Mohamed Khider University of Biskra

Faculty of Letters and Languages

Department of Foreign Languages

Letters and Foreign Languages

English Language Literature and Civilization

MASTER THESIS

A Psychoanalytic-Marxist Study of the Human Condition in Kazou Ishiguro's *Never Let Me Go*

A Dissertation Submitted to the Department of Art and Foreign Languages as Partial Fulfillment of the Requirements for the Master Degree in English Language

Submitted and Defended by:

Soualhi Reguia

Board of Examiners:

Mr.	Sedrati Yasser	MAB	University of Biskra	Chairperson
Dr.	El Hamel Lamjed	MCA	University of Biskra	Supervisor
Mrs.	Haddad Mimouna	MAA	University of Biskra	Examiner
Mrs.	Djaalal Meriem	MAB	University of Biskra	Examiner

Academic Year: 2022-2023

Dedication

In the name of Allah, the Most Gracious, the Most Merciful. I dedicate this journey to my beloved parents, Dalila and Ahmed, whose steadfast love and unwavering support have been my guiding beacon, your fervent prayers and endless guidance have shaped me into the person I am today. To my dear siblings, Fatima, Khawla, Jihad and Ali, whose encouragement and belief in me have been invaluable, I cherish every moment spent with you and look forward to making more memories together. And to my closest best friend, Yasmine Segueni, your constant presence and encouragement have kept me motivated. I cannot imagine my life without you, and I am grateful for our friendship. This achievement is as much yours as it is mine.

Thank you all.

Acknowledgement

I would like to express my heartfelt gratitude to my supervisor; your guidance, expertise, and unwavering support have been instrumental in the completion of this thesis. I am also deeply indebted to all my teachers and dear classmates and friends at the University of Mohammed Khider of Biskra, whose valuable insights and discussions have contributed to my academic growth. Lastly, I extend my sincere thanks to the esteemed members of the board of examiners for their time, effort, and constructive feedback.

Abstract

One notable aspect of Kazou Ishiguro's writings is his fascinating ability to weave together a narrative that is both poignant and sincere. His nuanced portrayal of human psychology brings forth questions about authenticity, self-deception, and the ways in which individuals navigate their emotions and relationships. Thus, this dissertation explores Kazuo Ishiguro's novel *Never Let Me Go* with an interdisciplinary approach that combines psychoanalysis and Marxist criticism. By intertwining these theoretical frameworks, the study aims to provide a comprehensive analysis of the human condition depicted in the novel. Through an exploration of the characters' psychological makeup, including the id, ego, and superego, and their embodiment of Jungian archetypes, the dissertation uncovers the intricate interplay between individual desires and societal influences. Moreover, the examination of class struggle, alienation, and false consciousness from a Marxist perspective sheds light on the socioeconomic structures and power dynamics within the narrative. By presenting this integrated framework, the dissertation offers interesting observations into the complexities of human existence and illustrates how Kathy, Ruth and Tommy each offer us a window into their vivid experiences and profound emotions.

Key Words: Human Condition, Identity Formation, Individuation, Exploitation, Economic Structures, Power Dynamics

Table of Contents

General Introduction

Human beings possess an inherent inclination towards emotions and sentiments that permeate every facet of their existence. This intrinsic quality finds expression within the realm of literature, invigorating varying degrees of empathy from readers. To capture this quality, authors often rely on effective prose which helps paint vivid pictures, thus creating an emotional link between reader and storyteller alike. From Shakespeare's powerful soliloquies within *Romeo & Juliet* that covertly expose a universal shared hurt amongst lovers due to social conventions, to the mythological allegories featured within John Milton's *Paradise Lost* offering societal commentaries on morality; it could be argued that without such explorations of emotion, no real message would reach its reader — in effect it strips away 'the clutter' so as one does not become bogged beneath obscure metaphor and symbolism.

