanuel Kant. Rawls's theory is inspired by Kant's fourth formulation of the categorical imperative. This formulation of the Kingdom of Ends states that people must act by the maxims of a member who gives universal laws to a Kingdom of Ends only possible. Rawls interprets this concept through the prism of social Contract theory. He supports the principles of justice that must be based on a hypothetical contract to which rational individuals agree, without knowing the specific facts of what constitutes a good life. In this way, Rawls argues that the rules of justice can be justified independently of utilitarian considerations and related to the good (Ethics - New World Encyclopedia, n.d.).

Existentialist Ethics

Analytic philosophy has primarily concentrated on linguistic issues, while continental philosophy has undergone an existentialist shift. Existentialist ethics, which began with the works of Kierkegaard and Heidegger, was further developed in the twentieth century by Jean-Paul Sartre. Central to this philosophy

is the concept of radical human freedom and responsibility. Sartre famously stated, "man is condemned to be free." Existentialists generally begin with the premise of radical freedom, leading to the conclusion that values are subjective rather than objective; they are ultimately shaped by individual choices. Each person must make personal decisions regarding morality and strive to live authentically by confronting their responsibilities and avoiding "bad faith." Existentialists argue that the scope of personal responsibility is greater than commonly perceived. believed. For example, according to Sartre, human beings are accountable for their character, emotional responses, and partly situations they find themselves within . During the last decades of the twentieth century and the first decades of the twenty-first, there has been a surge of interest in applied or practical ethics. Much important work continues to be done on issues as diverse as abortion, environmental ethics, the theory of just war, medical treatment, business ethics, rights of animals, and women's roles (Ethics - New World Encyclopedia, n.d.).

1.2.3. Ethical Branches

As a discipline of philosophical study, ethics is a systematic approach to understanding and analyzing issues of right and wrong, and can be divided into several branches, each focusing on differ ent aspects of moral philosophy. The main branches of ethics include:

1. **Normative Ethics**

   Rich (n.d.) states that normative ethics is a branch of ethics that describes values, behaviors, and ways of being right or wrong, bad or good, admirable or deplorable. Thus, it deals with questions of what is morally right and wrong and can set guidelines for how to act. Deontology, Consequentialism and virtue ethics are the main ethical theories of this branch.

2. **Meta-Ethics**

   This branch is interested in understanding the language of morality through an analysis of the meaning of concepts and theories related to ethics, such as the meaning of goodness, happiness, and virtue character.For example, a nurse who actively participates in metaethical analysis can try to define the meaning of a good nurse-patient relationship (Rich, n.d.).

   It focuses on the nature, origin, and meaning of ethical concepts, along with the examination of such questions as what we mean by something right or wrong, whether there are moral facts, and whether Moral judgments are objective or subjective.

3. **Descriptive Ethics**

Descriptive ethics is often seen as a scientific ethical inquiry rather than a philosophical one. This is an approach used when researchers or ethicists want to describe what people think about morality or when they want to describe how people behave, that is, their morality. Professional moral values and behaviors can be described through nursing research. An example of descriptive ethics is research that identifies nurses' attitudes toward telling patients the truth about their terminal illness (Rich, n.d.).

Unlike normative ethics, descriptive ethics aims to describe and analyze how people behave and what their moral beliefs are, often through sociological or psychological research.

4. **Applied Ethics**

This branch refers to the use of ethics to resolve real-world conflicts between what particular parties consider right and wrong. It is difficult to find a situation without ethical concerns, but applied ethics is a relatively recent addition to the field (Downs, 2012). The modern interest in how to pursue what is "right" in such a comprehensive manner, bringing ethics and the impetus for equality into so many aspects of life, proves our desire to strive for the greater good. As Albert Einstein pressed, one should try to become a man of value rather than to become a man of success (Downs, 2012). This branch is mainly used to apply ethics to concrete problems or areas such as medical ethics, business ethics, environmental ethics, and bioethics. It seeks to resolve practical moral dilemmas.

> The importance of applied ethics became obvious first in the medical context, where in the aftermath of World War II and the expanding interest in human rights, developments in technology gave rise to challenging ethical issues such as the use of transplant technology and the allocation of scarce resources such as kidney dialysis. (Downs, 2012, p.4)

The quote sheds light on how applied ethics really took place in the medical field after World War II, a time when people began to pay attention to human rights. With the rise of new medical technologies, like organ transplantation and the allocation of scarce medical resources, such as kidney dialysis, came a host of tough ethical questions. These innovations raised important questions about consent, fairness. Ultimately, this quote highlights the ethical dilemmas in medicine reflect larger societal issues where technology meets individuals' rights and values.

1.2.4. Bioethics concept

Bioethics (from the Greek: ethics of life) is defined as “a new discipline that combines biological knowledge with a knowledge of human value systems in an open-ended biocybernetics system of self-assessment” (Potter,1975, as cited in Cambra-Badii et al.,2023). It provides reasoned and defensible solutions that incorporate ethical principles for actual or anticipated moral dilemmas facing clinicians in medicine and biology (Iserson, 2006).

The term "medicine" refers to the vast body of knowledge, techniques, and healing practices used to preserve or restore human health. It also includes the application of these elements to treat individuals. In the nineteenth century, Western medicine began to systematically use the experimental method, adopting fundamental features of natural science in the process. Consequently, medicine is now regarded as an applied biological field of science that studies the composition, structure, and normal functions of the human organism (Cambra-Badii et al., 2023).

1.2.5. The core principles of bioethics

The bioethical framework consists of basic principles to direct ethical decision-making in medicine and the biological sciences. Such principles will help navigate the complicated intersections between biological knowledge and human values, ensuring that medical practices protect and respect the well-being and dignity of individuals while responding to the moral dimensions of scientific discovery.

- **Autonomy**

  According to Iserson (2006), Individual freedom is the foundation of the modern concept of bioethics. This freedom, often referred to as "Autonomy," is the principle that individuals should have the right to make their own decisions. It serves as a counterbalance to the long-standing paternalism in the medical profession, where practitioners acted based on their beliefs about what was "best" for patients, regardless of the patients' consent or opinions. The principle of autonomy does not exist in isolation; it is rooted in an ancient respect for individuals as unique persons in all interpersonal relationships.

- **Beneficence**

  Beneficence, which means the act of doing good, has long been a core principle in the medical profession, especially at the patient's bedside. Most healthcare professionals enter their careers to apply this principle. In addition to standard emergency medicine practices, beneficence also supports Good Samaritan actions,

where emergency department physicians provide help in situations like motor vehicle accidents, on airplanes, during disasters, and in other circumstances without expecting any reward. In emergency departments, this principle influences physician behavior, particularly during epidemics that present potential personal risks, as seen with hantavirus, severe acute respiratory syndrome (SARS), and AIDS (Iserson, 2006).

- **Nonmaleficence**

  Nonmaleficence is the philosophical principle that underlies the medical student's guiding maxim: "First, do no harm." This principle, frequently cited in its Latin formulation, "primum non nocere," recognizes that interactions between patients and physicians can be both hurtful and helpful. Nonmaleficence includes not only the avoidance of doing any harm but also the prevention of harm and the elimination of harmful conditions. In the context of emergency medicine, this principle also encompasses the idea of security, which means safeguarding both the emergency clinician and their team, in addition to the patient, from harm (Iserson, 2006).

- **Confidentiality versus privacy**

  There is confidentiality, which has been a principal dogma since the days of Hippocrates. It creates an expectation that whatever a patient might say to a physician will be kept confidential and not disclosed to any other person without the patient's consent. Healthcare workers are duty-bound to observe patient confidentiality. However, the law sometimes mandates the disclosure of specific information, especially in the field of public health, such as reporting diseases, injuries, and deaths. Another irony is the Health Insurance Portability and Accountability Act of 1996, a federal law designed to improve the protection of patient information, but the law has made it virtually impossible to obtain the exact information necessary to provide emergency care to patients (Iserson, 2006).

- **Personal integrity**

  Integrity involves following a well-reasoned set of values and moral standards, essential for ethical thinking and behavior. In the medical field, the principle of truth-telling is debated, with many asserting that patients have a right to know the truth, though this should be delivered with compassion rather than brutality. Disagreements on this issue may arise from a lack of role models, inadequate training in interpersonal skills, and negative experiences. The complexities of truth-telling are heightened when third parties, like sexual partners at risk of infection, are involved (Iserson, 2006).

- **Distributive justice (fairness)**

  Distributive justice involves fairness in resource allocation and the responsibilities of healthcare providers towards patients, serving as a foundation for public healthcare policies. It asserts that similar individuals or

groups should equitably share society's benefits and burdens. However, individual clinicians should not arbitrarily restrict or end patient care to manage healthcare costs, as distributive justice is primarily a policy concern rather than a clinical one (Iserson, 2006).

1.3. Introduction to Cloning in Bioethics

1.3.1. Understanding the concept of cloning

The term 'clon' – without the 'e' – from the Ancient Greek name for 'twig', was first used in the early 20th century by plant physiologist Herbert Webber, who wanted a proper term to be used in describing the process of grafting a plant and then cultivating another with the same genetic makeup as the original. The word spread in agriculture, but the notion gained even more popularity through science fiction, where many authors expanded the idea from plants to making copies of humans (Häyry, 2018, p.16).

According to Devolder (2017), Cloning means making a genetic copy of a DNA sequence or an organism's entire genome. Cloning can be natural, as in the case of identical twins or other multiple births. However, the term "cloning" generally refers to a specific technique called somatic cell nuclear transfer (SCNT). The nucleus of a somatic cell is transferred to an egg cell from which the nucleus - and m ost of its DNA - has been removed. Moreover, cloning in medicine, biotechnology, and molecular biology is the process by which entities, individuals, and populations with genetic identity or near identity are produced together with the original organism or some parts of it from which they are derived. Cloning may also happen naturally as a form of therapeutic cloning or reproductive mechanism for some species of bacteria and other different plants and animals to reproduce asexually (Häyry, 2018, p.16).

1.3.2. Historical Context

Dolly the sheep, the first mammal cloned from a somatic (body) cell, came into the world as innocent as a lamb. But within days of the announcement of her birth in February 1997, she sent panic and controversy ringing around the world. For many, Dolly represented a significant and undesirable step toward human reproductive cloning, which most people believed should never be pursued. Only a small minority considered it permissible, or even morally necessary, to conduct further research into human reproductive cloning. Some individuals had no strong objections but felt there was no reason to promote it either. Dolly is currently preserved and displayed at the National Museum of Scotland. Many nations have enacted laws prohibiting human cloning, with some places, like France and Singapore, declaring it a criminal offense. The 2005 adoption of the 'Declaration on Human Cloning' by UNESCO called for a

universal ban on the practice. The debates on human reproductive cloning appear to have ended. However, with the reproductive cloning of animals becoming a usual practice across most countries, at some time in the future, cloning of humans will probably resurface. Although reproductive cloning may not be possible shortly, cloning for research and therapeutic purposes is likely to continue (Devolder, 2017).

1.3.3. The ethical consideration of human cloning

Human Dignity: Human cloning raises dignity and individuality concerns for human beings. It creates a challenge to the notion that every person is a unique being, having intrinsic value and rights. Therefore, ethical discussions generally revolve around whether cloning trespasses on human dignity or, conversely, reinforces it (Bonetti et al., 2023, p.232).

Autonomy and Consent: "Respect for individual autonomy and the principle of informed consent are important ethical principles. Questions arise regarding the right to make informed choices about one's genetic information and the use of that information for cloning purposes (Bonetti et al., 2023, p.232).

Safety and Well-being: The moral obligations associated with the potential health risks and the general well-being of persons replicated via cloning are huge. There would be major concerns regarding the long-term health consequences, increased exposure to genetic disorders, and potential psychosocial effects on these cloned individuals (Bonetti et al., 2023, p.232).

Principle of Reciprocity:

Another ethical consideration in the human cloning debate involves balance and fairness. Reciprocity implies that the benefits and burdens of cloning technology must be shared equitably between people and society. This principle requires a comprehensive review of the potential social, economic, and psychological risks involved in human cloning and also ensuring that, when cloning is approved, the benefits that accrue from it are shared in a way that promotes equity (Bonetti et al., 2023, p.232).

1.3.4. Social implications

The human cloning process will therefore be capable of creating individuals that replicate the attributes of their genetic donors, bringing into question their uniqueness. This is likely to ignite very intricate psychological and philosophical arguments on individuality and

personal identity, with the burden of the argument going to the fact that an individual's identity is connected with both genetic heritage and personal experiences (Bonetti et al., 2023, p.232).

However, the existence of cloned individuals is likely to destabilize traditional notions of family dynamics and relationships. This brings into question the relationship that exists between cloned individuals and their genetic donors, between cloned individuals and their cloned siblings, and their functioning within the family structure (Bonetti et al., 2023, p.232). Furthermore, the arrival of human cloning redefines the dimensions of parenthood and presents profound social dilem mas by blurring the boundaries between biological and social parenthood. Cloning itself raises questions about the responsibilities, rights, and roles of genetic donors, surrogate mothers, and everyone involved in the upbringing of cloned individuals—all of which have deep social implications (Bonetti et al., 2023, p.232).

In addition to the announcement of human cloning as a viable reproductive option brings about concerns in society about its effects on natural and already existing reproductive methods. Concerns relate to the potential of cloning to lower or even replace the traditional assisted reproductive technologies, such as in vitro fertilization (IVF), and the consequences of limiting the range of reproductive options available to individuals and couples. The relative ease of accessibility and affordability of the cloning technology may also bring about social and economic divisions (Bonetti et al., 2023, p.232).

1.4. An overview of human identity

1.4.1. AN OVERVIEW OF IDENTITY CONCEPT FROM PSYCHOANALYSIS

Identity is derived from the Latin word "idem", which means "to be the same person". Identity is variously understood as a (cognitive) self-image, as something formed by habit, as an attribute or a role, social, as a social habitus, a performance, or a constructed narrative (Berger & Luckmann,1991, as cited in Orde,2016). For most scholars, identity in the modern era no longer exists as a gift, but as a duty. This could be both an opportunity and a challenge for the individual. Systematic discussions of identity began in the 1950s, when the psychoanalyst Erikson presented his development model that centered on forming a personal identity. It describes human development as a sequence of 8 crises or focal phases.

Hence, Erikson was one of the first theorists to see identity formation as one of the fundamental elements of personality development (Orde,2016). Thus, Erikson's theory of psychosocial development presents identity as a development described in terms of individual coherence and continuity, which follows an essentially linear path, and it is oriented towards socialization agents such as family, school, or work. More recent approaches, however, emphasize entities and see their development as an essential and uninterrupted work of construction (Orde,2016).

According to Erikson, identity development during adolescence is an essential step toward a fertile and fulfilling adult life. During adolescence, this development passes through a necessary crisis phase, where "identity" opposes "identity diffusion". Here, the interaction between "positive" and "negative" identity becomes important, the latter refers to what one does not want to be and is relevant to parental separation. Erikson defines a sense of ego identity that it is the accumulated confidence that a person's ability to keep inner sameness and continuity (his ego in the psychological sense) is matched by the sameness and continuity of one's meaning for others. According to him, an ideal sense of identity is achieved when an existential experience of being in harmony with oneself is possible (Erikson,1959, as cited in Orde,2016). This idea of a secure and stable identity for life has been deconstructed in postmodern discourse with terms such as individualization, pluralization, or globalization (Keupp,2009, as cited in Orde,2016).

1.4.2. Self and Identity in Sociology and Social Psychology

Stets and Burke (2003) argue that the sociological understanding of self and identity begins with the presupposition of the mutual influence between self and society. This interplay between oneself and society could predicate the acknowledgment not only of the power of the self over society, but also the power of society over the self in its efforts to shape identity. The self uses social entities that it has already taken part in their creation, while on the other hand, society adopts the culture to force the self in identity formation (as cited in Cinoglu,2012).

According to Stets and Burke (2000), "self is reflexive in that it can take itself as an object and can categorize, classify, or name itself in particular ways about other social categories or classifications" (as cited in Cinoglu,2012).

In their interpretation, Stets and Burke assume that the self is the conscious essence that has a valuable and impactful relationship with other social entities. Thus, the self is a vibrant entity with the ability to interpret and reinterpret its environment (as cited in Cinoglu,2012).

However, Mead (1934) believes that the mind serves as a means that the self employs to assess its social landscape, and the self has the ability to see itself as an object and also has the ability to change and control itself. Since the self will utilize them as yardsticks, the references, target groups, or significant individuals become the major source for inspiration to the self (as cited in Cinoglu,2012).

Therefore, for Rosenberg (1979), self-concept is the phase where the self-evaluates itself both in "positive and negative terms". So, self-concept then becomes the set of meanings that we assign to ourselves. It provides the self with self-esteem, which is a primary asset in identity formation (as cited in Cinoglu,2012).

About the self, for Stryker (1980), identity further emphasizes the social position that the self not only possesses but also integrates. alternatively, for each of the social statuses that the self has, it also has an identity attached to it. Therefore, self and identity are two separate entities, but self always precedes and produces identity. Hence, individuals use their identities during interaction with others. For example, the interaction between a student and a professor does not occur between the student self and professor self, but occurs between two separate identities who are aware of their existence, their separate roles, and their distinct social statuses, which are assigned to them through mutual agreements between society and self (as cited in Cinoglu,2012).

