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**The Ideological Dimensions of Kazuo Ishiguro's
“*Never Let Me Go*”**

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for a Master Degree in Literature and Civilization**

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Dedication

WE DEDICATE THIS WORK TO OUR FUTURE SELVES;
WHenever YOU DECIDE TO GIVE UP, JUST REMEMBER
2020, HOW MUCH PRESSURE YOU HAVE BEEN IN, AND
REMEMBER THAT YOU ARE NEVER ALONE.
WE ALSO DEDICATE THIS THESIS TO OUR FAMILIES FOR
SUPPORTING AND MOTIVATE US TO RESIST THE
DIFFICULTIES UNTIL THE END.

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Abstract

In Kazuo Ishiguro's novel *Never Let Me Go*, clones are raised in a boarding school separated from British society to provide a ready supply of human organs for donation. The primary purpose of this study is to analyze how this action marginalizes and otheres the clones, yet it affects their identities. It also aims at analyzing this literary work as a postcolonial novel. To conduct these purposes, a data descriptive analytical method is applied, where the information is collected from books, websites, interviews, and other researches. The result extracted lays in the dimensions of othering represented by Ishiguro to control the clones in different forms, such as linguistic features, indoctrination, objectification, and assimilation. Marginalizing the clones results in issues in indicating their identity. The findings point to the conclusion that *Never Let Me Go* can be studied as a postcolonial novel since it reveals using power to oppress the other, as well as to exclude and discriminate them. Moreover, the writer appoints one of the most important themes of the theory which is identity.

Key words: *Never Let Me Go*, clones, Othering, Identity, linguistic features, objectification, assimilation, indoctrination, postcolonial.

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General Introduction

General Introduction

❖ Introduction

Kazuo Ishiguro was born in Nagasaki, Japan in 1954. He studied in England when his family moved there in 1960. He was the only non-English student what makes him feel isolated. Ishiguro was educated at a grammar school in Surrey and studied English and philosophy at the university of Kent. After working in various jobs, he became a full-time writer in 1982. In his literature, Ishiguro combines reality with fiction which makes him popular among novelists. He has written seven novels including the booker prize winner *Never Let Me Go* in 2005.

Ishiguro's *Never Let Me Go* is prominent among the British literature beside other novels. He gathers different ideological issues or topics in one story of clones, the later can be studied under various literary theories. The impact of his life as an immigrate is remarkable through reading his work. For this purpose, the research undertakes the issues of identity and othering.

In order to investigate the preset issues, this dissertation applies the postcolonial theory. It is an approach which analyzes the postcolonial works. The theory studies the impact of colonization on the colonized. Theorists Edward Said explains the term othering in his *Orientalism* and talks about the results of such division of the world. Homi Bhabha is also a postcolonial figure who introduces the third space and how ambivalent individuals resist the outcomes of colonization.

❖ Rationale

Never Let Me Go reflects human realities. It can be read from many perspectives because it deals with several ideological issues. Kazuo Ishiguro devotes attention to the inhumanity of colonization using the scientific development. The lives of clones in the novel simulate the marginalized

individuals. The current study spots light on the struggle of this category of people in finding their identities. Also, this work discusses the way otherness appears in the novel. This academic work chooses these two issues to be studied, as they are the common issues that Ishiguro was influenced by.

❖ Literature review

This dissertation tackles the ideological issues; othering and identity, in Ishiguro's *Never Let Me Go* which is based on previous researches that share the same topic.

The first work is an article by Wen Guo's *Human Cloning as the Other in Ishiguro's Never Let Me Go* in 2015. She discusses how Ishiguro simulates the human cloning in the novel with the marginalized people in the real world. She also analyses the way Ishiguro presents the issue of othering. Additionally, she argues that humans make decisions according to the situation they are in.

The Othering in Kazuo Ishiguro's Never Let Me Go by Matava Vichiensing in 2017 is another work that is relevant to the novel which is studied in this dissertation. Matava presents the term othering in postcolonial literature. Then, he analyses the presence of this issue in the story. He claims that othering is presented in the story in four forms; assimilation, objectification, linguistic features, and indoctrination. Finally, he deduces that studying *Never Let Me Go* helps in discovering the effects of this phenomenon in the real world.

Another article which deals with othering is by Kata, is entitled *The Construction of Otherness in Kazuo Ishiguro Never Let Me Go* in 2012. She focuses in her study on the language and how it is used to other people. She deals with linguistic features only as a form of othering. Kata claims that Ishiguro uses ordinary language with some modifications to present othering. She believes that

language is the main and only mean that relates the two opposite groups in society. which makes it the only mean by which othering is imposed.

❖ Objectives of the research

The study under investigation aims to analyze especially the issue of identity and othering in Ishiguro's *Never Let Me Go*. Also, it explores the author's use of the lives of clones to discuss these postcolonial issues. In so doing, the research endeavors to give a clear view to the reader how these issues appear in literature.

❖ Statement of the problem

Never Let Me Go is considered as one of best novels which tackles many different themes. This research focuses on postcolonial issues in particular. As many previous works which shows interest in postcolonialism, this undertaken research investigates and underlines the issues of identity and othering.

❖ Research questions

This research answers the following questions:

- 1- How does Ishiguro investigate the different forms of othering through the story of clones?
- 2- To what extent does Ishiguro discuss the issue of identity in his novel?

❖ Research hypothesis:

The work in hand provides the following hypothesis:

- 1- Ishiguro portrays the problem of othering between the clones and people who run Hailsham.
- 2- Through the interaction between characters, Ishiguro explains the crisis of identity.

❖ **Methodology**

The present research adopts a descriptive analytical method for a fundamental study of the ideological dimensions in Kazuo Ishiguro's *Never Let Me Go*. In the light of postcolonialism, several data sources have been gathered and analyzed to achieve the preset aims of this work. The primary source is the novel itself. Whereas the secondary sources are the literary texts, documents, articles and some trusted websites.

❖ **Structure of dissertation**

This dissertation is divided into three chapters: two theoretical and one practical. In the first chapter, the terms literature and literary theory are well defined and explained. As this dissertation is concerned of the postcolonial theory, this chapter introduces the key concepts of the later; colonialism, colonial literature, postcolonialism, and postcolonial literature. Also, this initial chapter introduces some postcolonial works and authors, for instance, Edward Said and Homi Bhabha. At the end of this chapter, the use of language and some major postcolonial themes are explained.

The second chapter is concerned with the issues of identity and otherness. First, this chapter defines the term otherness. Then, it highlights its dimensions according to different postcolonial figures. And last, this part of research sheds light on the four forms of otherness. The second part of this chapter deals with the issue of identity. Firstly, a simple definition of this term is given. Also, this part talks about how this issue is revealed in postcolonial period. Later, it stresses on relating the crisis of identity with literature. this is achieved by giving an overview about some literary works that are concerned with the topic. At the end of the second chapter, a well detailed biography of Kazuo Ishiguro, the writer of *Never Let Me Go*, is given.

General Introduction

The last chapter of this academic work is mainly concerned with the analysis of otherness and crisis of identity. This part spends few pages to retell the story in the novel and presents the characters. The largest part is used to investigate the way Ishiguro discusses the struggle of marginalized people, clones in the novel, to find their reality when they are deceived. It is also indicated how he constructs the characters to clarify the forms of otherness.

Chapter One:

Postcolonialism and the Rise of Postcolonial Literature

Introduction

Because *Never Let Me Go* is a postcolonial novel, postcolonial theory should be clarified. This is the aim of the current chapter, where an overview of postcolonialism is provided and the way forward for the study is highlighted. This chapter has four parts. The first part is on the distinction between literature and literary theory. The second part provides a general overview of colonialism and its emergence as well as the contribution of colonialism to literature, focusing on major colonialist figures and their literary works. The third section focuses on postcolonialism and the rise of postcolonial literature. Four major thinkers who shaped postcolonial theory are examined. Finally, the last section examines some of the most important issues and themes of postcolonial literature: love and family, disillusionment, nationalism, races, identity, the masses, mimicry, and so on.

1. The Difference Between Literature and Literary Theory

1.1. Defining Literature

For so long, giving an exact definition of the term “literature” was difficult. According to Charles Bressler, this term is derived from the Latin word “littera,” meaning “letter.” Some writers and literary historians presume that literature is anything that is written, including a city telephone book or cookbook. However, this definition does not consider oral traditional works such as inherited tales, legends, and sagas.

Others suggest a simpler definition. They consider “literature” as an art form without specifying whether it is written or oral. Literature here refers to imaginative and creative work produced by artists to express thoughts or ideas or to please audiences. Cookbook and city telephone books are excluded from this definition. However, the definition is not precise or

specific. It cannot be used to classify some works such as song lyrics, books on sex education, or self-development books.

Many argue that a text must have certain elements for it to be considered a literary work. Artists or creators live in a world where there is a fluent movement of events. They interact with others, have different relationships, and have conflicts, and they create a world that often reflects their own. This real, highly structured world can only be mirrored using specific elements, called literary elements: plot, character, tone, theme, conflict, symbols, time, and place. They are important in ordering events and doing many other things.

What makes a piece of work literature is the aesthetic quality that the use of literary elements gives it. Critics differ in their points of view about the essence of a work's beauty. The formalist Aristotle and the moral, political Plato argue that beauty is in the text itself, but others—especially David Hume—assume that beauty is in how the reader sees the text.

Literary works can be distinguished from other works based on the former's aesthetic quality and literary elements. These work together to serve the main purpose of literature, which is to tell a story rather than provide facts or information. Literature, because it is a human creation, can describe human, cultural, political, economic, or historical facts and experiences through characters, settings, and events. For instance, by describing a female character's journey to make a mark on society and exercise her rights despite obstacles, authors can provide information on life from a feminine perspective.

The presence of the reader, according to some critics, is also important in distinguishing literature from other forms of writing. The psychological reactions and feelings evoked in the reader while reading is what determines whether or not a work is a literary work. Critics of such works are interested in studying the atmosphere that gathers the text or the imaginary world and the holder.

In sum, offering a single definition for “literature” is impossible. Different schools of criticism see literature from different angles. However, they all agree that the reader can derive long-lasting pleasure from reading any piece of literature(Bressler).