By the same token, academic essays on literature continue along this train of thought by exploring the writer's intent or allegorical implications concerning our world today; such as Audre Lorde's essay *'The Transformation Of Silence Into Language And Action'* which focuses on what silence implies with regard to feminism in light of Toni Morrison's *Beloved*. It thus stands that both writers and readers alike can utilize narrative's bridge between musings on paper, accordingly, audience participation allows subtle messages concerning humanity to reveal themselves without fail.

The present thesis focuses on Kazuo Ishiguro's 2005 novel *Never Let Me Go*, a profoundly poignant work that presents a disheartening portrayal of an alternate reality closely mirroring our own. Set within this fictional world, clones are manufactured, manipulated, and conditioned to ultimately serve as organ donors before meeting an

untimely demise in adulthood. By employing elements of dystopian literature and exploring the concept of a marginalized clone population, the author skillfully crafts a somber narrative that prompts contemplation on the nature of humanity and the intrinsic value of human life. Ishiguro discussed his approach to creating *Never Let Me Go* with Cynthia F. Wong and Grace Crummett back in 2006, by noting that: "I was always trying to find a metaphor for something very simple- it sounds rather grand- but a metaphor for the human condition" (*"A Conversation with Kazuo Ishiguro"* 215).

Never Let Me Go is set in England in the late 1990s and is narrated by Kathy H., a 31-year-old who has lived most of her life in a secluded community known as "Hailsham". The community is made up of clones who are raised and conditioned for one purpose: to donate their organs to "normal" people; those who are not clones. As Kathy reflects on her life and her time at Hailsham, she recalls her friendships with Ruth and Tommy, two other students at the school, and her time spent working as a "carer"[1] for other organ donors. The novel explores themes of mortality, identity, and the meaning of life, as Kathy comes to terms with her fate as a clone. The story is split into three distinct parts, each one representing a different time period. The first part covers the time the characters spend in Hailsham, where the reader is introduced to the main character and her two friends, Tommy and Ruth. During this period, we see how they grow up and are educated. After graduating, the three friends move to Cottages, intended to be like university and lasting approximately two years. This section of the novel shows their

---

[1] A clone who acts as a nurse and companion to other clones who are undergoing their donations. Clones become carers through an application process; it is unclear whether being actually a carer results in deferring donations (Lind, Abigail. Wang, Bella ed. *"Never Let Me Go Glossary"*).

adolescence. Finally, the last part of the novel explores the 'careers' that the friends are intended to pursue after leaving the Cottages.

In previous research, scholars have recognized that Ishiguro's choice of a subaltern position for his protagonist in *Remains of the Day*, a butler, was effective in exploring the dominant social processes at work on ordinary people. Similarly, in *Never Let Me Go*, Ishiguro uses clones as the subjects of analysis in order to eliminate "inherent" human nature from the equation. This allows us to simply focus on how hegemony works on people, without getting embroiled in debates about human nature. By making his characters clones, Ishiguro is able to remove the influence of inherited "human nature" from his analysis (Yazgi 77). Thus, this begs the question further; what do we mean by the "human condition"? And what makes an "ordinary human being" in this particular context?

The discourse surrounding the complex concept of the "human condition" can often feel vague and abstract, as it encompasses a wide array of individual emotions, experiences, relationships, and perspectives. It also encompasses the purpose of human existence and the challenges encountered while navigating an ever-evolving world. Consequently, numerous esteemed scholars have endeavored to provide their own interpretations of the fundamental essence of human nature. Greek philosophers such as Aristotle denotes that "man is by nature a social animal; an individual who is unsocial naturally and not accidentally is either beneath our notice or more than human. Society is something that precedes the individual" (*Politics*). French existentialist philosopher Jean-Paul Sartre believed that "man is condemned to be free; because once thrown into the world, he is responsible for everything he does" (*Being and Nothingness*).