1.4.3. Identity formation

Several theories lucubrate the process of identity formation. Most of them begin with a distinction between social identities and individual identities.

Identity theory

Stets and Burke (2000) argue that other sociologists adopt a more symbolic interactionist approach and assign more power on agency (self) over the structure (society) in this process. they claim that identity formation process begins with a self- categorization in which individuals realize and internalize the roles that were expected from them. After internalizing oneself with these identities, the interaction with other identities and structures starts. thus, the interaction of identities starts by perceiving the existence of other identities as occupants of social roles just like themselves, and a constructive relationship begins. It does not necessarily mean a positive relationship, but a self-merging process is designed. That is to say, the self with its new identity becomes the individual that his or her group wants him or her to be. So the nature of the group becomes the defining indicator of the new identity of the self. For example, if the group that

the self is trying to incorporate itself with a criminal group, then the self will find a way to justify and internalize their way of life (as cited in Cinoglu,2012).

Therefore, identity theory is developed by McCall and Simons (1978), who believe that the identity formation process starts with the self's realization of its role assigned to it through a collective process undertaken by the agent (himself or herself) and the structure (society or group). it emphasizes the different types of identity roles of the self. According to this form, to better understand the identity formation process, one needs to differentiate the separate hierarchical aspects of the identity roles, which were called the hierarchy of prominence (as cited in Cinoglu,2012).

Like Stryker offers a similar version of this type of identity theory, where he proposes a salience hierarchy instead of the prominence hierarchy of McCall and Simons. For Stets and Burke (2000), the main difference between the two is fairly evident, where the former focuses on how individuals play their roles in a situation, while the latter tends to focus on individual values and their effect on identity formation. For Stryker and Serpe (1994), one cannot overlook the importance of the values and their influence over individuals' behavioral choices and their identity formation process. However, to them, it is important to include the situational constraints that hurt them (as cited in Cinoglu,2012).

Social identity theory

Social identity theory focuses on self, identity, and identity formation from a group membership perspective. It includes the group membership and activation of the self by this group (acceptance and approval) are sufficient to explain the formation of identity.
The identification with a specific category helps an individual understand belonging to a group, which evokes the need to identify oneself with that group and to act appropriately (Stets &Burke, 2003, as cited in Cinoglu,2012). Thus, this awareness will encourage/force individuals to learn the structure, dynamics of the group and change themselves to better fit in. It is at that point where we see the emergence of in-group and out-group concepts (as cited in Cinoglu,2012).

The self will identify with those she deems similar and categorize them as "in-group", while labeling those outside her group as "outgroup". As per Abrams and Hogg, in addition to fostering a feeling of belonging, the process of self-categorization and self-comparison also gives rise to the notion of "other", which is utilized to enhance the formation of group identity. The group utilizes the concept of "other" or "out-group" to maintain itself by generating tension and offering a feeling of distinctiveness to its members. An example of this is an organized crime group or a terrorist organization. Terrorist organizations with political and/or religious goals must distinguish themselves and their methods of addressing current issues.

This will set them apart from other social entities and make them more noticeable on the list (Cinoglu,2012).

Personal identity theory

Hitlin (2003) states that "personal identity is an under analyzed level of the self". Two theories lead the way to explain a person's self-conception, identity, and identity formation (as cited in Cinoglu,2012). Therefore, for Rieber (1998), personal identity theory explains self and identity using the personal characteristics that are found in the identity of a person. Personal identity theory is very useful in seeing the effects of personal characteristics, which were somewhat ignored by social identity theory and identity theory (as cited in Cinoglu,2012). Hitlin (2003) argues that personal identity is a sense of self developed over time as the person embarks on and pursues projects or goals that are property to the person and separate from those of the community. Personal identity thus emphasizes a sense of autonomy rather than connection with the community (as cited in Cinoglu,2012).

1.4.4. Humanity concept

Humanity is the human race, which includes every individual on Earth. It refers to he qualities that make us human, such as the ability to love and have compassion, be creative rather than a robot or an alien. Humanity comes from the Latin word humanitas, which means "human nature, kindness." It includes all human beings, but it can also refer to the kind of feelings humans often have for each other. Humanity is a virtue linked with fundamental ethics of altruism derived from the human condition. Humanity differs from mere justice in that there is a level of altruism, which is the quality of being unselfish and concerned for the welfare of others, including humanity more so than the fairness found in justice, and social intelligence is typically an individual's strength, while fairness is generally expanded to all. Humanity can be classed as one of six virtues that are consistent across all cultures The concept goes back to the development of "humane" or "humanist" philosophy during the Renaissance (with predecessors in 13th-century scholasticism stressing a concept of basic human dignity inspired by Aristotelianism) and the concept of humanitarianism in the early modern period, and resulted in modern notions such as "human rights" (Nun, 2021).

1.4.5. Ethical boundaries of human Identity

The concept of human identity is deeply interwoven with ethical considerations regarding autonomy, dignity, and self-determination. Central to this debate is the principle that individuals should have the

freedom to define their existence, provided their choices do not infringe upon the rights of others. As Marshall states :

> The principle which is basic in human rights and which underlies the various specific rights spelled out in the Convention is respect for human dignity and human freedom. Human dignity and human freedom imply that a man should be free to shape himself and his fate in the way that he deems best fits his personality. (Marshall, 2009)

This quote highlights that all human beings are born free and equal in dignity and rights. Human rights have been described as norms that aspire to protect all people everywhere from severe political, legal, and social abuses. Human rights are universal, which concern all living humans. One does not have to be a particular kind of person or a member of some specific nation or religion to have human rights. Autonomy and dignity are at the very foundation of human rights. To say that a person is autonomous is largely to say that she has the right to determine her life without interference from social or political authorities or forms of paternalism. However, science is already making rapid progress in new restorative and therapeutic technologies that could have implications for human rights.

According to DeGrazia, in his paper "Great Apes, Dolphins, and the Concept of Personhood," he asserts that "agency (the capacity for intentional action), autonomy, self-awareness, rationality, moral agency, sociability, and language" are all necessary for personhood. Even if sociability, language, morality, autonomy, and rationality are powerful personality markers, these traits are not essential (as cited in Petrillo, 2014). However, an entity is considered a person if it alone has self-awareness and intentional action. An individual's will or choice to behave in a particular way while being aware of the possibility of acting differently is called "intentional action." Additionally, the concept of self-awareness will be consistent with DeGrazia's definitions of "social self-awareness" and "introspective awareness".

> Social self-awareness: an awareness of how they fit into a social group, the expectations that attach to their position in the group, the likely consequences of acting against those expectations, how to work towards desired goals within those expectations, and the like… There is also introspective awareness, awareness of one's own mental states and processes (as cited in Petrillo, 2014)

Yet, science is progressing to address complicated ethical controversies, particularly those involving reproduction, assistive technology, and organ donation, and their implication on human identity rights. Frequently, these conversations verge into speculative areas already explored by science fiction, such as human cloning, animal-human hybrids, and genetic engineering. Such fiction is critical in exploring not

only existing ethical attitudes but also hypothetical moral quandaries. As medical technology progresses, particularly in transplant medicine, organs and tissues are becoming more valuable commodities. This commercialization presents substantial ethical difficulties, challenging the notion of treating human life and its components as marketable objects. It is essential to uphold ethical boundaries that protect human rights and dignity (Josephine, 2024).

1.5. A critical interpretation of the novel's themes

Ishiguro presented a dystopian society in his novel *Never Let Me Go,* where characters are clones controlled by the government, which views them as such commodities for the benefit of their origins, designed to be disposed of after using their organs to save other humans' lives. This depiction of clones raises a critical ethical question about the nature of cloning and what it means to be human. As the narrative goes beyond the imaginative limits of science fiction, it delves into the core of issues of human beings regarding memories and the inevitability of death.

Thus, Ishiguro's novel is set in a speculative future England, which unfolds a deep understanding of the themes of human essence and identity, ethicality, and characters grapple with their predetermined fate, seeking to find meaning and purpose in their lives. they have been dehumanized and reduced to mere donors, which essentially constrains their ability to express themselves and form a personal identity, which refers to the concept of what makes one individual distinct from others. However, human beings share love, humanity, use their minds, they even exhibit empathy, caring for others like characters in this novel who are clones, share the same criteria of human nature. The book draws drama through the eyes of Kathy in a secluded boarding school for clones appears to be heaven on earth. Kathy, Ruth, and Tommy are the main characters presented through the novel as clones challenging their limited life, their relationship are deeply woven with existential questions. Kathy, as the protagonist, narrates her memories of Hailsham. She copes with losses in her life, almost everyone she knew from school is dead, holding onto them only in her memories.

Furthermore, the narrative acts as a mirror, reflecting human predicament in the outer world and modern issues within medicine and biotechnology, and raises significant questions regarding the commodification of human organs, the ethical boundaries of scientific exploration, and social obligations to balance medical progress with the preservation of fundamental human rights and dignity.

Yet, Ishiguro's use of Hailsham school, which is a complex symbol, with its main brick building situated in a leafy, secluded part of England that suggests both heaven and confinement. And the single road leading

in and out, as well as the vast and endless number of football pitches and multiple rooms, reflects the limited life choices available to the clones, confined within the institution's physical and metaphorical boundaries. the duality of protection and imprisonment is emphasized by these ubiquitous fences and gates, blurring the lines between safety from the external world and the inescapable reality of their creation for organ donation. Ultimately, Ishiguro employs these locales and symbols to craft a story that explores the nature of humanity and uniqueness in the face of cloning and genetic engineering breakthroughs. The clones, despite being nurtured in a seemingly caring environment, are ultimately denied the fundamental rights and freedoms associated with personhood, living within the limits of a system that sees them as nothing more than commodities (Josephine, 2024).

1.6. Conclusion

To sum up, we have thoroughly explored the concepts of ethics and identity, particularly as central themes portrayed in Kazuo Ishiguro's novel. By exploring the historical contexts, definitions, and branches of ethics, including bioethics and cloning, alongside identity formation and the ethical boundaries of human identity. The interplay between ethics and identity is further illuminated through the themes of humanity, autonomy, and the commodification of the body, as we consider how societal constructs and personal experiences influence our sense of self and our identity. Looking ahead, the next chapter will introduce a theoretical framework, which is about psychoanalysis. This theoretical framework will allow us to delve deeper into the psychological effects of dehumanization by examining how unconscious processes, memory, and desire shape our understanding of self and identity formation, especially for cloned individuals with the lives of Kathy, Tommy, and Ruth, in *Never Let Me Go* that will unfold the risks of turning human life into a commercial product, reducing individuals to the mere sum of their parts.

Chapter Two

2.1. Introduction

Over the years, psychoanalysis, a type of literary criticism, has been increasingly popular, especially among scholars, professors, and psychoanalysts. Modern psychoanalytic theory, which is largely based on the work of Sigmund Freud, provides literary critics with a framework for identifying and examining the latent truths contained within literary works. The main goal of the subsequent chapter is to provide the theoretical background in order to analyze the formation of a character's identity as a clone. This chapter attempts to approach psychoanalysis from all angles, wherein it is initiated by an overview of psychoanalytic literary criticism. The conceptual framework established by the renowned psychoanalysts Sigmund Freud and Carl Jung will be delved into, and this includes fundamental notions such as the id, ego, and superego, the unconscious mind as well as Freud's defense mechanisms, which are a sort of psychological protective shield that keeps the patient detached from the traumatic experience. Indubitably, Sigmund Freud has an indispensable role in explaining the uncanny. Therefore, Jungian Archetypes. Specifically, we will focus on three archetypes: the Caregiver archetype, the Trickster archetype, and the Innocent archetype. The subsequent discussion will focus on a comprehensive overview of Lacanian psychoanalysis that includes the mirror stage, lack and desire, and the registers. The concluding segment of this chapter will provide a comprehensive overview of Existential psychoanalysis.

2.2. Overview of Psychoanalytic Criticism

By applying psychoanalysis in each piece of literature. Researchers will be able to gain a deeper understanding of the psychological meaning in mostly ambiguous literary works, as well as an analysis of an author's unintended message. Psychoanalytical theory allows us to analyze how the literature presents the author's repressed desires, fears, and impulses, and his isolation from events or even the denial of the existence of certain events and circumstances through the identification of the inner workings of the mind. It was first introduced by a famous Austrian neurologist, Sigmund Freud. His work provides the literary critic with a guide to discovering, revealing, and examining the truths hidden in literary works.

Sigmund Freud's psychoanalytic theories greatly influenced twentieth-century literary criticism. Our comprehension of literature and narrative has been profoundly influenced by his idea of the unconscious mind. The idea of unconsciousness, which describes aspects of our ideas that are beyond our awareness and control, was not created by Freud. Heraclitus, Plato, and other ancient philosophers' texts are the source of this idea (Harms, 1967). Recognizing that we might not fully understand our inner workings, Jean-Jacques Rousseau popularized the idea of self-awareness in the 18th century. Rousseau (2000) suggests an aspect of unconsciousness when he describes instinctive feelings as "lurking at the bottom of human

consciousness" in The Confessions. The word is used a lot in Schlegel, Schopenhauer, and Nietzsche's writings. And Jung and Freud established the significance of unconsciousness in influencing human behavior and emotions and created the majority of contemporary psychological ideas on it. (Habib, 2008).

Although psychoanalysis is frequently referred to as a "psychodynamic" approach to literary analysis, it looks at the motivations of authors or characters to comprehend their works more deeply than merely the topic or message. It was German psychiatrist Otto Rank who coined the word 'psychodynamic' in 1911. "Unconscious influences like hidden memories and desires shape our personalities and motivations," he said. Since then, several theorists have used the phrase to denote the interconnected psychological components of an individual.

In a nutshell, psychoanalysis explores how a reader's experience with a text is influenced by their underlying emotions, unconscious desires, and motivations. Critics use Freudian slip analysis, dream symbolism, and character behavior to explore an author's or character's true nature. Psychoanalytic critique is a "hermeneutic of suspicion" that examines narrative texts to find hidden desires and anxieties (Reguia, 2023).

2.3. Freud’s framework: Understanding the dynamics of the psyche

2.3.1. Freud’s three layers of consciousness

Freud was one of the most inventive thinkers in the history of psychology, tackling topics that medicine refused to address when working in Vienna at the beginning of the twentieth century. He started his career as a neurologist before pioneering the field of psychoanalysis. He claimed that humans are motivated by unconscious impulses and repressed memories, which can be addressed through talk therapy. His influence much outweighs that of any other psychologist in the public eye. He believed that behavior and personality are the result of a complex interaction of psychological forces at three levels: The preconscious, conscious, and unconscious (Ahmad, 2021).

Furthermore, the conscious state is the instant awareness we have when reading. We use our conscious mind when we absorb input from what we perceive, analyze, and make decisions based on this information. The conscious mind refers to our current state of awareness. It refers to our current thoughts, whether they are in the forefront or in the background. If we are aware of anything, it is in our conscious mind. For instance, You may be focused on reading, listening to music, or having a discussion right now. Your conscious experience encompasses all ideas, sensations, perceptions, and memories. Thus, dreams originate from the subconscious (also known as the preconscious). We can think of it as the mind storing

memories, impressions, and underlying inclinations. The subconscious mind stores all of our experiences, thoughts, and impressions, which greatly influence our thought and behavior patterns. The subconscious stores knowledge that is not fully conscious. Individuals may easily recall knowledge, commonly referred to as memories. For example, you can recall your middle name, your father's birthday, and the last time it rained. The memories of previous experiences reside in the subconscious mind, allowing us to be unaware of one instant and completely concentrated on the next (Ahmad, 2021).

- **The hidden self: The unconscious mind**

The unconscious mind, according to Freud, is a storehouse of feelings and ideas that are not conscious. He asserts that the unconscious is a structural component of the psyche with interconnected dynamics and its own logic. He argues that it is mostly made up of socially inappropriate thoughts, passions, and wants that stem from a person's past experiences. The internal conflict that these encounters invariably cause between suppressed feelings and conscious desire is primarily manifested in dreams or "slips of the tongue." Thus, he maintained that in addition to logical thought, our unconscious might also influence our actions through suppressed emotions (Freud, as cited in Reguia, 2023).

Moreover, a theoretical framework for comprehending the structure of the mind is Freud's topographical model. In his 1900 book The Interpretation of Dreams, also known as "The Royal Road to the Unconscious,". This particular model was the conscious, preconscious, and unconscious are the three distinct regions or "layers" of the mind that Freud pictured as an "iceberg." At its core, the conscious is made up of the ideas and feelings we are conscious of at any one time. The preconscious is situated above the unconscious but beneath consciousness. It contains things like suppressed memories, emotions, and thoughts that have the potential to reappear and become conscious. Automatic processes that take place without our knowledge are known as the unconscious. This layer includes repressed desires and traumas as well as innate urges that affect our conduct even when we are not conscious (Siegfried, 2014).