1.2. Defining Literary Theory

Readers interpret, understand, or judge the world around them according to the stored knowledge that they have unconsciously obtained. This knowledge or worldview differs across people because people have different life experiences, education, and backgrounds. When reading any type of literary work, readers ask critical questions to better understand the meaning of some concepts. They develop expectations based on their own ideas or framework. When the latter is clear, well organized, and logical, readers can obtain reasoned answers to their questions(Bressler).

literary theory is the collective term for the different lenses used to view works of literature. Each theory consists of different ideas and questions works from different angles. For instance, one theory argues that the information contained in the text is enough to find answers to readers’ questions. There is no need to study the background of the author or the period the work was published in. Other theories pay attention to the impact of the economic, political, ideological, or psychological conditions of the author on his or her work(Bressler).

According to Bressler, critics who share the same core beliefs belong to the same “school of criticism.” For example, critics who study a text as an independent piece without taking into consideration outside influences are from the formalist school and are called formalists. Meanwhile, those who argue that a text is like a dream and, through it, authors express their repressed desires and thoughts, are from the psychoanalytic school and are called psychoanalysts.

Overall, it can be said that literary theory is the basis of literary criticism, and literary criticism is the application of literary theory. These schools provide information not only about the text but also about the history and culture of a given period(Bressler).

2. Colonialism

On one hand, colonialism according to one scholar, “comes from the Roman ‘Colonia,’ which means ‘farm’ or ‘settlement’ and referred to Romans who settled in other lands but still retained their citizenship” (Loomba 07). The action of settling in another country, mostly by force, is called colonialism. It occurs when a powerful country uses force against another, less powerful country and exploits its resources. Colonialism is considered the most powerful force in shaping the world. It has affected many things,including literature(MacQueen), by modifying the colonized cultures and identities.

On the other hand, Colonial literature is defined as literature written during the period of colonization usually from the colonizers’ perspective. The earliest colonial literature was written by European settlers in New England. People at that time had disposition in surviving, thus most of their writings are about their experiences, discoveries, memories and religious instructions. The common genres, on the others hand, are narratives, journals and some poetry. Colonial literature is formed by theories of the European culture’s superiority and the rightness of Empire. Its distinctive stereotype language was geared to mediate the white man's relationship with the colonized people. (Keenan)

After the expansion of the colonial process, some notable writers rose including the Polish-British novelist Joseph Conrad. His novella *Heart of Darkness* pivots on Charles Marlow who tells his extraordinary journey to the Congo through the African dark heartland to find the most successful collector of ivory Mr. Kurtz. He describes the African society as savage and uncivilized.

Conrad indicates the contrasting of civilized west with dark Africa as well as the need to bring civilization to this part of the world and other needy countries(Bloom). Besides, E.M Forester who wrote *A passage to India*. The novel is talking about the relationship between the population of India and the English during the colonial period. It tells the story of two English women, Adella Quested and Mrs. Moore, who become friends with an Indian Muslim man named Dr. Aziz during their visit to India. Adella falsely accused him of sexually assaulting her. Eventually, his innocence is proved. After this experience, Dr. Aziz vows never to be a friend with any English person again(Bloom). To conclude, some of the literary works which were written from a colonial point of view have received several critical responses by many writers such as Chinua Achebe and Edward Said who are prominent as postcolonial writer.

3. Postcolonial Literature

The term “postcolonialism” is composed of the prefix “post”, which means after or later, and the previously defined word “colonialism”. Therefore, the word means “after colonialism”. However, this would imply an end to the colonial process (Ashcroft et al.). In fact, postcolonialism has no clear beginning. One author asks, “when exactly, then, does the postcolonial begin? Which region is privileged in such a beginning?”(Shohat 104). This is not a rhetorical question, because there have been multiple activities often called postcolonial. For Instance, the literature of nations such as Canada, Australia, New Zealand, and Nigeria. For this, it is not very easy to find an appropriate point of departure. As a result, postcolonialism does not mean “after colonialism”; rather, it refers to the reaction to colonialism. (McLeod)

Determining the starting point of postcolonialism is difficult. Many scientists and writers view it as a literary movement. For instance, *The Oxford Dictionary of Literary Term* defines it as, “the analysis of issues of 'Otherness', hybridity, national and ethnic identity, race, imperialism, and

language both during and after colonial times” (Bladick 200). Theorists define the term otherness in different ways. For example, Edward Said coined the terms “orient” and “occident” to refer to the east and the west in his book *Orientalism*. According to him, the occident is the other. Additionally, Gayatri Chakravorty Spivak is known for defining the term “subaltern” and “essentialism”. In short, “Postcolonialism” largely refers to all the cultures affected by the imperial process from the era of colonization to modern time. It encompasses the issues that have arisen and the debates that have been conducted between the east and west since the colonial process began.

3.1 The Rise of Postcolonial Theory

Postcolonial authors use the different types of literature to represent colonialism and its consequences. Their aim is to reclaim their land and justify their existence. Frantz Fanon, Edward Said, Homi Bhabha, and Gayatri Chakravorty Spivak are the four major thinkers that have shaped postcolonial theory.

3.1.1 Frantz Fanon's *Black Skin, White Masks*

Frantz Fanon is a writer of African origin. He was born in the French former slave colony of Martinique, an island in the Caribbean in 1925. He was from a middle-class or working family. He studied in, at that time, the most prestigious high school in the region, where he was taught by the great poet and Marxist politician Aimé Césaire. Fanon left his hometown in 1943 to join the Free French forces. Later, he returned to France, where he studied medicine and psychiatry. Frantz Fanon wrote and published his psychoanalytical book *Black Skin, White Masks* in 1952(Nittle).

In his book, he studied the effects of colonialism and racism on black people, including the consequences of being defined by Europeans as inferior others. He also discusses how black people are deeply affected by these definitions and want to become white. Also, Fanon focuses on identifying the relationship among race, language, and culture. He demonstrates that language is

the key to enter a culture. Europeans undermine black people by telling them that they have no language, culture, or history like themselves, who are superior and civilized. These messages lead black people to nurture a desire to become white to lose their feeling of inferiority. Besides, Fanon explores the way black people impose themselves on white society by building relationships with Whites. Further, he assumes that the feeling of inferiority is not innate in black people but is fostered by white people's racist treatments. Black people are always reminded that they are inferior, unsuccessful, and sometimes inhuman which creates an inferiority complex in them. Europeans see black people as a threat and blackness as a symbol of evil and darkness (Haddour).

3.1.2 Frantz Fanon's *The Wretched of the Earth*

Frantz Fanon's experience of fighting with Algerians against French colonialism as a member of the Algerian National Liberation Front inspired him to publish *The Wretched of the Earth* in French in 1961 and English in 1965. In this work, he psychoanalyses both colonized people and colonizers. He declares that the colonizers give an opposite definition to the colonized people to justify their colonial process. Fanon discusses the different stages that the intellectuals of Algeria and the Caribbean went through to resist colonialism.

Firstly, Fanon discusses colonial policy, which is based on creating two opposite terms: "colonizer" and "colonized." The colonizers rely on violence to maintain their superiority and works to misrepresent the culture and identity of the colonized society. They reclaim that this latter is with no history and the existence of colonialism is essential to bring civilization. Fanon also argues that decolonization should be a violent process, involving not just the deportation of colonists but also the eradication of the delusions ideologies held by the oppressed people. Finally, Fanon describes some of the psychological disorders found among the colonized. They constantly worry about their fate and find it difficult to come to terms with reality which causes depression

and anxiety. Whereas violence, deaths, and torture cause post-traumatic disorders and some psychological symptoms (Quinn).

3.1.3 Edward Said's *Orientalism*

Edward Wadie Said was born in 1935 in Palestine and then immigrated to the United States. He studied at Columbia University and became a professor of English and comparative literature. He published his influential book *Orientalism* in 1978. He discusses the way the West portrays the East and distorts the knowledge the former has collected about them to show its superiority and power as well as to justify its colonial activities in the latter.

Said explains in his book that the word "Orientalism" was coined by the West to refer to the study of the history and culture of the Orient. The West collected knowledge and information about the East during the British and French colonization and Enlightenment eras. Said discusses the colonial thinking that the best way to deeply control the Orient and guarantee that this control will last even after the colonists have left is to acquire knowledge about the colonized. This is why the West started to collect and translate works and books from Oriental libraries into their European languages. The West consider the East as the "other" and they exist only to be studied and civilized by them. the occident are superior, civilized, and active, whereas the orient are inferior, uncivilized, barbaric, and passive. Moreover, the orientalist scholars, sent by the West, write books and make paintings that misrepresent Oriental culture and people. They distort the truth about orient and register what suits their goals. Then, they use what they write to teach future generations.

Said's rejection of the idea that the Orient is biologically and need to be civilized by the West leads him to question the way information is spread by Occident. He declares that the way the Orient is studied is racist. Scholars should focus on the Orient and its culture, society, and achievements and accept it as a totally different world.

3.1.4 Gayatri Chakravorty Spivak's *Can the Subaltern Speak?*

Spivak was born in 1942 in Calcutta, West Bengal. She left India to continue her studies at Cornell University and received her Ph.D. in 1967 in comparative literature. She translated Jacques Derrida's *of Grammatology* in 1976 into English. Spivak is one of the greatest thinkers and leaders of postcolonial theory. She has written many influential critical essays, the most significant one is *Can the Subaltern Speak?* (Setia)

Spivak uses the word "subaltern" to refer to the oppressed and marginalized people that colonizers usually produce. They can be females, non-white or non-European. She also defines "subaltern" as people who have no access to social mobility. Spivak assumes that the knowledge and research produced by Western intellectuals is neither innocent nor objective. Rather, it is produced subjectively and exported to the Third World to create ideologies that serve the West economic and political interests and goals. These ideologies aim to divide the world into the superior and the inferior. Inferior societies are usually referred to as the "Other" or "over there." Spivak points out that the West gives itself the right to study the non-Western world, arguing that the "Other" is not capable of speaking for itself. Graham Riach states:

Spivak concludes that "the subaltern cannot speak". This is because they are always spoken for by those in positions of power, and are never able to represent themselves. Further, if they do speak, they are not heard. Spivak understands speaking as a transaction between a listener and a speaker, writing: "When you say cannot speak, it means that if speaking involves speaking and listening this possibility of response, responsibility, does not exist in the subaltern's sphere. (12)

Ideologies embedded in the minds of subalterns by the West make them passive and silent. The Other believes that the West knows them more than they know themselves. Even if they speak, no

one listens because of their weak position in the world. Spivak therefore answers the question *Can the subaltern speak?* with a “No” (Cultural Reader).