Stoic philosophers like Epictetus focus on self-discipline and finding tranquility within one's own mind, regardless of external circumstances. Meanwhile, phenomenologists like Edmund Husserl emphasize the subjective nature of human consciousness and the importance of lived experiences.

According to Gramsci, the best approach towards determining the essence of man is by examining his place within a network of social connections. Conceiving man as a collection of dynamic relationships is vital, viewing him as a "process" (*Selections* 669). This implies that defining what it means to be a regular human necessitates locating oneself within a social network's historical stage. Hence, the answer to this inquiry is being within a neoliberal nexus.

When Miss Emily, one of the guardians[2], talks about Hailsham giving clones a childhood, it means making them members of a society that wants to control everything. This society expects clones to follow their rules without question, even if it means using violence to keep the system intact (*The Politics of Utopia 35*). This type of society also values things like private ownership and rigid class structures which lead to discrimination. Ultimately, clones must fully comply with this oppressive system and be complicit in its power. Regardless of the convergences and contrasts among these perceptions on the human condition, however, they recognize that each individual's experience of the human condition is shaped by their subjective perceptions, beliefs, values, and personal circumstances.

---

[2] A "guardian" refers to an adult who takes on the role of caretaker and mentor for the clones during their time at Hailsham.

By virtue of this, in order to narrow scope of examining a multidimensional concept such as the human condition, this study aims to analyze the concept of the human experience in the novel through an eclectic framework, i.e., in terms of Marxist and psychoanalytic assumptions in particular. By applying these two critical theories, the goal is to explore the interplay between class struggle and the unconscious mind, and to gain a deeper understanding of the characters' motivations, desires, and actions. This study will contribute to the larger conversation about the role of literature in reflecting and critiquing human experience.

The novel's portrayal of a dystopian world where human clones are raised for organ donation raises questions about the nature of humanity and the ethics of reproductive technology. Through Kathy's memories and reflections, Ishiguro explores the psychological impact of living in a world where one's worth is determined by their utility to others, and the ways in which the characters struggle to maintain their sense of self and their humanity in the face of their predetermined fate.

Ishiguro's award winning piece has enjoyed a substantial amount of literary debate discussing its relevant themes. When *Never Let Me Go* was first published, it created a divided reaction among readers: those who saw it as an often- metaphorical exploration of humanity and being human in the vein of Ishiguro's earlier works, and those who felt it represented another stylistic detour away from his previous works. Some reviewers were quite critical; Frank Kermode argued that it felt like a failure when compared to Ishiguro's other works, while Max Watman described the lack of realism by comparing the characters to cows. Meanwhile Philip Hensher decried its implausibility and lack of inventiveness in comparison to Ishiguro's past novels (*The Spectator*).

Titus Levy's article titled **"Human Rights Storytelling and Trauma Narrative in Kazuo Ishiguro's Never Let Me Go."** in the Journal of Human Rights uses *Never Let Me Go* as an example of how autobiographical storytelling can be used to draw attention to suffering and oppression. He argues that through this book, Ishiguro creates a human rights narrative which shows an individual's attempts to assert their humanity and democratic rights in the face of constraints from society. Levy acknowledges that autobiography is ultimately a selective account, but regards it as an effective tool for affirming individuals' rights and freedom. He offers insight into the clash between personality development and submission to the structures of society.

Additionally, Cynthia Wong focuses on this novel as one of Ishiguro's pieces in which he explores characters that are in emotional distress, due to forces they don't comprehend. For Wong, the text allows readers to explore the effect of certain situations and suffering. Anne Whitehead's article **"Writing with Care: Kazuo Ishiguro's Never Let Me Go."** highlights the link existing between literature and empathetic response. Moreover, Whitehead delves into the issue of 'discriminatory empathy', and provides a corrective concerning its moral effects. Despite providing insight into these matters however, both Wong and Whitehead do not advance their ideas any further than a basic level.