According to Kirszner and Mandell (2010), Freud "thought that literature could often be interpreted as the reflection of our unconscious life"(as cited in Barry, 2014). Based on this premise, psychoanalytic theory looks for imagery in a text that will show the author's unconscious life. And Delahoyde (n.d.) states that "Literary texts, like dreams, express the secret unconscious desires and anxieties of the author." The words and actions of the author's characters, as well as the descriptions of places and events, are typically infused with elements of the author's personality, wants, and fears, even when the author is not writing autobiographically. When a critic examines a literary work, they uncover hints about their own unconscious lives by realizing their identification and interpretation of the work's images (as cited in Barry, 2014). Finally, Freud's psychoanalytic theory includes a substantial section on dreams and their significance in

human existence. Dreams, according to Freud, are the royal roads that take us to our unconscious. Our suppressed desires, which are stored in our subconscious minds, are reflected in our dreams. Dreams are more akin to the symbolic realization of wants or desires held by humans (Ahmad, 2021). However, Freud and Jung had different opinions on the origins of collective human nature, leading to the creation of two separate schools of thought, Freudian Psychoanalysis and Jungian Spirituality. According to Jung the collective unconscious, which, in its most basic form, is the conviction that the unconscious mind transcends a single person. According to Jung, several archetypes or symbols in the collective unconscious have been passed down through the ages and are shared by all human societies, including the symbols of good and evil and life and death (Soualhi, 2023).

2.3.2. Freudian Id, Ego, Superego

According to Sigmund Freud's psychoanalytic theory of personality, the id, ego, and superego are the three elements of the mind that interact to determine human behavior. How conflicts between the various areas of the mind influence behavior and personality are a key component of this "structural theory" of personality. Most of these disputes are unintentional (Ahmad, 2021).

Freud's five psychosexual stages, which he dubbed his psychosexual theory of development are crucial in shaping personality development during childhood. A child must successfully navigate the internal conflicts that arise between biological drives and social expectations during each stage of development to master each one and eventually acquire a fully developed personality. Since then, Freud's theories have come under fire, partly due to his exclusive emphasis on sexuality as the primary factor influencing the formation of human personalities. Freud suggests that language and the unconscious mind are closely related, emphasizing the important role that language plays in exposing concealed emotions, wants, and fears. He contends that even while social conventions frequently prevent these emotions from being expressed directly, language can nonetheless reveal them. Thus, the three elements of Freud's structural concept of personality: the id, ego, and superego are crucial to comprehending human behavior. These components are used in psychoanalysis to examine behavior and personality (Ahmad, 2021).

- **Id**

The most primal aspect of the psyche is the Id. Because it is unconscious, it only uses the pleasure principle to function and is unable to think or reason rationally. This principle states that even if it necessitates engaging in irrational activity, a person should constantly look for experiences that offer instant fulfillment or pleasure. Therefore, as long as it achieves this goal, what one instinctively wants and craves becomes

reality. The pleasure principle is what the id aspires to, regardless of the costs. Accordingly, the ego and superego, the other two agents, serve as pacifiers for the chaotic nature of the id (Freud, as cited in Reguia,2023).

According to Kirszner and Mandell (2010), the id is "the part of the mind that determines sexual drives and other unconscious compulsions that urge individuals to unthinking gratification." and the superego is the opposite of the id and "seeks to repress the demands of the id and to prevent gratification of basic physical appetites"(as cited in Barry, 2014).

- **Ego**

The logical and aware portion of the mind that is connected to the reality principle is called the ego. This indicates that it strikes a balance between the needs of the id and superego in the context of everyday life. The ego is aware of its surroundings. It uses appropriate reasoning to keep an eye on its id. (Ahmad, 2021). The ego comprehends other people's needs and wants and builds upon the reality principle. It is aware that acting impulsively might occasionally cause harm to others and is equivalent to being selfish (Ahmad, 2021).

- **Superego**

A fundamental idea in Sigmund Freud's psychoanalytic theory of personality, the Freudian superego balances the conflicting wants of the id and ego. The superego, according to Freud, functions by "inhibiting the pleasure principle and pushing the person to pursue ethical objectives". Accordingly, the superego was viewed as an internalized parental figure whose main function was to govern and manage "egotistical" or "self-focused" behavior. The conscience and the ideal self are the two separate halves of the superego, according to Freud. The ideal self comprises our goals and aspirations—our image of how we want to be perceived by society—while the conscience contains the social prohibitions against inappropriate behaviors—our sense of right and wrong. Essentially, then, we use the ideal self that contains our goals and desires—our image of how we would like society to perceive us. In summary, we build a moral code that guides our behavior well into adulthood through our contact with important people in our early lives (Schacter, as cited in Reguia, 2023).

2.3.3. The Uncanny

In his 1919 essay The Uncanny, Sigmund Freud examines the idea of the weird and unsettling sensation that occurs when something familiar turns unusual. Freud states: "What is uncanny is frightening precisely because it is not known and familiar. Naturally, not everything new and unfamiliar is frightening, however,

the relationship is not capable of inversion*"* (p.4). Freud begins by going into the origin of the German term for the eerie, which is the phenomenon when ordinary everyday life abruptly assumes an uncanny fictional or literary character: "The somewhat paradoxical result is that in the first place, a great deal that is not uncanny in fiction would be so if it happened in real life"(Freud,1919). And das unheimlich, which means "unhomely" in literal translation. The uncanny carries a sense of ambiguity about one's reality and what is being experienced; it is about the unusual and unexplained, with a brief sensation of the supernatural. The significance of one's personality appears rather questionable all of a sudden. Freud then examines several instances of the uncanny, including the fear of losing one's hands or eyes, the terror of being buried alive, and the fear of the double. The psychological experience of something or someone frightening and mysterious in a strangely familiar way is known as the eerie. It is employed to characterize situations in which a well-known item or occurrence occurs in an odd or peculiar setting. Freud (1919) further clarifies: "The better orientated in his environment a person is, the less readily will he get the impression of something uncanny regarding the objects and events in it*"* (p.5).

However, the feeling of alienation and estrangement is not the only aspect of the uncanny. It is more accurately described as a sort of conflation between the known and the unknown. It can manifest as something weird and foreign happening in a familiar context or as something familiar showing up out of the blue in a strange and unfamiliar setting. Freud's essay demonstrates that a key component of strangeness is repetition. Being enigmatic, eerie, or frightening is only one aspect of the uncanny; it also has a double-edged meaning, where the familiar recurs in an unusual way that is somewhat misleading (Aimer, 2023).

In reality, the uncanny, as it is portrayed in literature, fiction, and creative enterprises, requires a different consideration. According to Freud, literature is a broad field that transcends and solely includes the Uncanny. Above all, it is a far more fertile province than the real-world uncanny since it encompasses everything present in the latter as well as additional elements that are not present in the latter.

2.3.4. Defense Mechanisms

Intelligence contributes to the development of anxiety disorders and depression by intensifying feelings of fear, anxiety, and sadness. A person's capacity to perform is greatly diminished by the compromised sleep, hunger, motivation, energy levels, sexual drive, and focus that are inherent in clinical anxiety and depression. Thus, motivation, concentration, and problem-solving abilities are necessary for adjusting to shifting environmental situations, and these abilities are all supported by intensely negative emotions. To sustain or regain a more positive mental state, psychological defense mechanisms are crucial for reducing unpleasant emotions, unacceptable ideas, and emotions are removed from consciousness via invisible,

unconscious defense systems. In order to better regulate the emotional terrain, one's view of reality is warped in this way. This is evident when someone is attempting to suppress an unpleasant or upsetting emotion that they do not like to confront. This notion of defense is a result of Sigmund Freud's early research. In the 1890s, Freud started writing about psychological defense systems, primarily in his book (1895) Studies in Hysteria (Aimer, 2023).

According to traditional psychoanalytic thought, defense systems function in response to both internal and external stimuli, including pressure from important adults. In this situation, the carers' lack of empathy is especially significant because the child uses defense mechanisms to keep from realizing these shortcomings. According to contemporary understanding, defenses have an additional purpose: to protect the self and its self-esteem. They are thought to protect the self from the harmful consequences of delusions, such as disappointment over significant childhood failures (Aimer, 2023).

Thus, defense mechanisms are unconscious mental processes used to resist internal and external influences, particularly those that undermine self-esteem or self-structure. These may happen in specific circumstances, when the person is missing, or when friends or family are not concerned. Defense mechanisms serve the dual purposes of preserving self-control and avoiding undue worry. Cognitive mistakes and dissociation patterns are at the heart of traditional defenses, such as intellectualization, rationalization, seclusion, and denial (Aimer, 2023).

Some youngsters who are rejected by their peers frequently begin a cycle of hostility, projecting their emotions onto others and expecting violence in return. This projection serves as a defense mechanism, allowing them to project their negative characteristics or experiences onto others. By perceiving others as hostile, these children shield themselves from their uncomfortable feelings and preserve a more stable mental state (Aimer, 2023).

Freud also identified a form of defense mechanism known as repression. When an individual experiences an emotional shock that disrupts their psychological stability, these "strikes" are automatically buried and never revealed. However, they can resurface in comparable situations and continue to have an impact on one's life. Masschelein (2011) explains: “Alienation and depersonalization are like repression, forms of defense; the temporary failure of memory is meant to protect the ego.” (p.23).

Freud tried to help minimize the negative impact of the unconscious memories on the patient's character by projecting them into the conscious mind. During his quest to comprehend how painful memories are stored in the unconscious, Freud found that this is a defensive act of repression. He realized that the key to healing is bringing the unconscious memories to the conscious mind. To accomplish his objective, Freud used a

technique known as "interception of hidden meanings" that the patient displayed in their dreams or character.

In a nutshell, Psychoanalysis looks at a person's actions, especially their defense mechanisms, to comprehend the issue and find a solution. The selection of Projection and Repression as defense mechanisms is based on their continuity and relevance to the study of the uncanny as a psychoanalytic concept.

2.3.5. Freud's death drive

Freud's "Instinct or the Death Drive." Another name for «Thanatos," which translates to "death" in Greek which is the belief that people were ruled by two primary forces: the life instinct (Eros) and the death instinct (Thanatos). These two competing forces work together, and often in competition, to guide and direct human behavior. In his book *Beyond the Pleasure Principle* (1920), Freud discusses this theory of death drive and claims that the "goal or aim of life is death." Freud used the fact that people who had gone through painful experiences in the past frequently reenacted such experiences to support his theory. He therefore concluded that although humans have an underlying wish to die, their life instincts prevent them from doing so, and those who are able to resist this tendency frequently end their own lives (Inbaraj, 2019).

2.4. Lacanian psychoanalysis

Jacques Lacan, a French psychoanalyst, greatly influenced contemporary literary theory. Lacan studied medicine before pursuing a psychiatric study. Pelt's thesis focused on a female paranoid schizophrenic who had illusions of becoming a poet and attempted to assassinate a well-known French actress. Translating Lacan's lectures from French to English can be tough for second-language English speakers, as the psychoanalytic school often finds errors in the translation. Many notable psychoanalysts attended Lacan's talks. Listeners to Lacan's lectures criticized his employment of German, Hebrew, Chinese, and Ancient Greek (Manjunath, 2019).

2.4.1 The mirror stage

The mirror stage is a notion devised by French psychotherapist Jacques Lacan that first appeared in his work in the 1930s. It refers to a critical period in an infant's psychosocial development that occurs between the ages of six and eighteen months. During this period, an infant first sees their image in a mirror or other

reflective surface. This is an important moment since it represents the beginning of the "I" or ego. Youngsters recognize the image as themselves, but they also feel alienated; they perceive an idealized version of themselves that contradicts their physical limitations and fragmentary experiences at that age(Murphy, 2024).

Lacan contends that this recognition results in many significant developments:

Ego Formation: The mirror stage contributes to developing a child's identity and self-concept by forming a coherent image of oneself as distinct from others.

Imaginary Order: This stage introduces what Lacan refers to as the Imaginary Order, in which images and illusions dominate experience, and establish future interactions with others based on misrecognition or projection.

Alienation: Although self-awareness can be empowering, it can also induce alienation since the ideal self may never fully align with reality.

Desire: People seek praise from others based on their seen reflections rather than their true self-perception, which is created by the mirror stage.

Fink explains what happens when the main work of self-identification is not completed at this stage. He observed, "The neurotic's repeated attempt to adopt the ego-ideal of the other lies at the heart of their neurosis: they are stuck on the other's demand". In analysis, they want to know what the analyst expects of them; in fact, they may demand that the analyst tell them what he or she expects them to do, anything but ask themselves what they want" (Fink, 1999, as cited in Murphy, 2024).

According to Deborah Anna Luepnitz, Lacan emphasizes the difficulties caused by a lifetime of searching for ourselves in an external place (either the physical mirror or the approving gaze of others). No one else can tell us who we are. She continues: "We spend our energies figuring out whose recognition counts-which mirror to consult, and how to read the images we discover." She then cautions, "Some people are drawn to false mirrors. They will only look in the mirror when someone is sure to make them look bad. In contrast, a few fortunate individuals pass straight by mirrors that prolong defects and truncate virtues" (Luepnitz, 2003, as cited in Murphy, 2024).

If a self-identity does not emerge during these early stages of development, the loss of autonomy has far-reaching consequences. The individual needs constant validation through outward praise. Communications miss genuine emotions of want or need. Wants and desires continue to exist, but they manifest in different ways, such as passive-aggressive statements and manipulations. Overall, Lacan's mirror stage emphasizes

how identity creation is influenced not just by inner experience but also by external images and social settings, which adds significantly to his ideas of subjectivity and psychoanalysis (Murphy, 2024).

2.4.2. The registers

The interaction of the imaginary, the symbolic, and the real is central to Lacanian psychoanalysis's interpretation of human psychology and subjectivity. These concepts are analogous to Freud's ego and superego structures. In Žižek's words, "Lacan introduces a precise distinction between these three terms: 'ideal ego' stands for the idealized self-image of the subject (the way I would like to be, the way I would like others to see me); ego-ideal is the agency whose gaze I try to impress with my ego-image, the great other who watches over me and urges me to do my best, the ideal I try to follow and realize; and superego is the same agency in its vengeful, sadistic, punitive aspect" (as cited in Murphy, 2024).

The symbolic, the imaginary, and the real represent different starting points in our quest to understand at least some aspects of the human condition and provide us with a framework for understanding our experience. These three registers represent different ways of looking at reality and influence how people respond to themselves and others.

- **The imaginary**

In the imaginary realm, people create idealized self-images and interact in a fictional world. This includes our perceptions of ourselves and others, as well as images, illusions, and false appearances that are commonly created through identification processes (like the mirror stage). In this register, relationships are often characterized by misrecognition or projection; one may see one's desires reflected in others rather than truly interacting with them. Thus, the imaginary is associated with a sense of totality or completeness that may be fleeting because it is based on external ideas that are ultimately unattainable (Murphy, 2024).

- **The Symbolic**

Social institutions, language, laws, practices, and cultural norms are all part of the symbolic order. It shows how we can navigate social expectations while still forming meaningful connections. This register teaches ideas like language-based identity construction (how calling oneself in a particular way affects one's life) and offers frameworks for understanding interpersonal relationships. To access the symbolic order, Lacan highlights that one must first recognize lack, or the absence of anything desired. Desire results from this recognition of what is absent from one's experience (Murphy, 2024).

- **The Real**

According to Sheldon George and Derek Hook (2018), the real exists outside the symbolic universe of language and law that intersects with the social. It overlaps with the unconscious and serves as a protective framework for the symbolic. This Reality shapes the contours of our desires and gives structure to our fears, conflicts, and unconscious aspirations (as cited in Murphy, 2024).

The real register is probably the most complicated; it refers to what lies beyond linguistic representation - the unspeakable components of existence that defy symbolization. It comprises traumatic experiences or situations that are too powerful or strange for us to completely understand. The Real denotes an encounter with something unadulterated or unfiltered, in contrast to the other two registers, which entail mediation through meanings (Symbolic) or visuals (Imaginary). When faced with incomprehensible boundaries, moments from the Real can cause anxiety and disturb the coherence we seek through symbolic frames and creative identifications (Murphy, 2024).

2.4.3. Desire and lack

The core of Lacanian psychoanalysis is the concept of desire, which Lacan argues is founded on a fundamental need. This idea comes from Freud's concept of das Ding, or "the Thing," which is never present or attainable. Michael Eigen adds: "Desires are nourishing, like ocean waves".They can fill your heart with beauty, make you feel amazing all over, kill you, or please you. Freud states that Humans are made up of many desires that often conflict with one another on several levels. Eigen continues, "We are made up of systems within systems of desires." Furthermore, laws accompany most human objectives (Eigen, 1999, as referenced in Murphy, 2024).

According to Fink (1999), "Desire is always in motion, looking for new objects, alighting here and there, but never sitting still", and "it is an end in itself: it seeks only more desire, not a fixation on a particular object". Desire, the urge to obtain something we want but lack, is essentially associated with a sense of deprivation. Not all desires are obvious. We feel a lack but are unable to satisfy it (quoted in Murphy, 2024).

Thus, Eigen wrote: "Desires divide us-desires divide us". According to Lacan, desire is divided and rife with flaws (Eigen, 1999, as cited in Murphy, 2024). Lacan argues that human desire is always focused on something that is lost or absent and that this never-ending search determines our identities and behaviors. The symbolic order mediates desire, which is expressed and constrained by social rules and language (Murphy, 2024).

2.5. Jungian Psychoanalytic Criticism

Jung is crucial in supporting the claim that our identity, thought processes, and connections to the outside world are all based on psychic creativity. According to Jung, nothing has a greater impact on human existence than the fundamental essence of creativity, the ability to create something original. We all possess the inner ability to transform our lives and influence the world around us, regardless of our social or personal situations. The idea of inherent creativity implies that there is a purpose or aim to human existence. Even while we might not have the solutions to all of our issues, we all have a spirit that guides us to a happy and purposeful existence (Rowland, 2018).