3.1.5 Homi Bhabha’ Postcolonial Ideas

Homi Bhabha was born in 1949. He is an Indian English scholar and postcolonial theorist. He is also a professor of English and American literature. He received the Padma Bhushan award of literature from the Indian government. Bhabha discusses the central ideas of postcolonial theory. He assumes that the existence of a colonial power in a Third World country makes finding the essential identity of a person or country impossible and creates a third space with a hybrid identity. Cultural interaction is most visibly reflected in migrant literature created in a so-called “third space”. The theory of Homi K. Bhabha is based on the existence of such space where cultural borders open up to each other. It results the creation of a new hybrid culture that combines their features and atones their differences (Milostivaia et al.).

Hybridity means a mix of two cultures or races. Colonialism cannot be regarded as a past historical event because individuals today still have hybrid identities that are influenced by colonial ideologies. Bhabha also introduces the idea of ambivalence. It refers to the phenomenon where colonized countries consist of opposite concepts or components. Another term that Bhabha discusses is mimicry: “Under colonialism and in the context of immigration, mimicry is seen as an opportunistic pattern of behavior: one copies the person in power, because one hopes to have access to that same power oneself” (Singh para.04). Mimicry is used by the colonized to highlight their existence and that they are on the same as the colonizers.

4 Features and Major Themes of Postcolonial Literature

4.1 Features of Postcolonial Literature

The experience of colonization and the challenges of a post-colonial world have produced an explosion of new writing in English. This diverse and powerful body of literature has established a specific practice of post-colonial writing in cultures as various as India, Australia, the West Indies and Canada, and has challenged both the traditional canon and dominant ideas of literature and culture. (Ashcroft et al. 02)

The previous quotation from *The Empire Writes Back* explains how the powerful forces affect language in the postcolonial era. Colonized authors try to mix new ideas with their old traditions and culture to create new literary styles and perspectives.

The book describes various theories that have emerged so far to account for them. One of the most common features of imperial suppression is controlled over language. That the colonists influence the ways in which writers encounter a dominant colonial language. The imperial education system involves a two-part process in which writers in postcolonial countries make standard English a metropolitan language and view all variants that do not have the perceived stain of being somehow substandard. The English language is appropriated and used in new and distinctive ways as well as for the techniques of abrogation. The latest means, “refusal of the categories of the imperial culture, its aesthetic, its illusory standard of normative or “correct” usage, and its assumption of a traditional and fixed meaning “inscribed” in the words” (Ashcroft et al. 38). In short, the literature of postcolonialism consists of a mixture of styles and ideas. Postcolonial texts are affected by colonial culture and reject the influence of imperial forces.

4.2 Major themes of Postcolonial Literature

In the postcolonial period, people try to reclaim their freedom and nations through their writing. They address the problems and promises of colonizers. The changes and new mindsets brought by Western influence permeate the themes postcolonial writers adopt.

4.2.1. Love and family

Many notable writers deal with the theme of family in their books. Family shapes people's personalities. Therefore, this theme is important in postcolonial theory, because colonization dispersed many families. Postcolonial writers consider it to be one of the major themes of their literature. Arundhati Roy, in her novel *The God of Small Things*, describes the relationship between the members of a family, including how they are forced to stay together and how they drift apart(Asnes). Another novel with the theme of family is *One Hundred Years of Solitude* by Gabriel Garcia Marquez. The main argument of the novel is that no one who leaves his or her family can stay away for long, and those who come from outside the family cannot bring any new perspectives or thoughts into it(Gabriel). Many other novels emphasize the value of the family, such as *Midnight's Children* by Salman Rushdie and *Dubliners* by James Joyce.

Where there is family, there is love. Not all families have a good relationship, but examples of loving relationships can be found in all of them. Love and family are two sides of the same coin. Both motivate people to do good or bad. Love, in particular, can drive someone to quit a bad habit or to start a war. It is one of the most universal themes in literature. Despite the corruption that accompanied decolonization, postcolonial writers have continued to spread love through their writings.

4.2.2. Disillusionment

Disillusionment means “a feeling of disappointment resulting from the discovery that something is not as good as one believed it to be” (Webster). This feeling occurs because of several reasons, such as colonizers’ false promises. Chinua Achebe in *Things Fall Apart*, writes:

The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart.(Achebe 152)

The above-mentioned quotation shows how disappointed Achebe was with the British Empire. Additionally, independence from the empire brought poverty, unemployment, and illiteracy, leading to disillusionment. According to one scholar, “part of postcolonial disillusionment has to do with the realization that the achievement of nominal independence is one thing, and the transformation of the economic relationship of subordination and dependence is another”(Hawley 138). In this context, disillusionment arises because of the realization that the country is not fully independent. This theme is reflected in many literary works, such as *The Beautiful Ones Are Not Yet Born* (1968) by Ayi Kwei Armah, *The Mimic Men* (1967) by V. S. Naipaul, and *A Man of the People* by Chinua Achebe.

4.2.3. Nationalism

According to one scholar, “the 1950s-1960s in most postcolonial literature were marked by themes of nationalism and the euphoria of decolonization” (Nayar 13). These two themes emerged after countries achieved independence from Europe and after writers and intellectuals returned to their homeland. According to another author, “Nationalism emerged as a political and intellectual movement embraced by a broad spectrum of social elites”(Forrest 33). The intelligentsia tries to

establish conscious independent nations and countries with unified identities. Writers participate in this movement by making it a major theme of their literature.

4.2.4. Racism

When questioning the value of skin color, biologically, it is worth nothing. However, from the social point of view, it represents dignity and social class. This is how the world was divided: white-skinned people became the ruling class, and black-skinned people became those who served the former. This in turn led to racism in colonized societies. Franz Fanon in *Black Skin, White Masks* discusses racism when he says, “When people like me, they like me in spite of my color. When they dislike me; they point out that that it isn’t because of my color. Either way, I am locked in the infernal circle” (96). However, racism is not only related to skin color. According to the Oxford University Press, “Racism is the belief that all members of each race possess characteristics, abilities, or qualities specific to that race, especially so as to distinguish it as inferior or superior to another race or races”. This theme is extremely prominent in postcolonial literature. Remarkable novels such as *Things Fall Apart* by Chinua Achebe, *Black Skin, White Masks* by Franz Fanon, and *Heart of Darkness* by Joseph Conrad tackle the issue of race.

4.2.5. Identity

Who are you? This might be a common and axiomatic question, but for those who have suffered from imperialism for too long, it is not. Colonizers reshaped colonized people’s beliefs, thoughts, and ways of living and traditions, causing them to struggle to answer such a seemingly easy question. They no longer know what their identity is. Decolonized people try to develop a colonial identity based on their culture and tradition. as a consequence, postcolonial writers exhort from the fall of national identity.

4.2.6. The Masses

The masses are the common people. John Carey's *The Intellectuals and the Masses* (1992) provides an analysis to the intellectual's reaction toward the mass culture Abu-Shomar describes it as, "how canonized literature is an instrument of hegemony and social control, and how it was and is used in post-colonial education setting to exclude and control the majority in the interests of small, privileged, Eurocentric minority" (26). The masses are seen as the weak spot in the society. They are oppressed and suppressed and are prevented from enjoying the right to learn. As Cary states, "less drastic, but more practical, was the suggestion that the mass should be prevented from learning to read so that the intellectual could dominate written culture" (15). That is, the masses are kept illiterate so that the intellectuals can reshape their culture and history.

4.2.7. Mimicry

The Oxford English Dictionary defines the word mimicry as "the action or skill of imitating someone or something, especially in order to entertain or ridicule." In postcolonial literature, mimicry is used when the colonized people imitate the language or actions of colonizers, to attain the power of the colonizers. The term was first used by Homi Bhabha as a strategy of colonial subjection. Later, other postcolonial writers adopted it as a theme in their novels, including Jacques Lacan and Franz Fanon.

4.2.8. Other themes

There are many other themes in postcolonial literature, such as physical (clothing, style, etc.), mental way of thinking, diasporic, and nostalgic themes. Nostalgia occurs when an individual or a group of people are forced to live in another country that is far away from their homeland, giving them a sense of unbelonging. Finally, the themes of corruption, power, deception, and ideology are prominent in postcolonial literature.

Conclusion:

This first theoretical chapter clarifies that literature means texts with some literary elements. but when talking about literary theory the terms theorists and principles are always there. Colonialism as a theory paved the way for postcolonial theory to emerge and tackle the themes of love, racism, disillusionment, nationalism, identity, and so on in postcolonial literature. This chapter also discussed four influential theoreticians and their works: Edward Said's *Orientalism*, Frantz Fanon's *Black Skin, White Masks*, Gayatri Chakravorty Spivak's *Can the Subaltern Speak?* and Homi Bhabha and his major postcolonial concepts. Last, this chapter studied the style of spoken English literature found in postcolonial writings.

Chapter Two:
Investigating the Postcolonial Themes “Othering” and
“Identity”

Introduction

In the mid-1990s, the term postcolonial studies develop the idea of othering and the issue of Identity. They become a key concern for most of postcolonial writers. From this perspective, an effort in this chapter has been made to foreground such concepts. It seeks to consider how literature describes the other, by defining and mentioning its dimension. Additionally, postcolonial writers study the issue of identity with the other to valorise control over authority. The later thinks that the other is different from the self-identity whether politically or culturally. They represent them as colonized and colonizer. Since the novel *Never Let Me Go* is written by Kazuo Ishiguro investigates these concepts, the last section of this chapter spots light on the biography of the writer to talk briefly on his life, family, academic career, and the influence of his life on his works.

1. Othering

Generally, the term other refers to whoever person or group that is considered as an outsider from “us” or “our group”. Accordingly, it is the difference between “us” and “them”. According to Childs and Fowler in *The Routledge Dictionary of Literary Terms*, other is not necessary the opposite of self. The two are related in a complicated way. In fact, other exists within the self; it is the thoughts or the actions that we fear or dislike about ourselves.