Finally, **"On Being a Slow Reader: Psychoanalytic Reading Problems in Ishiguro's Never Let Me Go."** By Deborah Britzman proposes that the novel *Never Let Me Go* be interpreted as an allegory of psychic development. She coins the term 'slow reader', indicating a resistance to readily ascertain the meaning and consequences of events. Britzman believes that Ishiguro's work allows readers to grapple with their own

fantasies, including being born without parents, having sexuality unaccounted for, and desiring immortality. Through this novel, we understand ourselves better by trying to comprehend our feelings as we move through life's experiences—always searching for meaning and understanding whilst deferring ultimate explanations and answers. This perspective is offered from a psychoanalytic lens. Ultimately, this dissertation hopes to add to the body of knowledge in the field of literary criticism by combining two well-established approaches, Marxist and psychoanalytic, to analyze the same text. This integration allows for a nuanced and multilayered understanding of the novel and its themes.

The concept of the human condition is a central theme in Kazuo Ishiguro's novel, as it explores the lives of characters who are forced to confront the limitations and complexities of their existence. To fully understand the narrative, it is important to examine the ways in which the novel reflects and critiques society through the lenses of Marxist and psychoanalytic theories. Marxist literary criticism is concerned with the ways in which the economic and social structure of society influences and shapes literary works. Marxist critics argue that literary works can be seen as a reflection of the class struggles inherent in society and therefore can be used as a tool for understanding the dynamics of class power and oppression.

Psychoanalytic literary criticism, on the other hand, draws upon the theories of Sigmund Freud and Carl Jung to examine the unconscious desires, motivations, and anxieties of characters in literary works. This approach posits that literary works are not just a reflection of society, but also a manifestation of the unconscious mind and its various conflicts.

Although the novel offers an ample amount of attention to the character's emotional aspects and relationships -with each other and with their guardians at Hailsham-, there appears to be a lack of scholarly literature which investigates Ishiguro's masterpiece through the psychoanalytic lens. This novel presents unusual themes and motifs that might not be easily explicable using analytical theory. The characters experience a range of emotions, yet much of this could be brushed aside as a part of the genre's make-up, as a twisted romance novel with dystopian undertones. By virtue of this, it is important to consider reading *Never Let Me Go* through both the Marxist and Psychoanalytic perspectives to gain a profound understanding of the novel's central themes: a raw depiction of humanity's dark nature and an exploration of mortality as well as a reminder that everyone must eventually come to terms with it. Thus, by utilizing a dual perspective, this paper can provide different insights on the story's tensions between individuality and collectivity, as well as hierarchy and humanism, effectively allowing readers to gain a deeper perception of the main trio's struggle in the novel.

Given the context established above, this research endeavors to answer the following primary research questions:

- How is the concept of human nature explained through the psychoanalytic and Marxist perspectives in *Never Let Me Go*?

- What is the influence of class consciousness/class structure on an individual's perception of their identity in *Never Let Me Go*?

- In what ways does the text highlight the instability of ideologies connected to power relations between characters?

- How does Marxist theory inform our understanding of how characters deal with their perceived lack of control over their surroundings in *Never Let Me Go*?

- How does the concept of alienation manifest itself in *Never Let Me Go* from both a psychoanalytic and Marxist perspective?

In order to answer the main questions established above, the research will be divided into three chapters: the first chapter will be devoted to contextualization and explaining the theoretical framework of the study, it will be informed by extensive readings of both the secondary sources and published academic works relevant to Karl Marx's criticisms and Freud and Jung's psychoanalysis. The second chapter's focal point will be an internal examination of the novel's main characters in order to understand the source of their docile behaviour in spite of their predetermined fate (psychoanalytic approach) and the third and final chapter will cover the external mechanisms of class struggle and how the characters fit within that picture (Marxist approach).

Chapter One

Theoretical Framework of the Study

Introduction

The first chapter will essentially provide a thorough overview of the key theoretical concepts which will be undertaken within this research. It will also evaluate the importance of these concepts. By doing so, this chapter hopes to guide the rest of the thesis and to assist in understanding the complex relationships among variables.