Moreover, Jung was a psychologist who contributed to the development of psychological therapy in the early 20th century. Following a challenging partnership with Sigmund Freud, the father of psychoanalysis (see the section on "Libido" under "Key definitions"), Jung disassociated himself from Freud's theories because he believed that nothing should limit the potential of unconscious creativity. Jung inspired a variety of later therapies, including those that use the arts to facilitate therapy, and he had a significant impact on numerous writers, painters, and philosophers because of his advocacy of the psyche's inherent creativity (Rowland, 2018).

2.5.1. The main Jungian archetypes

- **The caregiver**

The Caregiver archetype is one of the more well-known ones. This archetype is characterized as someone who looks out for, supports, and nurtures others around them. According to this perspective, the caregiver is a source of strength and an essential giver at both difficult and joyful times (Soualhi, 2023)
According to Jung's beliefs, the Caregiver archetype results from an inborn psychological impulse to protect, nurture, and defend. This archetype is frequently depicted as a mother figure, even though it is not gender-specific and can appear in various ways depending on the culture. The carer, in Jung's view, is a part of the self, which is a larger collective psyche that encompasses every aspect of our unconscious. Being aware of this developing part of our psyches can help us develop nurturing and protective traits in our interactions with the outside world, other people, and ourselves(Soualhi, 2023).

At its core, the Caregiver Archetype's main responsibility is to care for others , including oneself, when they are unable to do it on their own, whether that means nurturing them, giving them a place to stay, or

simply listening to their problems. In this way, carers provide their charge strength, acting as a kind of lighthouse during difficult times Additionally, carers frequently show empathy for the people they care for, both physically and emotionally, enabling their charge or charges to explore feelings that may have been suppressed or ignored in the past out of fear or uncertainty (Jung, as cited in Soualhi, 2023).

Ultimately, the Carer archetype is fundamentally about sacrificing oneself and putting the needs of another person before your own. However, even with that tremendous amount of work, feelings of inadequacy or exhaustion may still be present in this endeavor; this is commonly known as "caregiving fatigue." Carers will be better able to manage these trying times constructively rather than allowing them to take over their lives if they acknowledge these challenging times as a necessary part of the process, rather than just negative feelings. This is because, even though it may seem like you are giving up something for someone else, you are also providing yourself with much-needed emotional fulfillment in return (Soualhi, 2023).

- **The Trickster Archetype**

Carl Jung claims that the Trickster archetype is one of the most important and complex in the human psyche. Often portrayed as a cunning figure or storyteller, the Trickster skillfully navigates different environments and worlds, interfering where he has no right to be. This archetype has the power to motivate change and guide us toward spiritual development, even though it often takes an unchangeable form in our society (Soualhi, 2023).

Thus, Jung describes the Trickster as "a personification of deceptiveness, cunningness, slyness" in his book Archetypes and the Collective Unconscious (321). This archetype may also be a sign of a deeper significance in our collective consciousness, realizing potentials that were previously hidden or unrealized. In this way, the Trickster encompasses traits like impudence. This renowned figure introduces us to bold experiences that push limits and deepen our awareness of ourselves by seemingly recklessly testing laws and societal norms (Soualhi, 2023).

Beyond simply maintaining a stunning façade, the Trickster's main goal is to challenge our false beliefs about ourselves and those around us. Jung further argues that the trickster's "great energizing ideas are always connected with enlightenment" (p.179). True transformation happens through this psychological alchemy, as seen by the way he extracts unexpected answers from seemingly thin air while undertaking problems that initially appear unattainable (Soualhi, 2023).

On a personal level, the trickster can be a teacher by pointing out parts of ourselves that we are unaware of and that need improvement because of its complex dynamic nature, which alternates between constructive deeds and destructive ones. When we strive for something more than what is simply available to us, yet

feel constrained by our limited cognitive understanding of attaining it, we can sense its existence. Therefore, interactions with con artists represent chances for us to delve deeper than purely logical reasoning to find more significant solutions within our mindsets. Jung's assertion that "wherever development has taken place under difficult conditions […] there you will find some vestige of the trickster motif" (Symbols of Transformation 387) ultimately has a lot of merit. The Trickster helps identify new paths that encourage receptive investigation towards fresh discoveries by challenging thinking beyond simple platitudes or simple solutions and identifying imbalance across realms (Soualhi, 2023).

- **The Innocent Archetype**

Every person carries the Innocent archetype in the form of an impulsive, trusting child who, despite some dependence on others, has the optimism to set off on life's journey. The Innocent craves safety and security out of a fear of being abandoned. Their greatest strength is their ability to maintain unshakeable optimism and trust, which allows them to build deep relationships with people and, in turn, secure support and encouragement as they work towards their objectives. The concepts of optimism, wholesomeness, and purity are embodied by this archetype. It is a romanticized image that represents innocence and inexperience (Soualhi, 2023).

Known by several other names, including the Child, the Youth, utopian, innocent, and mystic, it symbolizes our desire to recover, as we age, the essence of youth and a spirit untainted by life's cruelties. Jung defines it as “the psychic reflection of the undisfigured human being who is capable of perceiving the world with the naiveté, freshness, and unconditioned receptivity of a child" (p.154). As a result, the innocent archetype could be seen as a universal representation of perfection and kindness within (Soualhi 2023).

However, because it is susceptible to the Shadow, which stands for the elements of an archetype that the Self rejects in its everyday Persona, this does not imply that this archetype should be seen in a narrow sense as being exclusively nice and pure. Despite their excellent attributes, those who exhibit significant traits of the Innocent archetype may be weak and susceptible to deception. In actuality, the Innocent can display a profound innocence to the extent that it puts those around them at risk. Although innocence does not always mean ignorance, it does have a built-in weakness that others may take advantage of. Because of their innate propensity to trust people, innocent people are vulnerable to dishonesty and treachery (Soualhi, 2023).

Deeper within the mind, the collective unconscious is made up of archetypes or symbolic "forms" of people, places, stories, or images that have been amassed over time from human experience. The most common places to find these archetypes are in literature, myths, dreams, fantasies, and other creative sources. The mother, the child, the wise old man, the anima/animus (one's hetero-gendered component), the persona (one's social mask), the shadow (one's dark or evil side), and, most importantly, the Self are some of the

major archetypes. The self is a representation of the whole, fully formed individual, consisting of mature wisdom, generosity, and total consciousness. The primary objective of this intricate personal structure is to combine these components through a process known as "individuation," or becoming an entirely conscious, undivided Self. By shedding false masks (such as persona or complexes) and truly embracing the power of the archetypes, this process is sometimes referred to as "self-realization"(Leigh, 2011).

2.6. Existential Psychoanalysis

Existential Psychotherapy emerged from the inadequacies of traditional therapeutic approaches, as clinicians sought new answers to enduring problems like anxiety, depression, and a sense of meaninglessness. Key figures such as Binswanger, Boss, Frankl, and May recognized that standard techniques often failed to address these issues effectively. They noted that existing theories were circular and focused more on reinforcing themselves than on providing practical solutions. In contrast, Existential therapists turned to philosophy, especially Existentialism and Phenomenology, for insights, which the established schools of Psychoanalysis dismissed as heretical and chose to ignore. Philosophy was about a failure to successfully interact with life's developmental duties or the psychopathology of the human being. Though they used different terminology, Sartre, Camus, and Heidegger had all been discussing these duties. These medical professionals also researched as Kierkegaard, Nietzsche, and other 19th-century existentialists, as well as how their ideas related to Freud (May et al., 1958, as cited inLeffert, 2020).In response to this state, Kierkegaard and Nietzsche both characterized a fragmented Man in a fragmented World who experiences anxiety and depression for a large portion of their work. Freud followed a different route, eschewing the World and Self in favor of examining Man as a collection of fragmented pieces, id, ego, superego, isolated from one another through the proposed process of repression and depersonalization than the ones we were used to treating conflict-based psychopathology(Leffert, 2020).

Moreover, Albert Camus elaborated on the concept of the absurd in his key works, ‘The Outsider' and ‘The Myth of Sisyphus’. According to him, Absurd means irrational, as he stated in his article The Myth of Sisyphus:

> If I see a man with only a sword in his hand against a group of a man with machine guns, I will assume that his act is absurd. But, it is so solely by the disproportion between his intention and the reality he will encounter, of the contradiction I notice between his true strength and the aim he has in view. Likewise, we shall deem a verdict absurd when we contrast it with the verdict the facts dictated. Similarly, a

> demonstration by the absurd is achieved by comparing the consequences of such reasoning with the logical reality one wants to set up. (Camus, 1955, p.21)

It can be inferred from the previous Quote that absurd refers to irrational. Contradictions between a person's surroundings and his intellect are closely associated with absurdity. When faced with a squad of men brandishing machine guns, what can a man do with just a sword? Inequality is both his goal and reality. The clash between our expectations of a just and rational universe and the reality that it is completely unconcerned with any of our assumptions is what creates the ridiculous itself. While earlier thinkers like Kierkegaard and Malraux also addressed the absurd, Camus became most closely associated with it, earning the label of an absurdist. However, he rejected both the absurdist and existentialist labels. A treatise on the ridiculous can be found in The Myth of Sisyphus. It poses the question of whether life is truly worth living before outlining the significance of determining its purpose. The difference between "the meaning of life" and "the meaning of one's own life" is made explicit. Camus contends that a true response to the former is impossible. It is impossible to accept a universal statement that comes from reason, science, or religion, as doing so would amount to merely accepting someone else's interpretation. This condition of inauthenticity takes on the external meaning of hope, which Camus contends is our only state, and that hope is an unreliable future state. From Plato's "world of forms" to Christianity to Marxism, there are thousands of such ideas that all share the idea that there is something in the world that we dislike and that we create an alternative to feel better about it. In essence, true world theories can be viewed as human inventions rather than universal truths. These true world theories, according to Sartre, are poor faith because they reject the fundamental uneasiness of life and, hence, human freedom (Binnie, 2022).

According to Nietzsche, people who believe in ideas like divine justice are embracing a "slave mentality" that eliminates their uniqueness and prevents them from changing the world. Awareness or consciousness of this absurd position can occur spontaneously: “At any street corner the feeling of absurdity can strike any man in the face” (Camus, 1955, p.9, as cited in Binnie, 2022). Or when weary of the monotony of existence. The state of awareness involves facing the idea that we are all condemned to die at some point. A return to the previous state, or "plugging back into the matrix," is one possible outcome of the awareness. Other possible outcomes include suicide (which Camus argues cannot be fully accepted because we cannot give in to the absurd and become hopeless; suicide is not the answer to the absurd, it is escaping the vital question of existence), recovery, or, as Camus would say, "revolt." Heidegger can once more be used to analyze Camus's talks about the awareness of the absurd and how it arises. His writings are about being "thrown" into life, failing to find purpose, realizing our limitations, and growing anxious in particular.

Similar to Camus, Heidegger puts forward that upon awareness of this anxiety, one consequence is to return to the familiar and become inauthentic (Binnie, 2022).

One possibility is a nihilist and pessimistic viewpoint, such as the one put forth by Emil Cioran: "The pessimist has to invent new reasons to exist every day: he is a victim of the meaning of life" (Cioran, 1999, p.12, as cited in Binnie, 2022). This is a radical embrace of the meaninglessness of life. Since it places one in the present and rejects beliefs about the real world, this viewpoint can be liberating. This viewpoint, however, avoids the worry that comes with living; we must accept the ambiguity of existence (de Beauvoir, 1964, as cited in Binnie, 2022). Although nihilism acknowledges that life has no purpose, it takes no action. Despite the limitations imposed by our social and bodily identities, we are all free. Nihilism is the avoidance or rejection of freedom (Binnie, 2022).

Consequently, Camus' concept of revolt emerges from a rejection of the absurd, leading to a form of freedom that is grounded in the present moment. He argues that life should be lived authentically despite its inherent struggles, similar to Frankl's idea of finding meaning through suffering. This revolt is deeply personal and subjective; what works for one cannot be imposed on another, acknowledging that it doesn't change one's circumstances. Sisyphus will always push his rock (Binnie, 2022). Revolt is defined as: a refusal to accept the loss of human lives and an insistence on viewing death as a scandal (Raskin, 2001, p.159). According to Camus, revolt is a happy acceptance of suffering and destructive behavior against meaninglessness. So, by doing a revolt, someone has respected their own life. Continues life and never thinks of escaping or even committing suicide, though he consciously knows that his life is absurd, experiencing and enjoying the suffering as human life. He also believes in himself if he is doing revolt because it does not imply his hope in religious belief that makes him self-destructive (as cited in Neimneh & Madi, 2014, p.118).

Initially, Camus emphasized individualism in revolt, aligning with ideas of personal authenticity. However, in his later work, "La Peste," he adopts a more collective perspective, suggesting a maturation of his thought. While he values life and seeks dignity in the human condition, he offers minimal justification for this view, possibly reflecting his own life experiences, such as his fight against poverty and advocacy for the oppressed (Binnie, 2022).

Camus (1955) also expresses his thoughts on human existence in the face of absurdity. Before encountering the absurd, the everyday man lives with aims and a concern for the future of justification, but after the absurd, everything is upset. The fact that human expectations do not align with reality indicates that the ludicrous situation caused people to feel disappointed, dissatisfied, hopeless, and other negative emotions.

According to Camus, human existence is pointless and pointless. and the terrible existential issues that people face, such as misery, suffering, illness, disease, death, worry, dread, and uncertainty, all work together to make life in this world unclear and pointless. Living the absurd entails conscious discontent, continual rejection, and a complete lack of hope (Lewis, 2009, p.13, as cited in Miftahul, 2020). Therefore, human existence likewise loses its meaning due to the ludicrous circumstances (Miftahul, 2020).

However, Existentialists search for the true meaning of human existence because they believe that a life devoid of purpose is unacceptable. As Albert Camus stated, determining whether or not life is worthwhile is the real philosophical conundrum. Living in an environment of cruelty, injustice, and violence can lead to instability, confusion, and suicidal thoughts. The only option left to man in that situation is to search for a means of escape. Having a desire to die, whether by murder or suicide, can fulfill this exit and bring an end to all uncertainty and suffering (Neimneh & Madi, 2014, p.118, as cited in Miftahul, 2020). This core concept of Camus' philosophy was encapsulated in his statement that the "truly philosophical problem that is suicide. Judging whether life is or is not worth living amounts to answering the fundamental question of philosophy"(p. 47). which means that the daily man lives with goals and a concern for the future of justification before encountering the absurd, but all is unsettled after the absurd. As stated by Camus, human existence implies that philosophy is based on the quest to understand whether or not someone's life has a purpose. As a result, people's daily activities and problems are questioned since their purpose is decided by whether or not they are significant. Following by, a lot of people passed away because they thought life was not worth living (Lewis, 2009, p.11, as cited in Miftahul, 2020). Then, a new query emerges: "Is it so ridiculous that someone has to flee it by suicide or hope?" (Camus, 1995, p.7).

2.7. Conclusion

All in all, this second chapter serves as the backbone for the rest of the research. The first part endeavors to explain every relevant psychoanalytical key concept proposed by Sigmund Freud’s theories of the unconscious and defense mechanisms, and Lacan’s notions of misrecognized identity, as well as the Jungian archetypes of the Caregiver, Trickster, and the Innocent. An overview of absurdity was given in the final portion, mostly through Camus and its connections to psychoanalysis. These ideas are used in the following chapter to analyze Ishiguro's *Never Let Me Go* as a story of constructed identity, repressed trauma, and existential futility. It looks at how the clones' psychological growth reflects how their quest for purpose in the face of fate evokes existential absurdity. This research clarifies how Ishiguro's dystopia serves as a psychological allegory for the human condition.

Chapter Three

3.1. Introduction

Kazuo Ishiguro's literary work frequently offers eerie reflections on the intricacies of human existence and the limits of humanity, interrogating what it means to exist in a world that systematically denies personhood to those deemed 'other'. Chapter One was written to present the foundational aspects of ethical concerns and human identity and how they manifest in the novel *Never Let Me Go,* in addition to the existential crises that arise when identity is reduced to mere biological utility. Chapter Two laid the theoretical groundwork, drawing on four major psychoanalytic lenses to frame questions on authenticity, individuality, and autonomy. Consequently, this chapter turns to the heart of the inquiry of applying psychoanalytic frameworks to dissect the psychological underpinning of the clone's exploitation and illuminate the ethical dimensions of human identity in *Never Let Me Go*. By applying psychoanalytic theory, which reveals the ethical violence inherent in denying personhood to marginalized beings and different aspects of the novel's ethical tensions, and by interpreting ethical dilemmas and using a psychoanalytic framework such as Freud's theory as the hidden self and ego, id, superego, Lacanian psychoanalysis, Jung archetypes, and existential psychoanalysis. This section of the study reveals the complexity and humanity of people who are often marginalized and objectified.