When an individual or a group distinguishes their selves from those who are different, they are creating their identities. Expressly, othering helps in shaping identities by using others to define self in relations to what we are not. Thus, when the self is compared to the other, this other is no longer a margin or external. This complex relationship between other and self, concerned many psychoanalysts, including Sigmund Freud who argued that the sense of other exists unconsciously within the self. But when this other makes itself conscious it destabilizes the self and provoke the

feeling of uncanny. Jacques Lacan, as well, declares that the self is in fact the other. The difference between self and other is that self indicates the positive term. Conversely, the other reflects the negative term. Consequently, the self is superior and the other is inferior.

Additionally, Mambrol in his article *Postcolonialism* states that othering is divided into two categories. Firstly, “the Exotic Other” who has all the positive characteristics as presented in W.B Yeats's poem *Byzantium*. Secondly, “the Demonic Other” who are the inferior, savage class as presented in *Passage to India* and *Heart of Darkness*. To sum up, the other is not different person or the outsiders, it can exist within the self. Hence, othering is the action of marginalizing other groups or nations by considering them as demonic or inferior.

1.1. The Dimensions of Othering

The issue of othering appeared during the colonial period and lasts to our present day. It concerned with human oppression where the colonizers treat the colonized as less human than them (Vichiensing). The concept is coined by Gayatri Spivak. First of all, she used it in her review of *Derrida* in 1980. Then, she used it systematically in her essay *The Rani of Sirmur* in 1985 (Jensen). The concept of othering is connected to the concept of self; thus, the understanding of self leads to the comprehension of other. Many theorists and psychoanalysts studied the two concepts from different dimensions, including Gayatri Chakravorti Spivak, Simon De Beauvoir and Edward Said.

Through the essay of *The Rani of Sirmur* Spivak, presents three dimensions of othering. The first dimension is about power, the English captain travels around Sirmur and keeps telling the Indians who is their master, how they won battles, and how much they are strong which make the natives othered. Moreover, the captain explains the reason they keep doing this in his letter, he says, “[I have undertaken this journey] to acquaint the people who they are subject to” (Spivak 254).

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The captain Birch sees himself, when passing by the natives, as superior and a powerful representative image.

The second dimension is about health and mentality. The colonizers consider the colonized unhealthy and retarded. This appears in the letter sent to John Adam from Major General Sir David Ochterlony when he writes, “consider these Highlanders as having the germs of all virtue, and I see them only possessing all the brutality and perfidy [sic] of the rudest time without the courage and all the depravity and treachery of the modern days without the knowledge or refinement” (Spivak254). General David is disgusted from the Indians because they, as he describes them, are dirty and unhealthy. for this purpose, they are othered.

The final dimension is about knowledge and technology. The Indian army were not allowed to access knowledge and technology for they are considered as the property of the powerful self who are the colonizers(Jensen). This is shown in the following passage:

The limited degree of science which it may be consistent with good policy to impart to the troops of native powers in alliance with the British government, should be imparted by officers in our own service: because from those officers only have we a sure guarantee that our intentions shall not be overstepped. (qtd. In Morra & Smith 170)

The science that they are concerned about is the science and the knowledge of war (Morra & Smith).

To conclude, Spivak presents othering in three different dimensions from the social perspective. According to her, othering is a form of racism and discrimination, the other is always the other as inferior, not as in a positive way. That is to say, the other from Spivak's perspective is only the demonic other.

For many decades, the fact that women are oppressed has been ignored. Colonialism created a patriarchal society to impose all forms of injustice against females. Moreover, women tend to

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face higher stress and violence as they are considered the weak member of the society. They live under the mercy of men and they were prevented from their simplest rights including their right in education. Hence, they deem the literate women subversive because they contradict the beliefs of the society. For this reason, Simone de Beauvoir was interested in studying the way women are treated throughout the history. In her book *The Second Sex* where she analyzes othering from gender as dimension. She describes how women are othered by men (Jensen) and that “women exist – and are only conscious of themselves – in ways that men have shaped” (Hughes & Witz 49). That is to say, men control women from their appearance to their way of thinking in whatever suits their needs and desire. Additionally, De Beauvoir argues that the world is under the dominance of men, she says, “Representation of the world, like the world itself, is the work of men; they describe it from their own point of view, which they confuse with absolute truth” (161). The quotation explains that women as being othered are voiceless yet facts are seen from men’s point of view even if they are mistaken.

The postcolonial writer Edward Said tackles the issue of othering from the geographical perspective. He claims that the world is divided into two parts, East and West. The West portrays the East in a way that improves their image and justifies their colonial movements toward the eastern world. In this case, the East are othered and inferior; however, the West are powerful and superior. He uses the term “Orient and Occident” to refer to the East and West. Said argues that the Occident or the West, when conquering the East, reshaped their history, culture, and even their identities to stabilize their superior image. He says, “the Orient was created – or rather as I call it – Orientalized” (qtd. In Longhofer & Winchester 375). In short, Said’s perspective about othering is related to what he calls “imaginary Geography”. It does not mean literally the East but the colonized countries who were othered, oppressed and suppressed by the colonizers.

As a conclusion, oppressing the inferior is not only by using force, it can take several other dimensions, only five have been described above for they are most common in the postcolonial era. The mentioned dimensions are set by the famous theorists, Gyatri Spivak, Edward Said, and Simone de Beauvoir.

1.2. The Manifestation Forms of Othering

As it is clarified, othering can take different dimensions and it can be Exotic or Demonic. It is manifested in several forms; however, only four forms will be studied which are the linguistic features, indoctrination, objectification and assimilation.

1.2.1. Linguistic Features

As othering is the process in which the superior excludes the inferior, this action is observed from the behaviors of the superiors where they use force against the low class. It, as well, can be remarked through the usage of linguistic features. The latter is using words to soften the harsh meaning in order to avoid a moral sense; it is also called euphemism. On one hand, the colonized often uses such expressions to glorify the colonizers. On the other hand, they use it to soften the reversed meaning of that word.

1.2.2. Indoctrination

According to the Cambridge dictionary, indoctrination is the process of repeating an idea or belief to someone until they accept it without questioning whether it is right or wrong. “Indoctrination is intended to influence targets to believe in what they are told without questioning the veracity or authenticity of the conveyed information” (qtd. In Matava 46). This term is utilized in colonization as a means to rule the colonized nations. It also uses its power to impose ideas within the controlled countries.

1.2.3. Objectification

The term objectification according to Nussbaum means referring to the way a person speaks, thinks or acts as an animal or as a subject. In another sense, the superior treats the inferior as if they are not humans. This behavior leads the others to lose their subjectivity(Jensen). The concept is a central idea in the feminist theory. It focuses on sexual objectification of women that is to say use sexual violence against women and treat her as non-human(Papadaki). However, it is used in other theories such as colonialism and postcolonialism since it is considered as a form of oppression and dominating the inferior.

1.2.4. Assimilation

The term assimilation basically means the similarity. John Alba Cutler provides a detailed definition that is constructed from Ropert Park’s book. He says, “Assimilation is the process of interpretation and fusion in which persons and groups acquire the memories, sentiments, and attitudes of other persons or group, and, by sharing their experiences and history, are incorporated with them in a common cultural life” (qtd. In Culter 03). Thus, assimilation is the action of imitating mostly the superior group. Besides, the power of the colonial discourse causes the process of assimilation by forcing their cultures and ideologies to the colonized.

2. Definition of Identity

Identity is a set of characteristics within the individual himself. As Saman mentions in his book *The Crisis of Identity in Postcolonial Literature*, “And the psychological meaning of identity includes the characteristics, individualities, beliefs, expressions, and views that construct a person or group” (12). It is how the person sees himself and how he acts and respond in certain situations. It also based on race, language, culture, tradition and religion. Identity is what makes individuals

different in one community. It is derived from the Latin word “*Identitas*”. The latter means sameness. According to *Oxford English Dictionary* identity is, “the certainty of being who or what a man or thing is” (qtd in. Dizayi 12). That means identity is about knowing who we are, who other people are, and who others think we are. According to some, identity is also related to someone's behaviors and actions, as Jenkins says, “It is not something that one can *have*, or not; it is something that one *does*” (05).

Stuart Hall confirms that identity is more complex than just some features which characterize one individual, he says, “it is not as transparent or unproblematic as we think” (222). Hall believes that the concept of identity is not stable and it is not fixed from the beginning of someone's life until he dies. It develops in the life time of its owner. In addition to that, it is constructed through his history and memories.

3. The Crisis of Identity in Postcolonialism

At first glance, the dilemma of identity seems unclear and obscure. Because of the circumstances of the postcolonial communities and the huge amount of ruin caused by the colonizer in both physical and psychological aspects, the crisis of identity becomes more complex and real phenomenon. During the period of WW II, the movement of decolonization spread in the colonized territories. the latter sees numerous battles to liberate their lands at all levels of life. The issue of identity restoration gets a lot of attention(Dizayi).

Saman disputes that the colonial policy relays, mainly, on othering which distinguish between the colonizer and the colonized. They see themselves as “us” and in the contrary the “other”. This way of separation is an element of perceiving identity in the postcolonial time. Therefore, a certain identity is created in the minds of “others” as they are inferior and weak comparing to “us”. The nation identity is indicated by culture, the general atmosphere of the nation

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that makes it unstable with the presence of a colonial power. Identity issues can take different shapes depending on the effects of colonialism. People from the newly freed countries migrate whether they are obliged or exiled. This movement is also cultural; they travel and experience new culture where they adopt a hybrid culture. That makes the subject of identity becomes more complex and harder to manage.

It is necessary to mention that the two terms multiculturalism and multicultural societies when dealing with identity issues. Multicultural communities are the group of people with a diversity of cultures whereas multiculturalism is range of theories and ideas used by the authorities to control and manage these gatherings. Multiculturalism adopts various theories and thoughts to understand diversity which makes it worth and important to focus on. *The Crisis of Identity in Postcolonial Literature* states:

The strategies and ideas of multiculturalism move in different directions; multiculturalism encourages an equivalent esteem for society's mosaic in one direction, but also the sustainment of cultural differences, finally to promote this diversity culturally and ethnically according to specification by the ruling system. (Dizayi 16)

These strategies focus on the relation that makes one identity superior than the other, also on the contradictions between them. The issues appear in multicultural societies because of the hierarchical division of the nation.