In the initial section of this chapter, we will explore the foundations of psychoanalytic literary criticism and its key principles that are pertinent to our study. We will delve into the conceptual framework established by renowned psychoanalysts Sigmund Freud and Carl Jung, which includes fundamental notions such as the id, ego, and superego, as well as Jungian Archetypes. Specifically, we will focus on three archetypes: the Caregiver archetype, the Trickster archetype, and the Innocent archetype.

The concluding segment of this chapter will provide a comprehensive overview of Marxist literary criticism and its relevant aspects. We will direct our attention towards exploring key concepts such as class struggle, alienation, and false consciousness, as originally conceptualized by the influential thinker Karl Marx. Through this analysis, we aim to shed light on the significance of these notions within the realm of literary interpretation.

1. Freudian Psychoanalytic Criticism

Psychoanalysis is a form of literary criticism that has become increasingly popular over the years, especially among psychoanalysts, academics, and researchers.

Born from the late 19th century's writings of seminar figures such as Sigmund Freud and Carl Jung, psychoanalysis in its most basic definition involves looking for underlying psychological meaning in literary text; their theories postulate that underneath conscious behaviour lies an unconscious state of being which influences how people act (Sollod, Monte, & Wilson, 2017). Psychoanalysis is sometimes referred to as a 'psychodynamic' approach to literary study as it looks past surface level interpretation (theme/message) by exploring the motivations of characters or authors in order to better understand their works.

The term 'psychodynamic' was first coined by German psychiatrist Otto Rank in 1911. He suggested that unconscious forces, mainly buried memories and desires, shape our personality and motivations (Rank 183). Since then, many theorists have used the term to refer to the interconnected elements of a person's psychological makeup. Psychoanalysis attempts to explain how deep-seated emotions, unconscious desires and motivations influence a reader's experience with a text. By focusing on a character's behaviour, Freudian slip analysis and dream symbolism, critics try to uncover insight into who an author or character really is. Indeed, psychoanalytic criticism represents a 'hermeneutic of suspicion', where the narrative texts are read with the "goal of probing beneath the manifested and often distorted writing in order to uncover latent desires, anxieties, confusions, fantasies, repressions and deceptions" (Campbell 82).

The psychoanalytic theories of Sigmund Freud, the father of psychoanalysis, had a tremendous impact on twentieth century literary criticism. In particular, his concept of the unconscious mind has largely shaped the way we think about literature and storytelling in general. However, the concept of unconsciousness, or the idea that parts of

our minds are beyond our awareness and control, was not conceived by Freud. The roots of this concept can be traced back to Heraculitus, Plato and other ancient philosopher's writings (Harms 1967). Jean-Jacques Rousseau advanced and popularized this idea in the 18th century with his work on the self and understanding- or lack thereof- of how we might not know everything that is happening within us. Rousseau alludes to unconsciousness in *The Confessions* when describing instinctive feelings as those "that lurk at the bottom of human consciousness" (174). The term has also made frequent appearances in the writings of Schlegel, Schopenhauer and Nietzsche. Nevertheless, it is Jung and Freud who established most of the modern theories of unconsciousness in psychology. Freud is notably known for not only popularizing the notion of 'unconsciousness', but also for defining its role in governing human behaviour and feelings (Habib 571).

1.1. Freud's Conceptualisation of 'Unconsciousness'

Freud asserts that the unconscious mind is a reservoir of thoughts and feelings that are outside of conscious awareness. According to him, the unconscious is a structural part of the psyche, with its own logic and interrelated dynamics. He contends that it is mainly composed of socially unacceptable desires, thoughts, passions which result from earlier experiences in a person's life. These experiences inevitably stir up inner turmoil between repressed emotions on one hand, and conscious desire on the other- an interplay that can be mostly observed through dreams or 'slips of the tongue'. In this sense, he argued that our behaviour could be shaped not only by rational thinking, but also by repressed feeling stored in our unconscious (Freud 251).