3.2. Bioethics in *Never Let Me Go*

In numerous interviews, Ishiguro has made clear what his initial concerns were:
"My goal in writing this story has always been how love and friendship fit into people's lives, especially as they begin to realize that time is short and that mortality is a fact" (Ishiguro, 2010). It is a kind of metaphor for the human condition, for our existence is limited to the fact that the novel raises many questions related to bioethics. The dominant question here concerns the ethics of organ donation taken to the extreme, where the choice is no longer left to individuals or their families, but is imposed on them. However, organ donation is now a common, non-experimental, well-established medical practice that saves lives. Still, it also presupposes, at least for the time being, that one person dies so that another can live, or that a living person undergoes a dangerous operation to have their organs removed. Among the top controversial issues in organ donation is the ethical and legal system of consent: who can say that a given organ can be removed from a person, usually dead, and given to another person who can live? The problem becomes even more complicated when one asks who is saying: the deceased, the family,

the community at large, or the medical experts. In general, the theoretical dilemmas arising from organ donation are numerous and difficult to resolve (Jovanović, 2016). Consequently, the novel addresses the grim reality of the organ shortage, highlighting the emotional toll it takes on those who have lost loved ones and the unethical practices that result, such as organ harvesting. This operation often lacks proper medical supervision, putting the lives of donors at risk. The novel envisions a society in which organ harvesting is risk-free and readily available, eliminating concerns about consent and bodily rights, ultimately leading to improved Health and disease mitigation (Jovanović, 2016).

As medical technology progresses, particularly in transplant medicine, the concept of organs and tissues has evolved significantly towards commodification. This commercialization creates serious ethical concerns, questioning the traditional conception of human existence and its components beyond the scope of market transactions. The donation program is depicted in *Never Let Me Go*, where Ishiguro describes the creation of a community of clones designed for the sole purpose of organ donation to "normal" humans. It is evident that Kathy H., Ruth, Tommy D., and all the other cloned beings are not considered human by the society that they inhabit. For the donation program to persist as it does, it must be the case that the society either does not consider the clones human or does not consider them "human enough" to be granted the same rights as non-cloned humans. Kathy and other students would not even be born were it not for the purpose they are appointed with. "Does that justify killing them for the betterment and salvation of people who do not bear such a cross of predetermined creation? Do we have the right to save lives by killing others? These questions are discussed daily by experts in ethics and bioethics" (Jovanović, 2016).

3.3. Identity Construction in the novel

Identity and humanity are two prolific layers woven throughout the entire novel. The identity construction of the characters is mainly under the impact of their predetermined future, which involves organ harvesting. Their predestined path is modelled by their ancestor, which governs how they view themselves and how they fit into the world. they attempted to show themselves truthfully via art, which expresses their individuality. Taking the example of the music tape loved by Kathy and the artistic skill showcased by Tommy, in which he tried to defy the imposed societal roles.

Furthermore, the guardians just kept telling all of the clones that they are special. all clones will donate their organs until death after they grow up. Even cloned children who knew about donation when they were six years old, receiving a good education at school, are required to preserve their health fundamentally. even though they didn't know what it was. This suggests their priority as organ donors. That's what they

were brought into this world for. Their identity is to donate their healthy organs. Through brainwashing and coercive indoctrination, they firmly believe that organ donation until death is their inherent responsibility and destiny, which is compelling and must be experienced by every clone. They adjust themselves in the hope of discovering their origin, the one to copy them, to catch a glimpse of their future, even if they know they don't have it. For clones who have no sense of identity, it's exciting to imagine their own identity through examining "the possibles". When they failed to identify themselves through their models, they crumbled. They lose their sense of self, of belonging in the world (Xiao, 2021).

In addition to the humanization theme, which is the focal point in the novel. Ishiguro ultimately sheds light on the distinction between the human and the non-human. Characters come to life through their intense emotional complexity, from close friendships and love affairs to their cosmic doubts, dreams, and the wish for meaningful lives. The tendency to love, soreness due to loss, and personal objectives that transcend beyond a particular individual's living conditions are reflections of humanity's diverse experiences. Although their society refuses to acknowledge their humanity, one may easily see that the basis of human civilization is ungrounded and dependent on the criteria used to exclude others. Madame and Miss Emily never refer to Kathy and the children as "humans." Madame repeatedly calls them "creatures" and carries a fear of the clones that is evident to the children when they surround her at Hailsham. However, the guardians believe that the ability to produce artwork as possible proof of the children's humanity, and assembling a "gallery" of their drawings as evidence (Petrillo, 2014).

3.4. Ethical Dilemmas in *Never Let Me Go*

Ishiguro effectively employed dystopian fiction in *Never Let Me Go*, using speculative fiction to explore potential and current moral dilemmas. The novel's literary backdrop is a highly advanced scientific and technical society in which clones are protected just because humans urgently require their essential organs. Seemingly "educated" in the Hailsham School, a grand estate that initially seems like an orphanage or boarding school, Hailsham itself is a complex symbol, its brick main building nestled in a verdant, secluded part of England, suggesting both sanctuary and confinement. Ishiguro's story raises important issues of morality, identity, and societal responsibility in dehumanization, in addition to depicting the wretched fate of clones and the more serious ethical conundrums in contemporary society caused by technology abuse. Ishiguro expertly blends elements of science fiction with the plot by setting the poignant coming-of-age story in a planet that is quite similar to our own but differs in its perceptions on cloning and organ donation in terms of ethics and society. Provocative advancements in medical science, particularly in the field of cloning as a potential solution for organ scarcity, demonstrate how the commercialization of organs and tissues raises serious ethical dilemmas. To draw attention to urgent moral dilemmas at the cutting edge of emerging technologies. One of the fundamental ethical conundrums raised in Ishiguro's book is the ethics of producing clones exclusively to harvest organs. Because they are clones, the three friends Kathy, Tommy, and Ruth, have started to doubt their worth and humanity after realizing their fate as donors. Additionally, the story acts as a mirror reflecting current medical and biotechnology issues. Important issues are brought up by this, including the commercialization of human organs for sale, the moral limits of scientific investigation, and our societal need to strike a balance between the growth of medicine and the defense of basic human rights and dignity. Moreover, the conflict between conformity and agency is exemplified by the characters' conditioning to conform to social norms and accept their positions without question from an early age, which reduces their capacity to defy destined outcomes. As a result, clones grapple with their identities in a society that considers them inferior. In addition, the clones' absence of family ties has resulted in a deep sense of loss and uncertainty about their value in their society, denying them complete personhood as they negotiate relationships with others in the Hailsham school to face their mortality. Finally, this novel offers a potent critique of the reductionist view of human life to its biological components by introducing speculative factors into the ethical discussion. Additionally, it advocates for us to consider the ramifications of prioritizing scientific advancement over morality and compassion, proposing a daily reassessment of social norms and values in light of technological advancement (Josephine, 2024).

3.5. An Analysis of the novel Through Freud's Psychoanalysis

3.5.1. The Unconscious in *Never Let Me Go*

Memory is associated with recollecting the past to bring out thoughts and memories of happenings and incidents from both the conscious and unconscious realms of the human mind. Thus, memory is reconstructive. Thus, we rebuild the memories each time we recall them, which may lead to inaccuracies. Everything that occurs in one's day-to-day life is recorded as a memory in one's mind. Depending on human experience or incidents in life, it can be either good or bad. Over time, memories that have a major impact on a person remain at the conscious level of their mind and can easily be brought out, retrieved, reminisced, or remembered. In the current harsh reality of bitterness, humans may choose to reminisce about their memories for relief from their current life instead of pursuing living. However, according to Freud's idea of repression, some traumatic memories or unresolved conflicts and unadmitted desires are repressed over time in the unconscious mind, influencing behavior without awareness. However, the Subconscious contains information or dreams that are not currently in awareness but can be retrieved even in real life. In this novel, *Never Let Me Go,* most of the characters brood over their nostalgic, traumatic past and inevitable traumatic future. The novel tells the story of three clones, Kathy, Ruth, and Tommy, raised in a boarding school as future donors who are consciously aware of their purpose of donating organs until they die, which holds an extreme emotional force compared to all other Ishiguro's other novels. It is about recollecting memories by a first-person narrator, H. Kathy, who suggests a conscious attempt to make sense of her life and the lives of those around her. These memories of the narrator make readers question the comparative status of the clones and what it means to be a clone among the so-called 'humans. The Autobiographical narration of Kathy begins with her self-introduction in the opening lines of the novel: "My name is Kathy H. I am thirty years old, and I have been a Carer now for over eleven years" (Ishiguro, p.03). The novel itself can be seen as a conscious attempt to preserve a clone's stories and humanity. After Tommy's death, Kathy's narration concludes with a description of her final experience: a trip to Norfolk by herself. The time difference between narrating Kathy and experiencing the self of Kathy as a young person gradually closes.

She often analyzed her past actions and emotions, demonstrating a high level of self-awareness. However, they realize who they are, and their sole purpose in life often rationalizes this knowledge to cope with their existence. For instance, Kathy Ruth and Tommy are extremely aware of their roles as donors, but they consciously choose to focus on their relationship, memories, and small joys like "something at sale, something that had become special like a jacket, a watch, a pair of craft scissors never used but kept proudly

next to a bed' (Ishiguro, p.42). Furthermore, clones' subconscious struggles with their identity and mortality often surface in subtle ways. For example, their fascination with creativity and art through the gallery at Hailsham can be seen as a subconscious attempt to assert their humanity and individuality, even though they are treated as expendable. As Kathy says:

> As we got older, we went on talking about the gallery. if you wanted to praise someone's work, you'd say: "That's good enough for the gallery." And after we discovered irony, whenever we came across my laughably bad work, we'd go"Oh yes! Straight to the Gallery with that one!".(Ishiguro, p.33)

Also, Tommy's tantrums and frustration, especially "There'd been no real change in Tommy's work, his reputation for creativity was as low as ever'(Ishiguro, p.22), hint at a deeper, unspoken fear of being seen as less than human. Thus, Ruth's need to control situations and her lie when "she was claiming that the pencil case was a gift from Miss Geraldine" (Ishiguro, p.56). Just to ensure her significance and that a guardian cares about her, her actions may stem from subconscious fears of abandonment and insignificance, revealing insecurities she cannot openly acknowledge. Each one of them has a dream about a guardian "that may bend the rules and doing something special for them like a spontaneous hug, a secret letter, or a gift' (Ishiguro, p.59).

In *Never Let Me Go*, the clones' unconscious submission is evident in their acceptance of their fate and their lack of rebellion against the system, which can be interpreted as an unconscious internalization of their otherness shaped by societal conditioning and upbringing at Hailsham, believing that their lives are inherently less valuable. In the story's beginning, Kathy mentions a third-year donor as a carer. Having finished three of his donations, the donor was about to 'complete' or died. The donor was a Hailsham student. So, he enquires Kathy about Hailsham so that he can reminisce about the good old days he spent at that place and "remember Hailsham, just like it had been his own childhood." (Ishiguro, p. 05). This can be considered a form of Freudian displacement. Kathy's memories can be considered surrogate memories since they were transferred to the donor beneath her. In Freudian words, this is a sort of dream labor. Dreamwork is the practice of transforming actual wants or occurrences into surrogate memories or dream imagery. Kathy has transported her donor to unconsciousness in the novel by recalling her early memories of Hailsham. This led him to insert them into her donor's mind, leading him to assume that they were his own. The following conclusions were drawn:

> Hailsham ..I bet that was a beautiful place then the next morning. When I was making conversations to keep his mind off, and I asked where he had grown up, he mentioned some place in Dorset and his face beneath the blotches went into a completely new kind of grimace and I realized how desperately he did not want to remind. Instead, he wants to hear Hailsham. (Ishiguro, p.06)

Kathy describes how she stopped avoiding looking back at her past and began to reminisce about her time at Hailsham once this donor attempted to ingrain her childhood memories into his mind. As she said: “There have been times over the years when I have tried to leave Hailsham behind when I have told myself I shouldn’t look back so much.” (Ishiguro, p.06). Her donor's last ditch plea demonstrates the comforting power of memories and the connection between time and death. The clones' collective intrinsic memories, which are also present in humans, are another point of emphasis in this book. For example, it draws attention to the clones' recollection, concept, and fear of dying, all of which are inherent in people as well. Jung, in his work, states that "the collective unconscious refers to unconscious mind structures that are shared among beings of the same species." Archetypes and instincts are universal symbols that comprise the collective human unconscious. He distinguished the unconscious mind from the personal unconscious of Freudian psychoanalysis by considering the collective unconscious to surround and support it: He maintained that the collective unconscious had a significant impact on people's lives because they lived out of symbols and gave them significance through their experiences. In the novel, the clones navigate a world where their identities, memories, and future are shaped by forces beyond their control, echoing the idea of a shared fate, inherited experiences such as making friendships, and creating art, which was later revealed to be a way to prove their humanity and souls. For instance, Tommy’s drawings of fantastical animals reflect his unconscious attempt to reconcile his humanity with his predetermined fate.

3.5.2. An Analysis of Kathy’s Id, Ego, and Superego

Kathy is the protagonist of the novel and at the same time the narrator. her act of narrating turns her memories into a historical memory that is something that will remain in people’s memory and thus outlive Kathy’s own life on earth. She is grateful for her responsibilities as a carer, exhibiting resilience, empathy, and loyalty to her companions while displaying moments of vulnerability, grappling with the fact that she is essentially commodified. At the beginning of the novel, Kathy is a carer for nearly twelve years, as she

says, “Remember, I’ll have done twelve years of this, and it’s only for the last six they’ve let me choose” (Ishiguro,6). Preparing herself to become a donor. As a student in Hailsham, Kathy was a keen observer, standing outside the action in her memories and trying to mask her emotions even when her deep feelings for Tommy became clear as the narrative unfolded. Ishiguro uses Kathy‘s character as a vehicle on a road to delve into broader themes of identity, mortality, humanity, and societal expectations. She spends her days looking backward recalling her memories of the people that she has lost like Tommy and Ruth both of whom have already completed as she yearns “If I ‘d never started choosing, how would I ever have got close again to Ruth and Tommy after all those years?” (Ishiguro, p.6).

Kathy’s behavior and narration prove that she is an unreliable narrator, recalling events only from her point of view with no strict chronological order. She often states that she may be misremembering certain events and that Tommy or Ruth recollect particular events differently than she does, which reflects the unreliability of memory itself. However, she personifies the noblest qualities of humanity under harsh circumstances.

According to Freud’s theory, the human mind comprises a tripartite model of the psyche. The id stands for our instinctive needs and ambitions without regard for consequences. As Kathy navigates the complex landscape of love, ethics, and selfhood in the dehumanizing environment in which she was born, she faces the difficult challenge of balancing her desire for purpose and connection with the harsh reality of her impending death. Kathy's id is manifested in her intense emotions and desires, her instinctual drive for intimacy with Tommy, and her desire for him only grows stronger as they grow older. She also presents herself as a keen observer who pays close attention to those around her and picks up on minute information about their behavior, which contradicts her need for independence and self-expression with her desire for stability and security. As evidenced by her selection to be a carer, she also wants to be acknowledged for her skills and qualities, and finds validation in this profession as she states, “So I’m not trying to boast. But then I do know for a fact they’ve been pleased with my work, and by and large, I have too…. being able to do my work well, especially that bit about my donors staying calm” (Ishiguro, p.5). These desires often come into conflict with her sense of morality and duty, creating tension within her. Another display of the id, her brief hope for donation deferral with Tommy, reveals the id’s rebellion against mortality and to recapture the lost time with Tommy that was forcibly taken by the authorities, but “so there‘s definitely nothing no deferral, nothing like that” (Ishiguro, p.255). Though it is quickly subdued by reality, these Id impulses are never fully realized as Kathy’s superego and ego redirect them into socially acceptable outlets (caretaking or storytelling).

Moreover, the ego is the realistic mediator striving to satisfy our impulses while adhering to societal norms and values. Kathy's ego represents her rational psyche. As a clone, Kathy is aware of the constraints of her

role and admits that she can't always get what she wants. by tending to donors, she channels her empathy into a sanctioned role, making every effort to carry out her responsibilities dutifully, highlighting that "a good carer makes a big difference to what a donor's life's actually like"(Ishiguro, p.271). Even though it can take an emotional toll on her. Her calm demeanor reflects the ego's ability to adapt to harsh truths, ensuring psychological survival, unlike Tommy, whose id-driven outbursts lead to anguish, or Ruth's delusions of a 'normal' life. Another display of Kathy's ego, a wave of anger and bitterness rises inside Kathy when she begins to suspect that Ruth may have lied when she purchased a luscious pencil case from the Sales rather than getting it as a guardian's gift. Kathy's imagination is stoked by these strong feelings, which feed her irrational desires for approval and superiority Her id drives her to look at the register just to make sure that Ruth has lied. However, Kathy's conscience and ego come to the fore as she continues her research and finds proof to back up her suspicions. Kathy feels a surge of regret as soon as she tells Ruth about her findings. She recognizes the depth of their friendship at that moment and the significant emotional impact her actions have on Ruth. Kathy's emotional outburst and instantaneous regret reveal the internal conflict she faces between her impetuous impulses and her moral awareness. As she states:

> I now felt awful and I was confused but as we stood there together staring at the fog and the rain, I could think of no way now to repair the damage I'd done. I think I said something pathetic like: it's all right, I didn't see anything much, which hung stupidly in the air Then after a few further seconds of silence, Ruth walked off into the rain. (Ishiguro, p.59)

The superego, then, is about a moral compass that maintains ethical standards that compel adherence to them and works to repress the id's impulses. Kathy and the others are greatly impacted by the conventions that have been ingrained in them at Hailsham and beyond. Clones are indoctrinated to view their responsibilities as donors as moral obligations and to accept their fate without inquiry. The following quote highlights her struggle with guilt and her commitment to moral standards "There have been times over the years when I'd tried to leave Hailsham behind, when I've told myself I shouldn't look back so much. But then there came a point when I just stopped resisting"(Ishiguro.p.6). This statement highlights Kathy's acceptance of her duty with resignation. when she felt guilty, she also wondered why she was doing things, such as her hesitation to pursue a relationship with Tommy, fearing it might disrupt the world's order. thus, the clone's lack of rebellion highlights how their superegos have absorbed external authority, treating donation as an unquestionable moral requirement.