The crisis of identity is the vital issue written in the postcolonial period. Postcolonialists use particularly the novel to uncover and explain the dilemma of identity which is experienced by the colonized people. They focus on the cultural diversity and the fear of adopting the colonial culture. Postcolonial novels talk about how colonized individuals struggle to find and build their own independent identities far from the colonial ideologies (Dizayi).

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Many novelists such as V. S. Naipaul who wrote *The Mimic Men*, talks about the issue of identity. He uses the protagonist Ranjit Kripal Singh who is an Indian man to represent the immigrants. The colonizers teach them the culture and history of the mother country, England. This develops a feeling of inferiority and keeps them with no self-image. The immigrants were victims of the colonial education system which encourages them to mimic the colonizer. Naipaul narrate, “My first memory of school is of taking an apple to the teacher. This puzzles me. we had no apples on Isabella. It must have been an orange; yet my memory insists on the apple. The editing is clearly at fault, but the edited version is all I have” (90). The immigrants suffer from complex psychological problems especially the feeling of lost and the dilemma of identity. They try to figure and create a self-image but they fail because they could not relate themselves to anyplace. Naipaul's *The Mimic Men* presents the suffer of the immigrants in finding and keeping their own identity.

Fanon argues that the long horrific historical existence of the colonizer and the colonized also the savage policy practiced by the imperial power affects the formation of identity within the colonized aggregates. He explains in *White Masks; Black Skin* the way blacks lose their identities. The immigrants when wearing white masks, they dispose of their own identity and turning to appear in a new created image artificially by colonialism. Fanon uncovers the effects of racism psychologically on black people and its association with identity issue(Saman). He claims that despite of all the attempts of blacks to look like whites, the latter never consider or give them value as Saman states:

Every colonized people—in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality—finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. He becomes whiter as he renounces his blackness, his jungle. (25)

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Fanon argues that the adoption of the white identity comes as a result of the profound influence of the colonial power in addition to the comparison between black and white. This comparison is based on destroying the self-regard of blacks and gives them the feeling of inequality that forces them to change their identities. Whites impose an intellectual policy based on racist ideologies. It makes the colonized people feel and believe they are unequal, inferior, uneducated, savage. The white color becomes a symbol of beauty and civilization. Fanon uncovers the reasons of the loss of identity. In addition, he rises awareness of the consequences of this dilemma on individuals.

While Fanon's contentions are based on the psychological analysis of the colonized individuals, Edward Said's study is from a political perspective. Said identifies that the issue of identity develops with the capacity of the dominant power to recreate the dominated people's identities. Colonialism uses power and knowledge to achieve this goal as Saman states, “Constructing his argument with respect to Foucaultian thought on power and knowledge, Said translates the connection between colonial powers and colonized individuals and countries” (26). According to Said in *The Cambridge Introduction to Postcolonial Literatures in English*, the reality of “truth” is changed by colonizers to become related to who has the power. The occident makes scholarships in an attempt to study the orient. Its knowledge and power authorize them to describe and evaluate the East. The West regard the East as a sandy and mysterious place with uncivilized people in need to be studied by who has the power, the occident.

Edward Said's point of view of identity development is that the colonized countries believe in the “truth” which is spread by colonizers about their identities. The orientals are no longer able to recognize themselves with all colonial ideologies. In addition to that, He spots the light on the importance of resisting the colonizer in the postcolonial period. Ultimately, Postcolonial theorists give the issue of identity a serious regard. They investigate its reasons and consequences. Most of them agree on the impact of the dominating power in reshaping the colonized identities.

4. A Biography of Kazuo Ishiguro

Kazuo Ishiguro is one of the most closely followed British writers, novelists and screenwriters of Japanese origin. He was born in Nagasaki, Japan on the 08th November 1954. Ishiguro immigrates with his parents to Guildford in the south of England at the age of five. He has a childish personality in most of his life as he has fun strangeness, and easily laughter. This never leaves him as a Japanese child living in the outskirts of England(Brown).His mother lived through the WW II and miraculously survives the effects of the atomic bomb. But his father was far from the attack. In 1960, his father was a world -renowned oceanography and the British Government brought him over to do research and the assignment become a permanent position(Lotha).Kazuo Ishiguro says in the interview of Tim Adams, “I used to think when I was in my teens I was very different from my father, but now I see that what we do is probably, quite similar”(para.13).He declares that there is a kind of similarity he shares with his father on the work side. His father used to spend most of his inventions in a secluded place, confined with security and surrounded by scrap papers everywhere whereas Ishiguro has the same isolation and his complex messy way of writing.

Ishiguro attends English schools when he was thirteen. He is interested in playing guitar, writing songs, having a desire to be a rock star. He writes easily without any serious ambition of becoming a writer. His great creative awakening comes to his teens at the age of eighteen. After graduating from working grammar school in Surrey, he makes a tour to the USA and Canada although he is still planning a career in music. In 1978, Ishiguro obtained his bachelor degree in literature and philosophy in the university of Kant. After graduation, he moves to London and works at homeless shelter in Nothing Hill. He meets a woman called Lorna Mc Dougal. They fell in love and planed their whole life together. Ishiguro has been accepted into the master’s program

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in creative writing at the university of East Anglia. He gets his master degree in 1982(Academy of Achievement).

Most of Ishiguro’s novels lead the readers to an imaginative space as a result of isolating himself in a semi-secluded house in environs Golders Green, in north London. He takes some time to discover the life that he wants to describe in his works. He says that his writing takes around five years on each of his books because it contains small facts by making himself at home, help him to discover his character’s voice and imaginative space(Adams). In his interview with Tim Adams, Ishiguro says, “I don't have a deep link with England like, say, Jonathan Coe or Hanif Kureishi might demonstrate. For me it is like a mythical place” (14). In every year, his family plan to return to Japan, but this never happens. This disturbance is one of the reasons that Ishiguro encounters in Japanese expression and writes in English language. He always writes with regard to the translation.

Kazuo Ishiguro plays wickedly with pre-existing English concepts about the lives of country house. Hailsham is an example of that vision, he says, “Hailsham is like a physical manifestation of what we have to do to all children, it is a protected world. To some extent at least you have to shield children from what you know and drip-feed information to them. Sometimes that is kindly meant, and sometimes not” (Adams para. 06). Here, Ishiguro has never visited boarding school. He knows this by reading the novel *Enid Blyton* that he tells to his daughter Naomi at night.

In 2005, the year of publication of *Never Let Me Go*, Ishiguro said, “I often play little games in my head...Our family arrived in England in 1960. At that time, I thought the war was ancient history. But if I think of 15 years ago from now, that’s 1990 and that seems like yesterday to me” (OCR 04). He states that in many years he does not associate Nagasaki with the atomic bomb until it comes Campaign for Nuclear Disbarment. Nagasaki regained its symbolic value, this ashes-blown city had place where he lived until the age of five. Ishiguro remembers the shock of that

new atmosphere when they arrive to Guilford, he says, “where I can remember whole days and conversations, my nursery school, my house [...] when I look back to the Guildford of that time it seems far more exotic to me than Nagasaki. (Adams para. 11)

4.1. The influence of Kazuo Ishiguro's life on his works

Kazuo Ishiguro is a multicultural writer because he grows up with a Japanese family in England. This cultural mixture effected his writings. He wrote his first novel *A Pale View of Hills* in 1982 and won the *Winifred Holt by Memorial Prize* the same year(Lotha). The protagonist of the novel is a Japanese young woman who moved with her husband to England. Four years later he published another novel titled *An Artist of the Floating World*, it is set during the WWII in Japan. Both novel's setting is in Japan and similar to his life story, which shows that he feels nostalgic to his homeland, and he still thinks of the past. In an interview he stated that these settings were imaginary, he says, “I grew up with a very strong image in my head of this other country, a very important other country to which I had a strong emotional tie... In England I was all the time building up this picture in my head, an imaginary Japan” (Swift). Although he moved from Japan when he was only five and he barely remembers its details, he is stick to one's culture and principles because his parents felt responsible for keeping him related to the Japanese value. This makes him struggle with a mixed culture and a confused identity. When he was asked about his identity in an interview he says:

People are not two-thirds one thing and the remainder something else. Temperament, personality, or outlook don't divide quite like that. The bits don't separate clearly. You end up a funny homogeneous mixture. This is something that will become more common in the latter part of the century—people with mixed cultural backgrounds, and mixed racial backgrounds. That's the way the world is going. (Ōe)

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As a result, Kazuo writes many novels that tackle the issue of identity, the most known are *When We Were Orphans* and *Never let me go*.

When We Were Orphans' setting takes place between the late 19th and early 20th century. The protagonist is the narrator of the novel who becomes an orphan at the age of nine. He has been sent to England to live with another family. He grows up with the image that his parents were kidnapped when he was a child. This idea settled in his mind, and his entire life is revolving it. Years after, he becomes a private detective, and he returns to Shanghai hopefully to solve the mystery of his parents' disappearance. The fact that the character, Bank, lived in a different society away from his homeland, and away from his real parents affected his identity. He thinks that answering all the questions about the disappearance of his parents would help him to finally know who he really is. Otherwise, *Never Let Me Go* is telling the story of the clones who lives in a boarding school as normal kids; however, they discover that they are clones and they are only alive to donate their organs in the future. They lived asking themselves over and over who are we and do we have souls or not.

Briefly, Kazuo Ishiguro's life, his moving from Japan to England, the image of WWII in Japan that sticks in his mind. The fact that he struggled with a different society and different culture, all of them were reflected in his works as themes of identity, memory, racism, and others.

Conclusion

To conclusion, this chapter focused on othering and identity as postcolonial issues. The two themes are related to each other where identity is the outcome of othering. To clarify, the colonial power discriminates the inferiors through different dimensions. As a result, they either lose their identities or merge it with the colonial's, this process is detailed in this chapter. At the end, the

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biography of Kazuo Ishiguro is outlined since he wrote the novel *Never Let Me Go* that tackles these two themes and has been analyzed in the following chapter.