Freud's topographical model is a theoretical framework for understanding the structure of the mind. He outlined it in his book *The Interpretation of Dreams* (1990), which is often referred to as "The Royal Road to the Unconscious". This model was visualized by Freud as an 'iceberg' and it posits three different areas or 'layers' of the mind: the conscious, the preconscious, and the unconscious. Fundamentally, the conscious consists of thoughts and sensations that we are aware of at any given moment. The preconscious is below consciousness, but also above the unconscious, it contains materials – such as repressed thoughts, feelings and memories, that can resurface and become conscious. The unconscious is an area where automatic processes occur without our awareness. This layer contains suppressed traumas and desires as well as instinctual drives that operate outside our awareness but still influence our behaviour (Siegfried 1-2).

1.2. Freudian Id, Ego and Superego

In his famous 1991 book, *Three Essays on the Theory of Sexuality*, Freud described three components of the unconscious mind: the id, ego and superego. These three parts of the psyche, which are largely responsible for our conscious and unconscious decisions, represent a harmonious balance between conscious thinking, impulse control, and our emotions. Each of these components has a distinct function but must all work together in order to properly regulate behaviour (ibid).

1.2.1. The Id

The id is the most primitive part of the psyche. It is completely unconscious; thus, it cannot think or reason cognitively but rather operates solely through the pleasure principle. This principle denotes that the individual should always seek out experiences

that provide immediate gratification or pleasure even if this means resorting to irrational behaviour. Consequently, what one desires and wants based on instinct becomes reality as long as it accomplishes this end. The id strives to achieve the pleasure principle regardless of the consequences. Thus, the other two agents (the ego and the superego) act as pacifiers for the id's chaotic nature (Freud 38-45).

1.2.2. The Ego

The ego is the largest part of the psyche. It mediates between the demands from external reality and from our internal impulses in order to ensure that we always abide by social norms in our pursuit for pleasure-seeking behaviour, including appropriate coping strategies for frustration. This agent becomes aware when faced with situations where gratification needs to be postponed due to consequences; like punishment or external danger, yet it takes into consideration all dynamics when making decisions. In his book, *The Dissection of the Psychical Personality*, Freud states that "the ego stands for reason and good sense while the id stands for the untamed passions" (76). To sum up, the ego attempts to find equilibrium within its realm by considering both objective and logical thought (realism), while still allowing some gratification through compromise if possible.

1.2.3. The Superego

Freudian superego is a key concept within Sigmund Freud's psychoanalytic theory of personality, as it serves to balance the competing desires of the id and the ego. Freud suggested that the superego works by "inhibiting the pleasure principle and compelling the individual to seek moral goals" (122). In this sense, the superego was seen as an internalized parental figure whose primary role was controlling and regulating

'egotistic' or 'self-focused' behaviour. According to Freud, the superego has two distinct components: the conscience and the ideal self. The conscience contains societal prohibition on unacceptable behaviours- our sense of right and wrong- while the ideal self holds our ambitions and aspirations- our vision of how we want to be viewed by society. In essence then, through our interactions with significant figures in our early lives, we develop a moral code that informs our behaviour long into adulthood (Schacter 481).

2. Jungian Psychoanalytic Criticism

Sigmund Freud was the revolutionary thinker responsible for noting that across all cultures, people shared similar symbols in their dreams (Starchy 7). He theorized that the interpretation of these icons could reveal what lies in the subconscious and is derived from a universal expression of sexual energy. Following Freud's concepts, Swiss Psychologist Carl Gustav Jung further developed this idea by positing that it originated from a 'collective unconscious' ingrained within everyone's psyche. From dream symbols to certain types of characters often seen in stories, patterns emerge suggesting that these symbols and ideas are found everywhere, even if the culture varies. Jung explained this notion in his paper titled *The Significance of Constitution and Heredity in Psychology*, he writes:

> And the essential thing, psychologically, is that in dreams, fantasies, and other
> exceptional states of mind the most far-fetched mythological motifs and symbols
> can appear autochthonous at any time, often, apparently, as the result of particular
> influences, traditions, and excitations working on the individual, but more often
> without any sign of them. These "primordial images" or "archetypes," as I have

called them, belong to the basic stock of the unconscious psyche and cannot be explained as personal acquisitions. Together they make up that psychic stratum which has been called the collective unconscious. The existence of the collective unconscious means that individual consciousness is anything but a *tabula rasa* and is not immune to predetermining influences [...] it is in the highest degree influenced by inherited presuppositions, quite apart from the unavoidable influences exerted upon it by the environment. The collective unconscious comprises in itself the psychic life of our ancestors right back to the earliest beginnings. It is the matrix of all conscious psychic occurrences, and hence it exerts an influence that compromises the freedom of consciousness in the highest degree, since it is continually striving to lead all conscious processes back into the old paths. (112)

Freud and Jung had different opinions on the origins of collective human nature, leading to the creation of two separate schools of thought- Freudian Psychoanalysis and Jungian Spirituality. Though Freud's ideas often took precedence in the scientific world, Jung's observation of archetypes in storytelling shows us that certain themes are shared across cultures. Analyzing the archetype of an antihero, for example, can provide insight into how good and evil are expressed through characters like the hero, shadow, antihero, etc within stories (Bratton 2).

Jung's concept of the collective unconscious is a cornerstone of Jungian psychology and in its simplest form involves the belief that the unconscious mind extends beyond one individual. According to Jung, the collective unconscious contains several

symbols or archetypes – such as the symbols of life and death, good and evil – that have been passed down through time and shared by all human societies. As Jung wrote:

> My thesis, the, is as follows: In addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix), there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetypes. (43)

To put it simply, Jung's archetypes are seen as innate, and said to be universally recognizable psychic dispositions or tendencies that play a role in influencing human behaviour. Furthermore, Jung indicates that there is a connection between mythical stories and artwork. Through mythical images, we gain an understanding of our inner lives beyond what can be seen on the surface or what can be externally described by our words; for example, ancient Greek tales serve as a bridge between security through representing humanity's collective unconsciousness across all ages and stages. The utilization of mythical characters such as Oedipus or Theseus across written works and frescos from antiquity act as reminders of the timeless nature of human consciousness regardless of the era they are depicted in (Jung 164).

Further still is the role artworks can have in helping us make sense of what we cannot explain otherwise in this manner, abstract art and non-figural forms convey symbolic meaning which resonates with our mind's intuitive processes, much like a mythical story might while still allowing enough room for subjective interpretation

depending on the viewer's connection with it. For instance, colour symbolism can communicate ideas throughout societies regardless of linguistic differences and divergences in culture.

Indeed, the concept of archetypes is not limited to just literature. They exist in all aspects of culture too. For example, Jung found a universal pattern in mythology across different cultures that featured elements such as gods or powerful heroes; creatures like dragons; natural wonders like rainbows or storms; and stories about journeys or transformations. These are known as "archetypal images" (Jung 94). All these recurring patterns are believed to have their sources in the collective unconscious.

Ultimately, through learning how to explore Jungian Archetypal Criticism, we can gain insight into both literature and humanity itself; uncovering hidden codes embedded in works while concurrently acquiring applicable wisdom when considering our own actions & patterns filled life paths. For the sake of this dissertation, the main Jungian archetypes which will be tackled and explained are the Caregiver archetype, the Trickster archetype, and the Innocent archetype. These will be later applied in analysing the main three characters in *Never Let Me Go*; Kathy, Ruth, and Tommy respectfully.