3.5.3. Defense Mechanisms in *Never Let Me Go*

Intelligence's impact on anxiety disorders makes feelings of dread, anxiety, and despair worse. A person's ability to operate is greatly diminished by impaired energy levels, sexual drive, food, sleep, and motivation that are a result of clinical anxiety and depression, and adjusting to changing environmental circumstances requires motivation, focus, and problem-solving skills that are all bolstered by unpleasant emotions. Thus, Psychological defense mechanisms are essential for minimizing negative emotions to maintain or restore a more positive mental state. The characters in the novel *Never Let Me Go* employ several defense mechanisms to cope with their existential situation as clones are brought up to donate body parts to "original" humans and eventually die. The novel also examines the clones' development and interactions inside the confines of Hailsham, a place that protects and isolates them. Through the Sales tradition, where students purchase "special things that hadn't been made by another student" (Ishiguro, p.42) and exchange personal items, and the emphasis on artistic expression like painting and poems, Ishiguro portrays the clones' yearning for uniqueness and connection amid their constrained lives. Kathy remembers their upbringing at Hailsham, where they were taught things that gave them hope despite the harsh reality that lay ahead. denial as a psychological defense mechanism is used by characters refusing to acknowledge reality or facts, to protect themselves from emotional suffering or anxiety from the harsh truths that lie just beyond their reach and this is evident in the frequent use of the word "anyway" in the novel that appears in moments where characters brush aside difficult emotions and their quiet resignation to their roles in a society that views them as expendable, highlighting their inability or unwillingness to challenge their fate. as if to say "Let's not dwell on this, let's move on".Also, it symbolizes their tendency to move forward without fully resisting their circumstances, reflecting a sense of passive acceptance or a way of saying "In light of what's coming, does this really matter" Additionally, a general denial of the origin of the "miraculous organs" used to treat ailments is the root cause of society's ambivalence towards clones. Ishiguro depicts a society struggling with the ethical implications of cloning, where the initial wonder at scientific progress soon gives way to ethical unease. Another example of this denial is the treatment of clones, who are marginalized and whose humanity is continuously questioned despite having human-like traits and emotions, as it is portrayed: "it is one thing to create students, such as yourselves, for the donation program. but a generation of created children who'd take their place in society?children demonstrably superior to the rest of us? Oh no. that frightened people. They recoiled from that"(Ishiguro, p.253). When contrasting the treatment of clones with historical and mythical depictions of cloning, Ishiguro's denial emphasizes a change from the idea of clones as "zombie-like killers" to "complete individuals who are fundamentally good and innocent."

In addition, Ruth's fantasy is the act of imagining fanciful images or dreams that provide an escape from reality and are commonly used to address unfulfilled needs or fears. Throughout the book, Ruth makes a lot of false assumptions about their futures, particularly when she sees an advertisement in a magazine and imagines herself working in an office her "dream future" as it is stated in the novel "Ruth began telling us about the sort of office she'd ideally work in" (Ishiguro, p.136). Ruth usually uses her ties with Kathy and Tommy as an excuse for her behavior. To preserve her social standing within the group, her pride is her greatest weakness, and she often pretends to know about things of which she has no actual knowledge; for example, she persuades herself that her manipulative actions are justified. This is made clear by her insistence on controlling her connection with Tommy, even if it means hurting Kathy's feelings. Furthermore, Tommy's artistic endeavors can be seen as a form of sublimation, which is the process of channeling negative emotions or impulses into outlets or activities that are socially acceptable. His artistic ability is lacking. He gets angry easily and frequently lashes out at his peers when they tease him. At the Cottages, Tommy first keeps his artwork a secret because he is still nervous and self-conscious about his artistic ability as a young adult. But drawing also starts to give him a sense of pride and fulfillment. The complex individuality and profound humanity of the clones themselves are reflected in his captivating fictional animals, who defy interpretation until the end, "he'd throw all the pictures out of the window" (Ishiguro, p.264). Because of his disappointments with his identity and fate, he turns to art as a way to express his inner turmoil and as an emotional release.

Furthermore, Kathy maintains a close friendship with Ruth despite regularly repressing her true feelings for Tommy. She reflects on instances in which she could have expressed her love but chose not to, exposing a tension between her emotions and her desire to maintain their friendship. As she said:

> Something in me just gave up. A voice went: "All right, let him think the absolute worst. Let him think it, let him think it." And I suppose I looked at him with resignation, with a face that said: "Yes, it's true, what else did you expect?" And I can recall now, as fresh as anything, Tommy's own face, the anger receding for the moment, being replaced by an expression almost of wonder like I was a rare butterfly he'd come across on a fence-post. (Ishiguro,p.189)

This repression causes her psychological conflict and sadness as she handles her relationship. It is the inadvertent repression of negative thoughts and feelings that allows people to avoid having to cope with distressing emotions. Finally, people can avoid dealing with their issues by projecting their unwanted thoughts or feelings onto other people. and it is evident from Ruth's projection of her anxieties onto Kathy as it is portrayed: "Well, Kathy, what you have to realize is that Tommy doesn't see you like that. He really, really

likes you; he thinks you're really great. But I know he doesn't see you like, you know, a proper girlfriend. Besides, you know how Tommy is. He can be fussy . . . . Tommy doesn't like girls who've been with . . . well, you know, with this person and that"(Ishiguro, p.193). When Ruth projects her insecurities onto Kathy, particularly regarding their romantic interests. She accuses Kathy of wanting what she has (Tommy), which reflects Ruth's fears of inadequacy and abandonment. This projection complicates their friendship and creates tension among the trio.

3.5.4. The Uncanny in *Never Let Me Go*

Never Let Me Go portrays a dystopian society wherein humans have institutionalized cloning to provide body parts for their own medical needs. When they come of age, the clones are stripped of their vital organs, which are then used to replace the failing ones of normal humans. This necessarily results in the death of the oppressed clones. The novel opens with an introduction from its main character and narrator, Kathy H, who presents herself as a 31-year-old "carer", an occupation she has held for 11 years. Although Kathy's narration is nonlinear, the novel is divided into three main parts: The students' early years at Hailsham, their time at the Cottages, and, lastly, Kathy's time as a carer. After a brief, initial introduction, the action moves to Hailsham, a school where Kathy spent her childhood years. Especially the early years at Hailsham are idyllic, but several elements differentiate the students' lives from ours. Several strange terms, customs, and, not the least, complete isolation from the outside world raise questions regarding the true function of Hailsham. Kathy's incomplete name presents us with a question about her lineage and her background. Indeed, the children at Hailsham are categorized as post-human which can refer to a wide range of beings that are presented as the "Other" or which the category of "human" can be mirrored and appear to have no homes or parents of their own; the teachers who look after them are referred to as 'guardians' and they, in turn, are called 'normals' by the children. Inhabiting the limited awareness of the children, the children's lives are dictated by the circumstances of their status as clones: they have been created to donate organs for 'normals' in the outside world. After leaving Hailsham at the age of sixteen, they will stay for a while in a transitional facility before being called up to give their own organs after initially serving as "carers" for other "donors." Following the fourth organ harvesting procedure, their lives will be cut short; they will "complete" that is, pass away in their early adult years.

The uncanny prevails in the story's details, most importantly in the clone's life, who are nearly identical copies of human beings, creating unease to question their identity and individuality. Moreover, the protagonist is often attributed with the qualification of a certain hidden *Fear* which is seemingly the personification of Sigmund Freud's essay *The Uncanny:* A certain degree of instability started to grip

her now accentuated by the denial and the rejection she is facing with her friends in a society that see them as mere shadowy objects in test tubes as the narrator portrays:

> However uncomfortable people were about your existence . their overwhelming concern was that their own children, their spouses, their parents, their friends, did not die from cancer, motor neurone disease, or heart disease. so for a long time, you were kept in the shadows, and people did their best not to think about you and if they did, they tried to convince themselves you weren't really us . that you were less than human.(Ishiguro, p.252)

These chaotic feelings of inferiority, fear of some strange situation occurring, in addition to the sudden denial of this dystopian society, are now bit by bit accumulating. Ishiguro presents the notion that the clones require physical and neurological stimulation, akin to any human's developmental needs, to develop fully functional organs. This care adds a poignant layer to their existence, nurtured and educated, only to confront a predetermined grim fate. It is suggested that to grow or to become a fully developed human organ, the brain and body of the human clone must be stimulated repeatedly, physically as well as neurologically. This requirement underscores the inherent cruelty in being aware that one's existence is limited to such a purpose, emphasizing the ethical quandary of exploiting sentient beings for the collective benefit. Freud states: "What is uncanny is frightening precisely because it is not known and familiar. Naturally, not everything new and unfamiliar is frightening, however, the relationship is not capable of inversion" (p.4). And it is evident in the novel where clones are familiar yet disturbingly strange because of their predetermined fate and societal dehumanization. the idea of deferrals for couples introduces an uncanny hope that is ultimately revealed to be an illusion, marking the tragedy. More uncanny feelings arise because of the bizarre behavior and attitudes of the guardians and Madame, who usually picks out their artworks for the Gallery exhibition. Madame is afraid of them too, but she is afraid of them "in the same way someone might be afraid of spiders" (Ishiguro, p.35). Although the students compete to display their creations in the hope of being selected, not everyone has a talent for art, Tommy, who is good at football, not at 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" (Ishiguro, p.23). He describes the uncanny moment that she was "shaking. With rage. I could see her. She was furious. But furious deep inside" (Ishiguro, p.28). Another aspect of the uncanny is Hailsham itself, a boarding school, initially appears idyllic, but its true purpose was to rear human clones for organ harvesting, and once they reach adulthood gradually becomes apparent. Hailsham is a complex symbol, its brick main building nestled in a verdant, secluded part of England, suggesting both sanctuary and confinement. The singular road leading in and out, along with the

expanse of football fields and numerous rooms, mirrors the limited life choices available to the clones, confined within the institution's physical and metaphorical boundaries. The omnipresent fences and gates further emphasize the duality of protection and imprisonment, blurring the lines between safety from the external world and the inescapable reality of their creation for organ donation. Hailsham is not created randomly: it is allegorized to unhomeliness and connected with the clones' identity. With no information about the true identity of "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.

3.5.5. Death Drive in *Never Let Me Go*

In *Never Let Me Go*, clones were highly dehumanized and commodified by governments. They exhibit a resigned acceptance of their fate passively, trying to live notable for their fundamentally "human" qualities. In other words, Kathy, Ruth, and Tommy must learn to coexist, deal with romantic setbacks and thrills, and remember that they will die, which reflects the concept 'Memento mori' which means remember death. At Hailsham, the students are encouraged to create art "How you were regarded at Hailsham, how much you were liked and respected, had to do with how good you were at creating"(Ishiguro, p.17).To prove before Madame that their painting reveals their soul "you are will reveal your inner selves ….. because your art will display your souls" (Ishiguro, p.243). Each and everyone in this world is connected with others and we undergo the same problems, sorrows, happiness, achievements, tasks, and art in this novel allows them to process their emotions and mortality, becoming a way to confront and make peace with their fate before death which had been undergone by many in the past and will be faced by many in the future. So Kathy, Tommy, and Ruth navigate their lives knowing they will inevitably complete (die) after donating their organs, and this reflects the death drive which originates from Freud's death instinct or death drive"Thanatos". Thus Kathy clinging on to her past and memories in Hailsham can give them a nostalgic feeling to compare the happiest moments that they once lived and the traumatic life they were put to and treated as objects which makes them feel hate their existence and give them a better option which is death, some of them they willingly volunteer to start their donation and those clones like Kathy, Ruth, Tommy who tried to go against this death drive, who tried to follow their "Life Instinct or Eros," also finally gave up and yielded to their death drive.

3.6. An Analysis of the Novel Through Lacan's Psychoanalysis

3.6.1. The Mirror stage

In the previous chapter, we have seen that Lacan's mirror stage emphasizes how identity creation is influenced not just by inner experience but also by external images and social settings. So *Never Let Me Go* looks like an ordinary diary in which Kathy records memories from a nostalgic childhood shared with her good friends Ruth and Tommy at Hailsham. In this remote landscape, the cloned children obey strange rules and are detached from an external environment. The boarding school at Hailsham is where students are never taught basic living skills, except for being "cultivated" to create various forms of art and which 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," An alien" comes into the 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, p.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" (Ishiguro, p.36) when Kathy glimpses herself through the eyes of Madame. Making clones experience those feelings: "We all know it. We're modeled from trash. Junkies, prostitutes, winos, tramps. Convicts, maybe, just so long as they aren't psychos. That's what we come from. We all know it, so why don't we say it?"(Ishiguro, p.166).

Hailsham is the societal setting that bit by bit causes students to believe that they are inherently doomed to donate their organs, which is subtly ingrained in them from a young age. As a result, the clones can also be seen as mirrors of the society that created them. the way the clones are treated, kept in the dark about their purpose, raised in isolated environments, and ultimately used for their organs mirrors the dehumanization and exploitation inherent in the society that created them. Thus, the juxtaposition of gothic materials such as trees, woods, hills, and gravestones is employed by Ishiguro to produce an ambiance of horror. Woods are 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 wandering 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 of rebelling. This indoctrination is achieved through a combination of fear, manipulation, and limited exposure to the outside world for example, the guardians at Hailsham instill a sense of dread about the outside and reinforce the idea that "You have been told about it. You are students. You are special. So keeping yourselves well, keeping yourselves very healthy inside, that's much more important for each of you than it is for me"

(Ishiguro,p.68), are special without fully explaining why, Refusing to allow relationships between students and people outside of the school, Hailsham turns out 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". This creates a psychological mirror in which the clones see themselves as different from normal humans, yet they are unable to fully grasp the implications of their difference until later in life.

3.6.2.The registers in *Never Let Me Go*

- **The imaginary:**

The Imaginary realm is related to images, illusions, and false appearances. It includes our perceptions of ourselves and others. The novel raises profound questions about what it means to be human. The clone's ability to imagine, dream, and create art suggests that they possess the same emotional and intellectual capacities as “normal” humans. They are even made to believe that donating their organs is the sole purpose of their life, and if they complete or die at the first donation itself, it is considered a shame, “and then there’s this odd tendency among donors to treat a fourth donation as something worthy of congratulations… Even the doctors and nurses play up to this, a donor on a fourth will go in for a check and be greeted by whitecoats smiling and shaking their hands”(Ishiguro, p.268). Throughout the novel, the characters entertain dreams and fantasies about their life, such as Kathy listening to her favorite song, *Never Let Me Go* in her dorm, she grabs a pillow and sways as she hears the song, like holding an imaginary baby to her breast. She was doing this slow dance, her eyes closed, singing along with the song softly each time the lines ‘oh baby, baby, *never let me go’* came along.

> What was so special about this song? Well, the thing was, I didn’t used to listen properly to the words; I just waited for that bit that went: ‘Baby, baby, never let me go…’ 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. Then there’s assort of miracle and she has a baby, and she holds this baby very close to her and walks around singing: ‘Baby, never let me go…’ partly because she’s so happy, but also because she’s so afraid something will happen,that the baby will get ill or be taken away from her. (Ishiguro,p.69)

This one song is so special to her, which is emotionally attached to Kathy, her longing for motherhood, which she cannot have as she is a clone, and whenever she feels lonely and if no one is in her dorm, she plays the song and dances slowly to the song. The song becomes a metaphor for the unconditional love and nurturing that Kathy craves but cannot fully experience. Also, Madame, the guardian who collects the student's

artwork, witnesses Kathy dancing to the song in her dorm room and is moved to tears. She sees Kathy's vulnerability and humanity in that moment, which contrasts with the cold, utilitarian purpose the clones are meant to serve. As Madame said:

> That's most interesting. but I was no more a mind-reader then than today. I was weeping for an altogether different reason. 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, one that she knew in her heart could not remain. And she was holding it and pleading, never let me go. That is what I saw. it wasn't really you, what you were doing, I know that. But I saw you and it broke my heart. And I've never forgotten".(Ishiguro,p.261)

The song *Never Let Me Go* becomes a poignant reminder of what they are missing: a sense of being cherished and protected. The only difference between human beings and clones is the ability to reproduce. The imaginary thus becomes a space where the clones assert their humanity, even as the world denies it. While art initially seems to offer the students a sense of freedom and purpose. It is ultimately revealed to be an illusion and a cruel reminder of their limited agency and the futility of their attempts to transcend their predetermined roles.