Chapter Three

Analyzing the Ideological Dimensions of Kazuo Ishiguro's

Never Let Me Go: Othering and Identity

Introduction

This practical chapter applies what has been studied in the last two theoretical chapters. Before the analysis, the overview and the characterizations are outlined in order to introduce all the characters. Then, *Never Let Me Go* is summarized in a brief way to clarify the story and the main idea of the novel. After that, the postcolonial theory can be observed through the two ideological dimensions of the novel, which are othering and identity. The process of othering is shown within two parts. The first section deals with the dimensions which are power and health. Additionally, the second section shows the forms that are presented in the novel; the linguistic features, indoctrination, objectification, and assimilation. Finally, the identity of the characters, after being affected by the action of othering, passes through three phases, the knowing and not knowing, revealing the truth, and the development of identity.

1. Overview of the Novel

Never Let Me Go is the eighth work of fiction of Kazuo Ishiguro published in 2005. It is set in England in late 1990s where young clones are created to donate their organs. The novel earned many awards including the Nobel Prize in literature and the Booker Prize. *The Sunday Times* describes the novel as a clear frontrunner to be the year's most extraordinary novel. In 2011, it was made into acclaimed film. The novel consists of twenty-three chapters divided into three parts. Each part of the novel refers to a phase of Kathy's life, that is to say, Hailsham, the Cottages, and the recovery center. Kathy, the protagonist, who becomes a thirty-one years old carer, recalls all her childhood memories at Hailsham. She introduces her friends Tommy and Ruth how they become friends. Likewise, Kathy talks about her last summer in Hailsham describing it as the darker and the most serious year. The guardians keep preventing them from dreaming and thinking

of their future when they grow up yet donating their organs is their reason for living. Consequently, their attitudes about donations have changed ever since. After leaving Hailsham, they meet other clones from other schools where they spend their time discussing art, literature, and philosophy using them to prove that they have souls. Eventually, their dream for lasting longer together fades.

2. Characters of the Novel

2.1 Main Characters

Kathy H: is the protagonist and the narrator of the novel. She is thirty-one years old. She is a Hailsham student and she has a critical thinking. Kathy is trying to understand and make sense of her memories and childhood. She rarely expresses her emotions and even if in indirect way. She also plays the role of quiet observer.

Ruth: is Kathy's childhood friend at Hailsham. Her strong personality enables her to be the leader among her friends, Kathy and Tommy. She most of the time, she pretends that she knows more than the others. Ruth is in a romantic relationship with Tommy.

Tommy: is also Kathy's childhood friend. He struggles from a violent temper because of his lack of creativity in art. But later, he learns how to control his tantrum. He tries to understand the importance of art at Hailsham with Kathy.

2.2 Secondary Characters

Miss Lucy: is one of the guardians, works with the older students. She thinks that the guardians are not clear enough with the clones about their future.

Miss Emily: is the oldest guardians in Hailsham. She is the responsible of the students. The clones feel safe when she is with them.

Miss Geraldine: is the favorite guardian of the clones because she is sympathetic and kind. She teaches art in Hailsham.

Madame: visits Hailsham from time to time to take the best artworks of the clones. She is cold and careless with them which leads the students to think that she is afraid of them.

Chrissie and Rodney: are a veteran couple at the cottages. They are not from Hailsham. They are kind, welcoming, and friendly with Ruth, Tommy, and Kathy. They tell the clones about Ruth's possible in Norfolk and the deferral on donations which is only available to Hailsham students.

Martin: is a carer who is Rodney and Chrissie's friend at Norfolk.

Laura: is a Hailsham student moves with Kathy and her friends to the Cottages. She meets Kathy again when she is a carer.

Ruth's possible: is an unnamed woman that works at an open-plan office in Norfolk.

Keffer: is the responsible in the Cottages.

3. Analysing the Theme of Othering in *Never Let Me Go*

3.1. The Dimensions of Othering

3.1.1. Power

In *Never Let Me Go*, the form of using power to other the clones, occur in the way guardian govern them. They control their actions, desires, and even their dreams. When Miss Lucy hears the boys planning their future, she says, “**None of you will go to America, none of you will be a film star. And none of you will be working in supermarkets [...] Your lives are set out for you**” (Ishiguro 80). The guardians know well that they can control them. When two boys break one of Hailsham rules, they were sent to Miss Emily's office. She says to them, “**you know you shouldn't have been doing whatever you were doing, and I don't expect you'll do it again**” (Ishiguro 94). This proves how confident she is, and that they will obey her. The clones, in return, do not like

their dominance as Kathy says, “**we hated the way our guardians, usually so on top of everything**” (Ishiguro 69).

Moreover, another form of power appears between Ruth and her friends when she desires to control people, especially Tommy and Kathy. She apologizes to Kathy because she tries many times to keep her away from Tommy. She lies to her, and she has a sexual relation with him. Ruth admits that Kathy and Tommy belong to each other and they have to see Madame to look for deferral. Tommy says, “**Suppose she lets us have three years [...] Maybe she'll tell us to go back to the Cottage [...] or perhaps they've got some other place. Somewhere separate for people like us. We'll just have to see what she says**” (Ishiguro 240). This is an obvious case showing how the clone students of Hailsham are controlled by two powers. The power of Ruth occurs when she did not let them enjoy a good life, and the power of Madame takes place when she has all the responsibility to prolong their lives that already set out for them as long as possible.

Another example illustrates the effect of the dominant Power is when they meet Madame and Miss Emily. Kathy and Tommy get surprised that the deferral is just a rumour and they have to live a life that is set for them, she says:

Very well, sometimes that meant we kept things from you, lied to you. Yes, in many ways we *fooled* you. I suppose you could even call it that. But we sheltered you during those years, and we gave you your childhoods. Lucy was well-meaning enough. But if she'd had her way, your happiness at Hailsham would have been shattered. Look at you both now! I'm so proud to see you both. You built your lives on what we gave you. You wouldn't be who you are today if we'd not protected you. You wouldn't have become absorbed in your lessons; you wouldn't have lost yourselves in your art and your writing. (Ishiguro 263)

Miss Emily reveals the whole truth that has been covered and it is too late for the clones to resolve or resist. To sum up, power takes two different shapes which are the dominance of the guardians over the clones and the control of Ruth among her friends.

3.1.2. Health

For Gayatri Chakravorti Spivak, the superior others the inferior because of their bad health. Nevertheless, in *Never Let Me Go*, the guardians who are the superior and the dominant class must keep the clones healthy yet they care more about their organs. As Kathy addresses her speech to one of the clones, **“I don’t know how it was where you were, but at Hailsham we had to have some form of medical almost every week”** (Ishiguro 13). Moreover, Miss Lucy declaims to the clones, **“keeping yourselves well, keeping yourselves very healthy inside, that's much more important for each of you than it is for me”** (Ishiguro 68). This proves that they other the clones by caring much about their health more than their selves. The guardians often emphasize the importance of keeping their students healthy and protected until they donate their organs. In addition to that, Miss Emily directs to the student:

Whatever else, we at least saw to it that all of you in our care, you grew up in wonderful surroundings. And we saw to it too, after you left us, you were kept away from the worst of those horrors. We were able to do that much for you at least. [...] Look at you both now! You’ve had good lives; you’re educated and cultured. (Ishiguro 255-256)

This quote describes how does Miss Emily and the rest of the school’s guardians suffer just to keep them in a good and healthy life, and everything they have done is the best for them. In short, the clones are valued only for their organs are important for the human kind. For this reason, the guardians make their health their priority.

3.2. The Forms of Othering Presented in *Never Let Me Go*

3.2.1. The Linguistic Features

As it is previously clarified that the linguistic features intend to use other words to soften the meaning of the actual word. This largely appears in the novel where either the clones themselves or their guardians use it a lot. For instance, they never use the word “death”, instead they use “complete”. As in the following quote when Kathy is talking with one of her donors, who asked her to describe Hailsham. She thinks that he wants to remember it as it is his own childhood because **“he knew he was close to completing”** (Ishiguro 05). The usage of this word, even though it is looser than the actual word, shows that the clones are othered and inferior. Normal people die in an uncountable way; however, the clones complete because they keep donating their organs until there will be no more organs left as if they complete their mission.

Ishiguro uses other words, “possible” and sometimes “model”, which mean copying or original. When Ruth tells Kathy that the couple, Chrissie and Rodney, see her possible in their trip to Norfolk, she uses the word possible when she says, **“They reckon this person's a possible. For me”** (Ishiguro 136). Also, the term occurs when Kathy is explaining the possible theory but the author uses “model” instead and this appears when she says, **“Since each of us was copied at some point from a normal person, there must be, for each of us, somewhere out there, a model getting on with his or her life”** (Ishiguro 137). These quotes indicate the truth of the clones who are copied from normal people, and not born from them. Besides that, they show how much the clones are othered. In the end, the author intends to use the terms "possible" and "model" to reduce the harmful feeling for the clones.

The linguistic features are also used to present the clone as inferior and the other. At the cottages, when Ruth gets so upset by discovering that the woman, which supposed to be her

possible is not, tells her friends, **“We all know it, we’re modelled from *trash*. Junkies, prostitutes, winos, tramps. Convicts, maybe, just so long as they aren’t psychos. That’s what we come from”** (Ishiguro 164). Using such term indicates how the clones are othered and ignored from the real life and normal people. Furthermore, the term “students” is considered as one of the linguistic features that refers to the clones. When Kathy and Tommy go to Miss Emily, she says to them, **“For students like you, I do feel regret”** (Ishiguro 253). The previous quote shows that they are clones without knowing. Another interesting usage of this term appears in a direct way when Miss Emily says, **“Before that, all clones -or *students*, as we preferred to call you”** (Ishiguro 256). It demonstrates that the clones are treated equally to human by calling them “student” and they do not feel inferior and alienated from the outside world. Briefly, the use of language in negative meaning makes the normals treat the other differently. Thus, guardians use some tricky ways to soften harmful words.

3.2.2. Indoctrination

This form of othering appears mostly at Hailsham. The clones are taught so many things but most of times they do not inquire. When Tommy is telling Kathy about his conversation with Miss Lucy, he mentions something she says but does not understand, **“she said we were not taught enough, something like that”** (Ishiguro 29). Miss Lucy hints that the clones do not know what they are going to face in the future. She also says, **“you have been told and not told”** (Ishiguro 79). It means that the guardians embed the idea of cloning and donations in the students’ minds. They never talk about it directly and clearly because each time they tell them about donation they, at the same time, teach them about sex so that they can focus more on that topic. When they grow up, they somehow know everything about donation as Kathy says, **“Certainly, it feels like I *always***

knew about donation in some vague way [...] it was like we'd heard everything somewhere before” (Ishiguro 81).

Also, when Ruth, Rodney, and Chrissie decide to visit the couple's friend, Kathy says, **“It's nothing to do with that. I don't want to visit a carer. We're not supposed to and I don't even know this guy”** (Ishiguro 165). In this quote Kathy refuses to go with the veterans and Ruth because the guardians, back to Hailsham, forbid the clones from visiting carers. Kathy takes this as order without questioning or even thinking about the reason that makes Hailsham's guardians impose such order. Later on, in the story, there is that situation where Ishiguro shows how the clones believe everything they are told blindly. Chrissie tells Ruth, Tommy, and Kathy about the deferral, **“They sorted it out so you could have a few years together before you began your donation”** (Ishiguro 151). They believe her especially Tommy when he starts drawing again as they think that through their paintings, people who run Hailsham will know if the couple are truly in love. Tommy says, **“I have been doing some stuff. Just in case. I haven't told anyone, not even Ruth. It's just a start”** (Ishiguro 176).

The following excerpt, Miss Emily tells the clones the full facts that they already have accepted it without any rejections, she says, **“You Hailsham students [...] you still don't know the half of it. [...] there are students being reared in deplorable conditions, conditions you Hailsham students could hardly imagine.”** (Ishiguro 255). She explains to the students that before Hailsham, they were misrepresented and treated as they are not humans. So, all the information that they have, they do not know the half of the truth. Also, she adds, **“Very well, sometimes that meant we kept things from you, lied to you. Yes, in many ways we fooled you”** (Ishiguro 263). Here, Emily wants to describe that all the cheating that she did toward them is for their benefit. The students of Hailsham intend to believe and accept in what they are told without particular aim to look for the reason.

3.2.3. Objectification

The author uses some words in expressing contempt or disapproval. That makes the clones feel nonhuman as well as the loss of their subjectivity. There is a joke between the students of Hailsham about donation. They use the word “unzipping” when talking about it, as Kathy said, **“the idea was that when the time came, you'd be able to just unzip a bit of yourself, a kidney or something would slide out”** (Ishiguro 86). Unzipping things is only for objects but they use it to talk about donating their human organs.

At the cottages, the clones now are adolescences and able to understand the way normal people see them. When the clones go to see whether or not the woman in Norfolk is Ruth's possible, they meet another woman from the open-plan office who thinks that they are art students. It clearly appears when Ruth says, **“Do you think she'd have talked to us like that if she'd known what we really were?”** (Ishiguro 164). Normally the term "what" is used to talk about things and objects, but in this quote is used to refer to clones which reflects an objectification. Another situation in the story that shows how the clones are seen as objects rather than humans is when Kathy reminds Ruth and Tommy how Madame used to look at them at Hailsham, she says, **“And you remember how she was? She didn't like us even coming near her”** (Ishiguro 177). This action confirms that normal people do not accept the clones as people with souls like them, but a mysterious object should be rejected and avoided.

The word “foolish” that is said by Miss Emily, **“Marie-Claude never did worry about it. Her view was: ‘If they're so foolish, let them believe it’** (Ishiguro 252). She clarifies what does Marie-Claude calls the students in their absence by lessening their value. Next, she says:

people preferred to believe these organs appeared from nowhere, or at most that they grew in a kind of vacuum. Yes, there *were* arguments. But by the time people became concerned about... about *students*, by the time they came to consider just how you were reared, whether you should

have been brought into existence at all, well by then it was too late.
(Ishiguro 257)

In addition to the quote above, she adds, **“people did their best not to think about you. And if they did, they tried to convince themselves you weren’t really like us. That you were less than human”** (Ishiguro 258). Here, Miss Emily states that, in the past, there were a lot of people think that the clones are not human beings and they cannot be treated as such. They were created in appalling conditions, and most people thought that they come from anywhere. As same as the power structures, the superior treats the inferior unlike humans. This occurs when Kathy says, **“Madame never liked us. She’s always been afraid of us. In the way people are afraid of spiders and things”** (Ishiguro 263). Madame gives a chilling look at Kathy and Tommy so they feel uncomfortable due to her attitude and behaviour. Ultimately, the clones have been regarded as objects through the guardians’ treatments and speeches.

3.2.4. Assimilation

Although assimilation seems a kind gesture, it is considered as a sort of othering when the superior uses it with the inferior. For instance, when one of the clones asks Miss Lucy if she has smoked before, she says that she did but she stops. Yet, they should never smoke she says, **“you’ve been told about it. You’re students. You’re ...special”** (Ishiguro 68). Miss Lucy hesitates before using the word special because saying to a clone that he or she is special is not as positive as it is to tell it to a normal human.

After leaving Hailsham, there is no guardians to take care of the clones anymore. The author assimilates the clones by describing their desire to stay together and to be responsible for each other like a family, the same as humans. This is clear when Kathy says, **“that after Hailsham there'd be no more guardians, so we'd have to look after each other”** (Ishiguro 115). Another incident that assimilates the clones with humans is when Tommy and Kathy discuss what Miss

Emily tells Roy J. about the clones' paintings that Madame takes from Hailsham, **“What she told Roy, what she let slip, which she probably didn't mean to let slip, do you remember, Kath? She told Roy that things like pictures, poetry, all that kind of stuff, she said they *revealed what you were like inside. She said they revealed your soul*”** (Ishiguro 173). This indicates that the clones are fully humans as the normal people.

After the establishment of Hailsham, which was an important reason in making this issue more humane, the school makes an exhibition to prove that the owners of these works are students from Hailsham and they are people who deserve appreciation. Besides that, Miss Emily uses the word “soul” when she says, **“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 255). Additionally, she is always proud of creating this school because she, and the guardians, do their best to keep the students live their childhood and the rest of their life happy as ordinary people. It is clearly seen in her conversation with Tommy and Kathy when she says, **“Most importantly, we demonstrated to the world that if students were reared in humane, cultivated environments, it was possible for them to grow to be as sensitive and intelligent as any ordinary human being”** (Ishiguro 256). Finally, the clones are othered by the guardians through assimilating them to normal people.

4. Analyzing the Theme of Identity in *Never Let Me Go*

Among the outcomes of othering the inferiors, is the effect on their identity. In the novel, the characters go through three phases in exploring their identities. The first phase can be called the knowing and not knowing phase. It is the phase where the clones were less than thirteen years old. They know that they are different and they have to donate; however, they actually understand

nothing. The second phase is when the truth is revealed and they start searching for their identities. The last phase is the phase where they explore their being and stop searching for who they are.

4.1 The Knowing and Not Knowing

In this phase of their early life, the clones do not understand much because they still too young to comprehend what is waiting for them in the future. The guardians manage to, **“smuggle into[their] heads a lot of the basic facts about [their] futures”** (Ishiguro 81). However, they always know that they are different from the guardians but they do not know how or why. This is shown when Kathy says, **“thinking back now I can see we were just at that age when we knew a few things about ourselves - about who we were, how we were different from our guardians, from the people outside – but hadn't really understood what any of it meant”** (Ishiguro 36). She illustrates the idea of knowing and not knowing.

Miss Lucy, as well, when she talks with Tommy, tells him, **“you weren't taught enough”** (Ishiguro 29). Tommy and Kathy know that she is talking about donations yet they **“wonder what she meant”** (Ishiguro 29). Also, there is a remarkable incident that makes them wonder why they are different. This incident is when they planned to walk toward Madame to test Ruth's theory. She is scared of them, her reaction affects the clones and makes them question why they are different and why the normals do not like them, Loura questions, **“if she doesn't like us, why does she want our work? why doesn't she just leave us alone?”** (Ishiguro 35-36). After this situation with Madame, Kathy says, **“We were, I'd say, as curious as ever about her”** (Ishiguro 37). It does not mean that they were literary curious about Madame; however, they were curious about her reaction. Thus, they are curious about themselves and what is the difference between them and her. By the end of this phase, the clones discover that they are deceived.

4.2 Revealing the Truth

The phase of knowing and not knowing lasts until their last years at Hailsham. Kathy describes them as the darkest years, she says, **“those last years feel different. They weren’t unhappy exactly [...] but they were more serious, and in some ways darker”** (Ishiguro 76). Miss Lucy reveals the truth about donation which makes them confused and questioning their identity, she says, **“if you're to have decent lives, you have to know who you are and what lies ahead of you”** (Ishiguro80). After this, their behaviours and attitudes have changed and they avoid talking about donations as Kathy says, **“it was after that day, jokes about donations faded away, and we started to think properly about things”** (Ishiguro 76). For Tommy, in particular, a lot of things have changed and become so confused as he tells Kathy, **“Things have been falling apart for me”** (Ishiguro 104).

When the time comes to leave Hailsham, the clones move to the Cottages where they meet the “veterans”. The first weeks pass slowly as the clones have a lot of unclear things to think about. Kathy explains how the veteran couples mimic the television in their gestures with each other, as she says, **“There was, incidentally, something I noticed about these veteran couples at the Cottages- something Ruth, for all her close study of them, failed to spot- and this was how so many of their mannerisms were copied from the television”** (Ishiguro 118). Also, Kathy talks about Ruth who is doing the same as the veterans by ignoring herself and the past yet focusing in copying others, **“She was struggling to become someone else, and maybe felt the pressure more than the rest of us because, as I say, she'd somehow taken on the responsibility for all of us”** (Ishiguro 128). The clones now are unsure about their identities. Moreover, their feeling of being abnormal develops their desire to be like the normal humans out there in the world. So far, the only

way to rich this is by imitating the characters in the TV shows. The last quote confirms how Ruth is struggling to build unsubstantial identities.

“The possibles theory” is also used by the author to negotiate the idea of lost identity. Through the novel, Kathy, Ruth, and Tommy show a great interest in the possibility of finding the one they are copied from. Possibles are very important for the clones because they may give them hope to discover their reality and the purpose of their existence, as Kathy says, **“Nevertheless, we all of us, to varying degrees, believed that when you saw the person you were copied from, you'd get *some* insight into who you were deep down, and maybe too, you'd see something of what your life held in store”** (Ishiguro 137-138).