- **The symbolic:**

The symbolic order includes language, social structures, laws, customs, and cultural rules. It depicts how we connect meaningfully while navigating societal expectations. This register teaches concepts such as identity creation through language (how naming oneself in a specific context influences one's existence) and provides frameworks for comprehending connections with others. At Hailsham, the students are encouraged to create art, which is collected and displayed in Madame's Gallery, arguing: "Your art would reveal what you were like. What you were like inside… we took away your art because we thought it would reveal your souls. Or to put it more finely, we did it to prove you had souls at all" (Ishiguro,p.250). This expression of their creativity through art may display their soul or inner life. the guardians believe that if the students can produce meaningful art, it will prove their humanity, challenging the society that views them as less than human. However, this belief is ultimately undermined, as the clones are still destined for organ donation, regardless of their artistic abilities. Finally, Madame and Miss Emily can be seen as the psychoanalyst who tries to bring out the real emotions, memories, and souls of the students from their unconscious part of the mind by analyzing their artwork like "painting, sketches, poetry, all our essays and poems"(Ishiguro,p.34) which can be seen as the expression of their unconscious or soul the novel explores "how art bare the soul of the artist"(Ishiguro,p.244). A marker of individuality and a tool for questioning

what it means to be human. Tommy's animal drawing, for example, reflects his frustration and inability to articulate his emotions fully. Kathy's love for music and her cassette tape symbolizes her longing for connection and motherhood, as the madame told them, "You wouldn't have lost yourselves in your art and your writing" (Ishiguro, p.257). Lastly, art serves as both a creative outlet and a profound symbol of the characters' grievous constraints imposed by a society that emphasizes «these children are anything less than fully human" (Ishiguro, p.251). which takes into account the essence of humanity, and the ethical implications of dehumanizing others.

- **The real**

The real register is probably the most complicated; it refers to what lies beyond linguistic representation - the unspeakable components of existence that defy symbolization. It comprises traumatic experiences or situations that are too powerful or strange for us to completely understand. As the beginning of the novel mainly focuses on and narrates the characters' childhood, we are introduced to the deep trauma that the clones are undergoing without them knowing their real fate, which awaits them after they leave the school. thus, the real might be understood as the unspoken truth of their existence, destined for organ donation. Furthermore, at the end of the novel. It explores the characters' gradual realization of their mortality and the inevitability of their deaths. this confrontation with morality can be seen as an encounter with real, unmediated truth that disrupts their sense of self and their place in the world. it is possible to find a kind of spiritual tranquility and serenity in Kathy's attitude toward death, accepting their reality as she said: "The fantasy never got beyond that I didn't let it, and though the tears rolled down my face, I wasn't sobbing or out of control. I just waited a bit, then turned back to the car, to drive off to wherever it was I was supposed to be"(Ishiguro, p.277). Kathy's silent acceptance of her situation denotes the human capacity to accept what may seem like a cruel and limited fate.

3.6.3 Desire and Lack

In Lacan's psychoanalytic theory, desire is not about fulfilling a specific need instead driven by an insatiable longing for something unattainable. Lack is the fundamental absence that gives rise to desire. In the novel, the clones are defined by their desires and the inherent lack in their lives. Their desires for love, identity, freedom, and meaning are shaped by the gaps in their existence, which are imposed by their societal role as organ donors. "They didn't want to think about you students, or about the conditions you were brought up in" (Ishiguro, p.254). The clones long to be seen as fully human, with individual identities and meaningful lives. The protagonists' ambitions are suppressed by their acute awareness of their status as clones made for organ donation. For example, Tommy wants to be an artist, and Ruth wants to work in an

office, but their realities eclipse their aspirations. Their inability to find a recognized position in the social order is the source of this longing: “they wanted you back in the shadows. back in the shadows where you have been before”(Ishiguro, p.24). They are seen as commodities rather than individuals, and this lack fosters a strong sense of unfulfillment. Their lack of agency is a major theme throughout the book, as they are helpless to change their status as donors. Kathy’s unconscious desire to have a baby, and her longing for motherhood, which she cannot have as she is a clone, cannot be reproduced.

3.7. An Analysis of the Novel Through Jung’s Psychoanalysis

3.7.1. Jungian Archetypes in *Never Let Me Go*

- **Caregiver**

The integration of the conscious and unconscious aspects of the psyche is known as individuation, and it is often associated with the Carer archetype in Jungian psychology. Kathy's work as a carer could be seen as an illustration of this procedure. By nurturing and caring for others, Kathy is both expressing her empathy and compassion and gratifying her underlying urges. Her compassionate nature reflects her desire to integrate her conscious and unconscious aspects and grow into a whole, fully realized being. From a young age, in Hailsham, she attempts to understand her friend’s struggles while offering her comfort, withholding any judgment, and being selfless in prioritizing their well-being above her own. As Tommy loses his temper due to his struggles with creative abilities, Kathy often steps in to calm him down. “I started to drift over towards him. I knew this would puzzle the others, but I kept going—even when I heard Ruth's urgent whisper to me to come back” (Ishiguro, p.12). She doesn’t mock or dismiss his feelings but instead listens and reassures him. She provides a safe space for him to express himself and seeks to understand the triggers of his distress. In addition, her ability to establish a very personal connection with donors and demonstrate a sincere concern for their well-being, treating them with empathy Kathy states, "I would sometimes have to leave them for a few minutes just to cry because it's not easy, is it? Knowing you've got to give yourself up for the sake of strangers" (Ishiguro, p.237), seeing her job a duty she enjoys, as she explains, “I’ve developed a kind of instinct around donors. I know when to hang around and comfort them, when to leave them to themselves; when to listen to everything they say, and when just to shrug and tell them to snap out of it.” (Ishiguro, p.5). Kathy's dedication and humanity in providing for others defy the dehumanizing logic of the society that created her; her position as a carer could be seen as a form of subtle resistance, even though she does not explicitly reject the system. Her capacity to remain human in the face of cruelty and her fortitude in the face of adversity make her a potent image of quiet defiance.

- **The Trickster**

The trickster archetype represents disruption, a chaotic and unpredictable force that challenges societal norms, exposes hidden truths, and blurs the boundaries between right and wrong. Ruth, as a character, embodies several qualities of the trickster. She is difficult to pin down. She can be empathetic and caring at times, yet she can also be cunning and manipulative. Ruth's tendency to lie to impress others is a notable manifestation of this archetype. Ruth claims to know how to play chess and even teaches Kathy a version of the game, but it becomes clear later that she has made up the rules entirely. When Kathy gets fed up, she states, “At this, I stood up, packed up the set, and walked off. I never said out loud that she didn't know how to play, disappointed as I was, I knew not to go that far, but my storming off was, I suppose, statement enough for her” (Ishiguro, p.48). Her influence is greatly increased, and this dishonest deed cements her position within their close-knit social group. Ruth's dishonesty might be interpreted as a manifestation of her need for approval and her fear of being inadequate, which drives her to put up a show of competence and familiarity. Also, Ruth exhibits cunning behavior by inventing a rumor about a kidnapping plot, which allows her to establish an organization called “The Secret Guard,” in which she could justify almost any decision she made on behalf of the group. If she decided someone should be expelled, for example, and she sensed opposition, she’d just allude darkly to stuff she knew from before”(Ishiguro, p.47).and this gives her a sense of authority and influence among her peers. She also exaggerates the uniqueness of Hailsham, manipulating the perceptions of veterans at the Cottages to enhance her status. By presenting Hailsham as exceptional, Ruth creates an illusion of superiority that both impresses and manipulates the veterans, further establishing her control over their perceptions. Ruth's fabrications serve as a defense mechanism for her insecurities and consolidate her role as a respected figure within her group. While she shows moments of compassion and loyalty, her actions reflect the Trickster archetype, which can bring both confusion and constructive change. However, Ruth's manipulative nature leans more towards harmful tactics than playful disruption, illustrating the darker side of the Trickster.

- **The Innocent**

Tommy is the most innocent character in the novel. He wears his heart on his sleeve, expressing his feelings in ways that are raw and unfiltered, a boy with “a bad temper, but a big heart” (Ishiguro, p.224). An exemplary case in point is his instant faith in Rodney and Chrissie. Kathy, meanwhile, tends to be more critical. Tommy accepts them with ease as flawed but essentially good people. He embraces a trait fundamental to the Innocent archetype—the capacity to see and value people's innate goodness and to give them the benefit of the doubt—because of his sympathetic nature, which allows him to see past snap judgments. He continuously demonstrates a sincere interest in the world around him throughout the narrative, driven by an unquenchable curiosity. Notably, he ponders creatively and develops hypotheses to explain their existence inside Hailsham. He shares with Kathy his opinion regarding the Gallery's intent,

speculating that the artworks Madame took were used as proof to show which clones were actually in love, so that they may be given a postponement. The Innocent archetype's propensity for imaginative inquiry and the need to learn more about the mysteries of life are exemplified by this vivid imagination, which enables him to go out on a quest for comprehension and meaning. Furthermore, Tommy's steadfast faith in those in positions of authority—more especially, the guardians at Hailsham—is a powerful illustration of how he embodies the innocent archetype. He shows a naive faith in their knowledge and insight by fully accepting their advice and abiding by their regulations. Tommy's learning from Miss Lucy that it's okay not to be overly creative is a noteworthy example of this. Tommy demonstrates his unwavering faith in the guardians' authority and their capacity to decide what is considered proper by accepting her remarks wholeheartedly. Due to their deep roots in the collective unconscious, archetypes are complex and can take many forms, as Jung acknowledged. The constructive and advantageous aspects of an archetype are represented by its positive side, he underlined. For example, nurturing, compassion, and unconditional love are all part of the Mother archetype's good side. Likewise, courage, tenacity, and the will to conquer obstacles are the positive aspects of the Hero archetype. As Jung also recognized, every archetype has a shadow side, consisting of its negative or destructive features. An archetype's shadow side stands for the more sinister, suppressed, or warped manifestations of its traits. For example, smothering, overprotective behavior, or a lack of boundaries are examples of the Mother archetype's shadow aspect. However, as Ruth's actions show, Tommy's innocence also makes him susceptible to exploitation. Understanding Tommy's blindness and trust, Ruth manipulates him to keep control of their relationship by having affairs behind his back.

Ruth manipulates Tommy to keep him away from Kathy despite his developing love for her by taking advantage of his gullibility and faith in their social dynamics.

3.8. Existential psychoanalysis in *Never Let Me Go*

In *Never Let Me Go*, loneliness, terror, and certain death cause clones to experience existential dilemmas. They are portrayed as having feelings and dreams, but their non-humanized fate makes them irresistible. Miss Lucy discovered a harsh reality. From a young age, human clones are taught how "special" they are and why maintaining their health is essential to completing their missions—their lives will be "completed" after they have finished donating their organs and are unable to have children. All clones are haunted by their certain death, which also denies them the freedom to choose for themselves. Kathy "grabbed a pillow to stand in for the baby" and was singing and dancing slowly in her chamber, "Oh baby, baby, never let me go," during a heartbreaking scene in Chapter 6 (Ishiguro, p.71). Paradoxically, the indifferent Madame was crying at the doorway as she saw the incident, but these tears were only spontaneous. Although clones are

shaped to resemble humans, humans dehumanize them because their motivation is to lengthen their own lives at the expense of clones. The guardians of the school have focused much on the students' health. “At Hailsham, we had to have some form of medical almost every week, usually, up in room 18 at the very top of the house with stern Nurse Trisha, or Crow face, as we called her” (Ishiguro, p.13).it proves that the student's health is a crucial thing Besides smoking was something of a taboo at Hailsham. “The guardians are strict about smoking... even if we were being shown a picture of a famous writer or world leader, and they happened to have a cigarette in their hand, then the whole lesson came to a grinding halt” (Ishiguro, p.67). The characters' absurd lives are the result of all of this. besides, the teachers also keep stressing the importance of producing art, including painting, drawing, and poetry.

However, the students receive the same treatment as other students despite being human clones. While the teachers are aware of the children's future, it is absurd that they will pass away at an early age. The pupils will not be able to live normal lives, work as "normal" people, become celebrities, travel abroad, work in supermarkets, start a family, or have children. When all the pupils' future holds is death, it is a tremendous mystery why the teachers in Hailsham devote so much time, effort, and energy to their lives. Four donations is another absurd treatment way in Hailsham. For what reason are students required to make several organ donations? It makes more sense if people donate their essential organs all at once because they are only commodities or products.

> It became Tommy‘s carer almost a year to the day after that trip to see the boat. It was not long after Tommy‘s third donation, and though he was recovering well, he was still needing a lot of time to rest, and as it turned out, that was not a bad way at all for us to start this new phase together. (Ishiguro,p.127)

It just seems absurd that the student has to make multiple donations. It is not exactly because the donations make them live longer; rather, they drastically reduce their longevity. Between their donations, the pupils do not do anything. They are in a lot of agony throughout this time, and it can take them months to get better. Additionally, they receive the call for the subsequent donation as soon as they feel better.

Clones are characterized as human beings having emotions and even suffering emotional predicaments. They all want for love and comfort despite being trapped in their roles of loneliness and sadness. As the narrator, Kathy is also a “Carer”, whose work is to look after the clone donors every day. It is an extremely brutal job to watch clones’ dying all the time. As Kathy states:

> Then there’s the solitude. You spend hour after hour, on your own, driving across the country, centre to centre, hospital to hospital, sleeping in overnights, no one to talk to about your worries, no one to have laugh with…You’re always in a rush, or else you’re too exhausted to have a proper conversation. (Ishiguro, p.207)

So, the clones grapple with their purpose in life. Their lives are predetermined, yet they seek to assert their individuality, like Kathy finds meaning in her role as carer, by helping others, and Tommy seeks validation through his art, a way to assert his humanity. Ruth constructs an identity through fantasies and lies, attempting to escape the harsh reality she faces. Thus, the clones are aware of their mortality, as the inevitability of completion defines their lives.in addition, existential psychoanalysis often explores feelings of alienation and relationship between the self and the other .they are physically and socially constrained, treating them as subhuman, and their lives are tightly controlled by society which reinforce their sense of alienation, raising in isolation at Hailsham shielded from the outside world besides their interactions with normal humans like Madame and the guardians, which views them as mere commodities and outsiders like when Madame sees the clones "she was afraid of us in the same way someone might be afraid of spiders"(Ishiguro,p.36).In the novel, through the effective measures of body cloning, name coding, education infusing, behavior isolating, and emotion controlling, etc., human beings have completed their objectification and alienation to human clones. Human clones have been modeled and tamed, and in turn, to serve subserviently for the benefit of human beings.

3.9.Conclusion

Kazuo Ishiguro's *Never Let Me Go* is a profound meditation on the universal themes of loss, identity, and the human condition. Through the lives of Kathy, Tommy, and Ruth, their behaviors and their lives can be interpreted as manifestations of their unconscious attempts to cope with their existential dread. To conclude, Kazuo Ishiguro's *Never Let Me Go*, viewed through a psychoanalytic approach. by investigating the unconscious dynamics of the characters through Freud's structural model (id, ego, superego), defense mechanisms, and the uncanny, as well as the tension between life and death drives. This research journey has illuminated the importance of respecting the ethical dimensions of human identity in the context of rapid scientific advancement by prioritizing ethical considerations to protect individual dignity and humanity, highlighting the ethical dilemmas. Showcasing how Ishiguro's work interweaves ethics and identity concepts into its fabric.

General conclusion

Kazuo Ishiguro constructs a unique 20th-century world where clone colonies provide complete supplies of organs for donation, interrogating the boundaries of humanity, identity, and ethical responsibilities. This novel presents a polyphonic allegory that conflates bioethics, identity, trauma, and existentialism to expose how power operates not through overt brutality but through systems that render oppression invisible and, worse, acceptable to both victims and perpetrators. Although the dystopian and bioethical aspects of the novel have been studied in previous research, little is known about the psychological processes that compel the clones to submit, showing how the system internalizes their minds. This study examines how Ishiguro's *Never Let Me Go* presents the idea of humanity by contrasting the clones' emotional depth, artistic expression, and moral agency with their societal designation as non-human commodities. By exposing the clones' manufactured individuality through psychoanalysis, this study argues that Ishiguro indicts systems that define personhood ethically but withhold it instrumentally, revealing identity as a privilege, not as a right.

In this way, Ishiguro has effectively explored the themes of identity and ethics, and the idea of autonomy concerning cloned individuals through its subtle depiction of psychological conditioning, repressed trauma, and the ambiguous agency of its characters in *Never Let Me Go*. By delving into the complexities of human nature and the unsettling aspects of the subconscious mind, Ishiguro creates an atmosphere of unease and mystery throughout this speculative novel, which takes one aspect of human life in our communities, then zooms in and magnifies that element until it takes up the whole picture.

This study has comprehensively explored the boundaries of human identity and its representation in *Never Let Me Go* through the lens of cloning, raising profound ethical questions about what it means to be human. The first chapter laid the foundation by defining ethics, tracing its history and its types, then cloning and its implications, particularly the profound significance of bioethics, setting the ethical implications of scientific advancements, particularly cloning and biotechnology. Furthermore, the commodification of the human body, reducing them to mere organ suppliers, raises questions about the morality of using technology to prolong human life at the expense of others' autonomy and dignity. The second section delved into the human Identity definition and its formation aspects and their impact on the self, setting the stage for a more in-depth analysis.