Chrissie and Rodney tell Ruth that they see a woman seems like her in Norfolk. So, they manage a trip to take Ruth to see her. But at first and suddenly it is about to be consoled, then Ruth gets so emotional and sad, **“Ruth was standing just in front of me, so I couldn't see her face, but her whole posture froze up. Then without a word, she turned and pushed past me out of the cottage. I got a glimpse of her face then, and that's when I realized how upset she was”** (Ishiguro 144). This incident shows how important finding the possible for Ruth. Finally, she hopes to know what the guardians are hiding and to be aware of the difference between them the normals. Another quote that has the same idea is when Ruth is sure that the woman is not her model, **“But now, in that gallery, the woman was too close, much closer than we'd ever really wanted. And the more we heard her and looked at her, the less she seemed like Ruth”** (Ishiguro 161).

For Kathy, finding her possible may tell her the reason of her strong urges. There is that night when Kathy asks Ruth, **“Do you ever get so you just really have to do it? With anybody almost?”** (Ishiguro 126). This strong desire for sex lets her think that her possible maybe in one of the porn magazines. When she talked with Tommy, she says, **“Even if what Ruth says is right, and I don't think it is, why are you looking through old porn mags for your possible? Why**

would your model have to be one of those girls?” (Ishiguro 178). These quotes from the novel explain the need for finding the clones’ models because knowing them will help to answer their hard questions.

Ruth's actions easily confirm the loss of identity. When the clones move to the Cottages, Ruth disposes of her items collection box; this box contains all the stuff the clones possess at Hailsham. Things are related to each individual which somehow shape their identities. Ruth recognizes that all the things they acquire in Hailsham are wrong. So, she wants just to continue and start with a totally different personality. Kathy asks Ruth, **“You never had a collection after Hailsham, did you?”** (Ishiguro 128). Then Ruth answers, **“We must all have realized it, I wasn't the one, but we didn't really talk about, did we? So, I didn't go looking for a new box. My things all stayed in the hold all bag for months, then in the end I threw them away”** (Ishiguro 128-129). During this phase, they realize what is waiting for them in the future and they could answer all the questions about how they are different from the other people.

4.3 Development of Identity

In the last phase of their life, the students start to develop their identity and ask for any missed information that baffled them. After a deep reflection, Kathy decides to be Ruth’s carer as she is the only one who knows what she likes or what she hates. Then they both with Tommy go to see the boat stranded in the marshes. Suddenly, Ruth apologizes:

Because nothing. I'd like you to forgive me, [...], that's not the half of it, not even a small bit of it, actually. The main thing is, I kept you and Tommy apart.” [...] **“That was the worst thing I did [...]** **“What I want is for you to put it right. Put right what I messed up for you.”** [...] **“You and Tommy, you've got to try and get a deferral. If it's you two, there's got to be a chance. A real chance.** (Ishiguro 228)

Ruth develops her identity and becomes aware of what she did to Kathy in the past. She does her second donation and she is more conscious. So, she suggests from Kathy to become Tommy's carer instead, then Kathy accepts. In the following excerpt, the protagonist informs Tommy about her previous beliefs of certain things that she asks for, then she says, **"I think I was a pretty decent carer. But five years felt about enough for me. I was like you, Tommy. I was pretty much ready when I became a donor. It felt right. After all, it's what we're supposed to be doing, isn't it?"** (Ishiguro 223). Here, Kathy is more conscious of what happened to her when she was younger. She accepts all the duties without having any rejections. The following quotation shows how Kathy evolves in her thinking and quickly asks all of these questions, **"Why did we do all of that work in the first place? Why train us, encourage us, make us produce all of that? If we're just going to give donations anyway, then die, why all those lessons? Why all those books and discussions?"** (Ishiguro 254). This was an obvious case describes the development of Kathy's thought to reality in this situation.

By the end of the novel, Kathy wants to know from Miss Emily what happens to Miss Lucy Wainright. Then Emily admits:

She thought you students had to be made more aware. More aware of what lay ahead of you, who you were, what you were for. She believed you should be given as full a picture as possible. That to do anything less would be somehow to cheat you. We considered her view and concluded she was mistaken. (Ishiguro 262)

In Hailsham, Miss Lucy is afraid of the clones' feelings when they grow up, and discover the lies that the guardians will tell. She wants to tell them the whole truth that is to have a significant identity to face the future. The awareness of Kathy is shown also at the end of their meeting with the ladies. before she leaves, Madame remembers something and consciously Kathy catch that thing, then she calls her a mind reader, **"Kathy H. I remember you. Yes, I remember. [...] but**

went on looking at me. I think I know what you're thinking about, I said, in the end. I think I can guess [...] You are a mind-reader. Tell me" (Ishiguro 265) this expression "a mind-reader" is strong image to study the development of Kathy's conscious thought. To sum up, the clones develop their identities while passing through different experiences and events.

Conclusion

As a conclusion, in the postcolonial era the colonizer excludes and discriminates the colonized, therefore, the colonized are being othered. As a consequence of this last, they lose their identity. This is exactly how Kazuo Ishiguro presents the events of *Never Let Me Go*. He draws the image of the clones as being inferior and othered by both the entire community and their guardians who are normal humans. They as well shaped an identity based on their lies since they were kids, but when they grow up, they start trying to understand and find who they really are. This is how Ishiguro applies the themes of postcolonialism from a new perspective.

General Conclusion

General Conclusion

This dissertation aims at shedding light on how Ishiguro, in his novel *Never Let Me Go* presents the two ideological dimensions, which are “Othering” and “Identity”, through the characters. The study has been conducted in three chapters, two theoretical and one practical.

Foremost, the study starts with tackling the postcolonial theory. In a nutshell, it has been clarified that post-colonialism has brought to light as a reaction to colonialism, where thinkers and the writers have suffered from the colonial oppression. Furthermore, the light is spotted on the major thinkers who helped in shaping the theory. By the end, several themes that discriminate the postcolonial notion are explained. Among these themes, the dichotomy of “othering” and “identity” that has been detailed in the following part.

Moreover, the ideological dimensions of the novel which are othering and Identity are highlighted. Starting with mentioning othering as an action by which one group excludes another inferior group. Then, its dimensions are elucidated, in which the founding figure, Gayatri Spivak, presents three types of Othering in her essay “*The Rani of Sirmur*”. She argues that othering the inferior can be through using power against them, considering the lower class as less educated and unhealthy, and assuming that technology is the property of the superiors. Simon de Beauvoir and Edward Said shed light on other dimensions: Geographical dimensions (east versus west), and gender (Male versus female). Marginalizing the inferior reflects negatively on their identity. Thus, a clear definition of identity has been provided as well as a background of the dilemma. Finally, some of the post-colonial writers who have involved these themes in their work of fiction have been mentioned. Finally, presenting the biography Kazuo Ishiguro was held, and how his works are affected by his life.

General Conclusion

Last but not least, the themes of othering and Identity are analyzed throughout the events and the characters. At the beginning, an overview of the novel and its characters has been included in. Then, in the analytical part, many quotes have been extracted to illustrate the fact that the clones are othered and this action has affected their identities. As a conclusion, it has to be mentioned that the process of othering the clones starts during their early age, thus, before they indicate their identity, they go through the phase of knowing and not knowing, where they know that they are different but they do not know in which way. Then, the phase of revealing the truth begins, in which they explore they know that they are not like normal humans and they start looking for them. And finally, the last phase where they realize who they are and embrace the reality.

To conclude, through the story of the clones, Kazuo Ishiguro utilizes the dimensions of othering in different forms. First, they compel to the dominance of their guardians to the extent that they rarely break Hailsham rules. Besides, another dimension of othering is represented in health. The clones' health is significant, not for their sake, but for the sake of science and the human kind. Basically, these are the two main dimensions of othering that are presented in the novel, they are further manifested in four forms which are; linguistic features, indoctrination, objectification, and assimilation. This is how the writer portrays the matter of othering that occurs between the clones and the guardians. He also discusses the theme of identity by demonstrating the effects of othering on their personality. They, as being othered, at first shaped a wrong identity based on the guardians lies. Then, when they know their being, they began looking for their possibles in order to know who they are. At the end, they developed their identities and accepted the fact that they are clones and this is their destiny.

Limitations of The Study

The undertaken research must be interpreted with caution and a number of limitations should be borne in mind. This dissertation is determined to analyze the ideological dimensions in Kazuo Ishiguro's *Never Let Me Go*. First of all, a long period of time is spent to choose the most significant ideological issues, since the topic of this dissertation is not limited. Also, finding prior research studies on the topic is hard. Besides, most of the reliable data related to the issue of identity is paid, which makes it difficult to analyze such theme in the novel. Furthermore, some challenges are raised since Ishiguro uses the technology of clones in his novel. so making some researches in the scientific developments is needed. Last but not least, working on some sections of the study requires face to face meeting, but this is not allowed because of the lock down. Finally, the preset limitations.

Finally, Through the use of social media and the help of some professional teachers, the preset limitations are exceeded

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المخلص

تدور أحداث رواية لا تدعني أذهب أبداً للكاتب كازو إيشيغورو حول تربية مجموعة من المستنسخين في مدرسة داخلية منفصلة عن المجتمع البريطاني وذلك لتهيئة الأعضاء البشرية للتبرع بها. الهدف الأساسي من هذه الدراسة هو كيفية تهميش المستنسخين أثناء عملية التبرع والذي بدوره يؤثر على هوياتهم. كما تهدف هذه الأطروحة إلى تحليل هذا العمل الأدبي باعتباره رواية بعد الاستعمار. لهذا الغرض، تم اتباع منهج تحليلي وصفي وجمع المعلومات من الكتب والمواقع الإلكترونية والمقابلات والأبحاث. تكمن نتيجة هذا البحث في أبعاد يمثلها إيشيغورو وذلك من أجل التحكم في المستنسخين بأشكال مختلفة المتمثلة في السمات اللغوية والتلقين والتمييز والاستيعاب تشير النتائج المتحصل عليها إلى إمكانية دراسة لا تدعني أذهب أبداً كرواية ما بعد الاستعمار لأنها تكشف عن كيفية استخدام القوة لقمع الآخر بالإضافة إلى استبعادهم والتمييز بينهم. علاوة على ذلك، يحدد الكاتب أحد أهم موضوعات الهوية.

الكلمات المفتاحية: لا تدعني أذهب أبداً، استنساخ، الآخر، الهوية، السمات لغوية، تجسيد، استيعاب، تلقين، ما بعد الاستعمار.