Moving forward, the subsequent chapters offer a theoretical framework about different theories in psychoanalysis. From a psychoanalytic and subaltern perspective, the clones' struggle for identity is marked

by their marginalization and lack of agency. The narrative, particularly through Kathy H. as a first-person narrator, exposes the psychological impact of being treated as "other" and the internalization of their subordinate status. The clones' attempts to define themselves, despite their limited choices, reflect a deep existential struggle and a search for meaning in the face of predetermined fate. For that reason, Chapter Two provided an overview of Psychoanalytic literary Criticism. The conceptual framework established by the renowned psychoanalysts Sigmund Freud and Carl Jung is delved into, presenting fundamental notions such as the id, ego, and superego, and the unconscious mind. This chapter serves as a necessary precursor to the subsequent analyses, establishing a clear understanding of the novel's narrative.

Chapter Three is an analysis of the novel, using a psychoanalytic approach. by investigating the unconscious dynamics of the characters through Freud's structural model (id, ego, superego), defense mechanisms, and the uncanny, as well as the tension between life and death drives. by highlighting the ethical dilemmas and showcasing how Ishiguro's work interweaves ethics and identity concepts into its fabric. This research has shed light on how it is crucial to respect the ethical dimensions of human identity in the face of swift scientific growth by prioritizing ethical considerations to protect human dignity and individuality. The utilization of a non-human narrator within the narrative is explored in detail, revealing the author's artistic approach to incorporating dystopian elements into his storytelling. Finally, the last chapter focused on Jungian archetypes as well as Lacan's psychoanalysis, which includes the mirror stage, lack and desire, and the registers. The concluding segment of the last chapter provided a theme of existential dread, meaninglessness, and resistance in the face of an absurd fate, tying Camus' philosophy to the clones' constrained agency.

One key aspect in the novel is the transition between childhood and adulthood, and the clone's obsession with memories that function as a defense mechanism, substituting curated nostalgia for genuine autonomy. Ishiguro critiques how institutions manipulate memory to enforce compliance. Kathy H. recalls her time at Hailsham with her friends. In their current harsh reality of bitterness, cloned individuals choose to reminisce about their memories for relief from their current life instead of pursuing living. These memories of the narrator make the readers question the comparative status of the clones and what it means to be a clone among the so-called 'humans. The novel itself can be seen as a conscious attempt to preserve the clone's stories and humanity.

furthermore, the clones' subconscious struggles with their identity status and mortality frequently manifest in subtle ways, such as their fascination with creativity and art. This might be interpreted as a covert attempt to assert their individuality and humanity through the Hailsham gallery. In that world the freedom and the independance of some people who refused to accept their mortality is enabled and made possible by the

suffering of other people in particular people who are outside Hailsham rely on the bodies of the students inside Hailsham who are trying to work out the meaning of their lives and desperately pursue intimacy, art,entertainement.Thus, artistic expression and memory serve as subtle forms of resistance for the clones, allowing them to assert their subjectivity and challenge the values imposed upon them. Art production and display are utilized to investigate the role of art as a critical and consoling force, as well as to ask if clones have souls. The clones attempt to regain their humanity and fight against having their identities reduced to nothing more than biological usefulness through these symbolic actions. According to the power dynamics in this book, we might be more like people outside of Hailsham; we are decent, comfortable, secure, and wealthy, and all of these things are likely made possible by the misery of others.

In addition, the clones, though given a humanistic education and encouraged to create art, are denied full subject status and are systematically excluded from the human community, existing solely to serve as organ donors for "real humans". This institutional dehumanization is reinforced by social control mechanisms and the Hailsham educational system, which shape the clones' sense of self and value, revealing the complex interplay between societal standards and personal identity. Also, they always seem to study art, literature by writing poetry and making sculptures as final projects. and appreciating art as Kathy presents art as the central thing in their lives as young people. Thus, these students are bred to be organ donors, so it is fair to ask why they are at school at all and to what end. concentrating on writing essays that are supposed to give them something to do, but these artistic works are distractions for the students to take their attention off their fate, and these assignments may be earnest attempts to find meaning to help them reckon with their mortality issues. So, Ishiguro suggests that art may be a remedy for human mortality, but it’s not enough. There are other ways in which students' artistic education prompts us to reflect on ourselves on our own lives, and our identity. We may be more like Hailsham students. the thing we all need to figure out is how to live meaningfully, purposefully amid a world that often seems to use human beings as resources.

Furthermore, the clones exhibit empathy, love, and creativity traits that society associates with humanity, yet they are denied legal moral recognition as autonomous individuals. moving back to the idea of autonomy, which is often tied to Emmanuel Kant, who made it the centerpiece of his whole moral philosophy that sees a human individual as an autonomous, rational being by nature, associating autonomy with freedom, independence, individual rights, and responsibilities. Throughout the novel, Ishiguro suggests that we might have misplaced confidence in this whole idea of human autonomy by challenging our ideas of independence, individuality, and one of the ways he does is through familial imagery, which is about motherhood. the students at Hailsham do not have mothers or families in addition can not be mothers which may suggest that students are specially autonomous beings they are cut off, separated from the very possibility of family and the family is one of the things for all of us that should remind us we are never

totally autonomous beings specially when we are young our lives depend on others people caring for us which is family .and this is evident when Kathy was singing in her room *Never Let Me Go*. Also, Ruth, in particular, seems throughout the novel to be looking for her mother “possible”. it seems even though these clones have been brought into the world without family, they still seem to intrinsically reach out for each other.

Overall, the novel also seems to be about the quest for self-knowledge, about philosophical questions, and why I am here? where did they come from?. The clones’ relentless pursuit of deferrals, a rumored delay to their organ donations, epitomizes the absurd, as they cling to a meaningless hope in a system designed to destroy them, as Tommy and Kathy’s quest for deferrals mirrors Camus' Sisyphus: a laborious struggle toward an illusion. it is absurd that they will pass away at an early age. The pupils will not be able to live normal lives, work as "normal" people, become celebrities, travel abroad, work in supermarkets, start a family, or have children. When all the pupils' future holds is death.it is absurd when you are compelled to donate your organs for so-called humans controlling your life, masking their status as replaceable commodities.

This study hypothesized that the ethical exclusion and commodification of clones in *Never Let Me Go* result in profound psychological and existential crises, as evidenced by their struggles with identity and agency, raising significant ethical concerns since they are viewed as ordinary commodities rather than unique individuals with inherent worth. A careful reassessment of what it means to be human in light of scientific advancements is prompted by this representation, which intentionally confuses conventional notions of human identity by obfuscating the distinctions between personhood and property. Thus, Psychoanalytic frameworks reveal that the clones internalize societal otherness, leading to fragmented or imploded identities and a persistent search for meaning and belonging. This creates a complex interplay between embracing their roles and yearning for individuality, ultimately highlighting the struggle for identity in the face of dehumanization. Then, the novel’s depiction of art, memory, and relationships serves as both a site of resistance and a means of negotiating ethical and psychological boundaries imposed by cloning. Ishiguro's use of a dystopian universe enables him to challenge our notions of independence, uniqueness, and separateness while exploring and criticizing real-world issues about identity in a dramatic and thought-provoking manner. Ishiguro’s dystopia reflects contemporary issues like organ trafficking, genetic engineering, and AI labor exploitation. This forces readers to confront who qualifies as human and why. By accepting this hypothesis, the novel emerges not just as a dystopian warning but as a metaphysical allegory for modern existence, how systems manipulate meaning to enforce submission, and how resistance persists even in futility. Thus, the narrator’s retrospective, measured storytelling mimics human subjectivity while her artificial origins challenge conventional notions of reliability. As further research, Kathy‘s potential

unreliability raises questions about whether her apparent emotional depth is genuine or a conditioned performance. Using Reader response theory offers a valuable framework to interrogate how the audience engages with Kathy's narrative, testing the limits of ethical empathy.

Never Let Me Go forces readers to confront the ethical boundaries of scientific progress and the responsibilities of society toward those it creates and exploits, the dangers of commodification, and the societal mechanisms that define and exclude the "other." The novel's restrained narrative style intensifies its ethical impact, prompting a reconsideration of the values underpinning human relationships, scientific progress, and the meaning of life itself.

References

Ahmad, I. (2021, March). *(PDF) The Psychoanalytic Criticism*. ResearchGate. https://www.researchgate.net/publication/350530663_The_Psychoanalytic_Criticism

AIMER, M. R. (2023). *The Uncanny in The Burning Secret by Stefan Zweig*. University of saida .

Anneleen Masschelein. (2011). *The unconcept : the Freudian uncanny in late-twentieth-century theory*. Suny Press.

Barry, D. (2014). Psychoanalytical Theory in Literary Criticism. *Www.academia.edu*. https://www.academia.edu/7785460/Psychoanalytical_Theory_in_Literary_Criticism

BBC. (2014). *Ethics: A general introduction*. Www.bbc.co.uk; BBC. https://www.bbc.co.uk/ethics/introduction/intro_1.shtml

Binnie, J. (2022). Camus' Absurd and its Application to Existential Psychotherapy. *Philosophical Practice Journal of the American Philosophical Practitioners Association*, *17*(3). https://www.researchgate.net/publication/365853752

Bonetti, G., Donato, K., Medori, M. C., K Dhuli, & Bonetti, G. (2023). *Human Cloning: Biology, Ethics, and Social Implications*. *174 Suppl. 2*(6), 230–235.

Breuer, J., & Freud, S. (2009). *Studies On Hysteria*. Basic Books.

Cambra-Badii, I., Busquets-Alibés, E., Núria Terribas-Sala, & Josep-E. Baños. (2023). Bioethics. In *CRC Press eBooks*. Informa. https://doi.org/10.1201/9781003269885

Camus, A. (1955). *The myth of Sisyphus : and other essays*. Random House.

.

Camus, A., (1995). The Myth of The Sisyphus and Other Essays. Translated by Justin O_Brien. New York: Vintage Books.

Cinoglu, H., & Arıkan, Y. (2012). Self, identity and identity formation: From the perspectives of three major theories. *Ineternational Journal of Human Sciences* , *9*(2).

Devolder, K. (2017). *Cloning* (E. N. Zalta, Ed.). Stanford Encyclopedia of Philosophy; Metaphysics Research Lab, Stanford University.

Downs, J. (2012). A Brief History of Ethics. *Ethics in Forensic Science*, 1–25. https://doi.org/10.1016/b978-0-12-385019-5.00001-4

Ethics - New World Encyclopedia. (n.d.). Www.newworldencyclopedia.org. https://www.newworldencyclopedia.org/entry/Ethics

Freud, S. (2017). The uncanny. In Romantic Writings (pp. 318-325). Routledge.

Habib, R. (2008). *Modern Literary Criticism and Theory*. Wiley-Blackwell.

Harms, E. (1967). *Origins of Modern Psychiatry*. Springfield, Ill : Thomas.

Häyry, M. (2018). Ethics and cloning. *British Medical Bulletin*, *128*(1), 15–21. Oxford Academic. https://doi.org/10.1093/bmb/ldy031

Inbaraj, M. (2019). Issue 3 www.jetir.org (ISSN-2349-5162). *JETIR1903476 Journal of Emerging Technologies and Innovative Research*, *6*. https://www.jetir.org/papers/JETIR1903476.pdf

Iserson, K. V. (2006). Ethical Principles—Emergency Medicine. *Emergency Medicine Clinics of North America*, *24*(3), 513–545. https://doi.org/10.1016/j.emc.2006.05.007

Ishiguro, K. (2005). *Never Let Me Go*. Faber And Faber.

Ishiguro, K. (2010, September 10). *Kazuo Ishiguro discusses his intention behind writing the novel, Never Let Me Go*. YouTube. https://youtu.be/_jCB59pPG7k?si=eZNNNXBb5AM2Qftt

Josephine, J. A. (2024). Humanity on the Brink: Ethical Reflections on Cloning, Organ Donation, and the Quest for Medical Advancement in Kazuo Ishiguro's Never Let Me Go. *Educational Administration: Theory and Practice*, *30*(4), 8534–8542. https://doi.org/10.53555/kuey.v30i4.2191

Jovanović, I. V. (2016). Identity, humanity and bioethics: philosophical aspects of Never Let Me Go. *Www.academia.edu*. https://www.academia.edu/29352092

Leffert, M. (2020). *The Psychoanalysis of the Absurd*. Routledge.

Leigh, D. J. (2011). Carl Jung's Archetypal Psychology, Literature, and Ultimate Meaning. *Ultimate Reality and Meaning*, *34*(1-2), 95–112. https://doi.org/10.3138/uram.34.1-2.95

Manjunath, C. B. (2019, October 21). *Lacanian Theory in Literary Criticism.* ResearchGate. https://www.researchgate.net/publication/336699012

Marshall, J. (2009). *Personal freedom through human rights law? : autonomy, identity and integrity under the European Convention on Human Rights*. Martinus Nijhoff Publishers.

MIFTAHUL, F. (2020). *ABSURDISM DEPICTED IN KAZUO ISHIGURO'S NEVER LET ME GO THESIS BY: MIFTAHUL FIKRI REG. NUMBER: A33213065 ENGLISH DEPARTMENT FACULTY OF ARTS AND HUMANITIES UIN SUNAN AMPEL SURABAYA 2020.* https://digilib.uinsa.ac.id/45023/4/Miftahul%20Fikri_A33213065.pdf

Murphy, T. F. (2024, November 7). *Unraveling the Mysteries of the Unconscious: A Lacanian Approach*. Psychology Fanatic. https://psychologyfanatic.com/lacanian-psychoanalysis/

Nun, L. B.-N. (2021, December 10). *THE ROLE OF HUMANITY FOR HUMAN LIFE*. ResearchGate.

Orde, H. vom. (2016). Perspectives on identity AN OVERVIEW OF IDENTITY CONCEPTS FROM PSYCHOANALYSIS , SOCIOLOGY , AND PSYCHOLOGY. *Academia.edu*.

Petrillo, S. (2014). Moral Theories and Cloning in Kazuo Ishiguro's Never Let Me Go. *Berkeley Undergraduate Journal*, *27*(1). https://escholarship.org/uc/item/8vh3v7bd

Rank, O. (2015). *The Trauma of Birth*. Ravenio Books.

Rich, K. L. (n.d.). *Introduction to Ethics Introduction to Ethics*. jones& bartlett learning ,LLC. https://samples.jbpub.com/9781449649005/22183_CH01_Pass3.pdf

Rousseau, J.-J., Patrick Joseph Coleman, & Scholar, A. (2000). *Confessions*. Oxford Univ. Press., Cop.

Rowland, S. (2018). Jungian Literary Criticism. In *Routledge eBooks*. Informa. https://doi.org/10.4324/9781315561752

Siegfried, W. (2014). *The Formation and Structure of the Human Psyche Id, Ego, and Super-Ego -The Dynamic (Libidinal) and Static Unconsciousness, Sublimation, and the Social Dimension of Identity Formation*. https://www.fau.edu/athenenoctua/pdfs/William%20Siegfried.pdf

Soualhi, R. (2023). *A Psychoanalytic-Marxist Study of the Human Condition in Kazou Ishiguro's Never Let Me Go*. http://archives.univ-biskra.dz/bitstream/123456789/26822/1/Soualhi_Reguia.pdf

Velasquez, M., Andre, C., Shanks, T., & Meyer, M. (2010, January 1). *What Is Ethics?* Markkula Center for Applied Ethics; Santa Clara University. https://www.scu.edu/ethics/ethics-resources/ethical-decision-making/what-is-ethics/

Xiao, S. (2021). A Study on Never Let Me Go from the Perspective of Ethical Criticism. *OALib*, *08*(04), 1–12. https://doi.org/10.4236/oalib.1107327

LIST OF APPENDICES

Appendix A: Biography

Kazuo Ishiguro is a renowned British novelist born in Nagasaki, Japan, on November 8, 1954. He moved to Britain at the age of five and grew up in Guildford. Ishiguro's multicultural background strongly influences his works, which often explore themes of memory, identity, and the impact of historical events. His debut novel, A Pale View of Hills (1982), garnered critical acclaim. It centers around Etsuko, a Japanese woman living in England, reflecting on her past in Nagasaki and the aftermath of World War II. Ishiguro further solidified his position as a leading literary figure with his second novel, An Artist of the Floating World (1986), which explores the conflicted mindset of an aging Japanese artist reflecting on his involvement in wartime propaganda. In 1989, Ishiguro achieved worldwide recognition with his third novel, The Remains of the Day, which was awarded the prestigious Man Booker Prize. This poignant tale follows the life of Stevens, an English butler, whose loyalty and adherence to duty become central themes. Ishiguro's subsequent works, such as Never Let Me Go (2005) and The Buried Giant (2015), continue to foreground thought-provoking concepts whilst blending science fiction and fantasy elements, never losing touch with Ishiguro's signature introspective approach.

Appendix B

Summary

The story is set in a dystopian alternate reality where human clones are raised and conditioned to become organ donors for the “originals”. The narrative follows Kathy H. and her friends, Ruth C. and Tommy D., who grew up together in a secluded boarding school called Hailsham. As they progress into adulthood, they discover the true purpose of their existence and confront the inevitable fate that awaits them. The story is split into three distinct parts: the time the characters spend at Hailsham, their stay at the Cottages, and finally the ‘careers’ they’re meant to fulfil, first as carers who attend to the other donors’ needs, and then as donors themselves

Appendix C

Book Cover