2.1. The Caregiver Archetype

One of the more prominent archetypes is that of the Caregiver. This archetype is described as an individual who nurtures, protects and provides assistance to those around them. Through this lens, the Caregiver is seen as a necessary giver and a source for strength in both times of need and want.

In his theories, Jung argued that the Caregiver archetype arises from an innate psychic need to nurture, defend and protect. This archetype is often expressed as a maternal figure, although it is not limited by gender and can take on different forms in different cultures. For Jung, the Caregiver functioned as part of Self: a larger collective psyche which embraces all aspects of our unconsciousness. By being mindful of this formative aspect of our individual psyches, we can learn to embody protective and nurturing qualities in our relationships with ourselves, others and the world.

The primary function of the Caregiver Archetype is to look after people (including oneself) when they cannot do so themselves—be it through nurturing actions, providing shelter or just listening to their sorrows. By doing so, Caregivers provide strength to their charge almost like a beacon in dark times (Jung, *The Archetypes and the Collective Unconscious* 53). Furthermore, they often display empathy towards those they nurture; not just physically but emotionally as well; allowing their charge(s) to explore emotions that may have previously been repressed or avoided due to fear or insecurity.

At its core, the Caregiver archetype is about self-sacrifice and putting your own needs aside for somebody else's wellbeing. But despite that immense amount of effort being put forth, there can still be feelings of inadequacy or exhaustion associated with this venture as well - something often referred to as 'care giving fatigue.' By recognizing these difficult moments as part of the process rather than just negative emotions, caregivers will be better equipped to handle them productively as opposed to letting them take control over their lives; because even though it may seem like you're giving up something for another person, you are also giving yourself much-needed emotional fulfilment in return.

Henceforth, even if a Caregiver has not dealt with certain issues due to their own personal experiences, through projection they can effectively understand the emotions of others without having lived it personally: "Although projection no doubt exaggerates differences between people and fosters conflicts between them," wrote Jung "it also gives access to elements common to all human beings" (*Psychological Types* 395).

In conclusion, Carl Jung's concept of the caregiver archetype is a fascinating concept that explains how individuals tap into the universal energy of giving and selflessness. It is an idealistic view of our capacity to be compassionate, generous and selfless. Caregivers are found in all societies, lending support to others and exhibiting remarkable strength.

2.2. The Trickster Archetype

The Trickster archetype, as described by Carl Jung, is one of the most influential and multidimensional archetypes of the human psyche. The Trickster is often imagined as a mischievous figure or story-teller, weaving deftly between different spaces and realms and meddling where he has no right to. Although in many cases, this archetype can take on an incorrigible form in our society, it also holds a great capacity to inspire change and usher us towards spiritual growth.

In his work, *Archetypes and the Collective Unconscious*, Jung refers to the Trickster as "a personification of deceptiveness, cunningness, slyness" (321). In this sense, the Trickster embodies qualities such as impudence; however, this archetype may also be indicative of a deeper meaning within our collective consciousness – realizing potentials which were previously hidden or unrealized. Through testing societal

conventions and laws with apparent recklessness, this iconic figure takes us through daring experiences that break down boundaries to expand our understanding of ourselves.

At heart, the Trickster is here to challenge us—beyond simply holding up a showy facade— it challenges distorted beliefs we may hold about ourselves and those around us. Furthermore, Jung contends that "the great energizing idea" behind the trickster "is always connected with enlightenment" (179). For example when attempting challenges which seem impossible at first glance, he pulls out surprising solutions from seemingly thin air –true transformation occurs through this psychological alchemy.

On an individual level, because of its complex dynamic nature – shifting between good deeds or destruction—the trickster can become something of a teacher, pointing out areas we are blind too in ourselves that need refining or improvement. We can sense its presence when we aspire for something greater than what is merely available around us but feel held back by our limited cognitive awareness around achieving it. Hence encounters with tricksters signify opportunities for us to go deeper than pure rational thinking in order to uncover more meaningful answers within our own mindsets (Jung, *Mysterium Coniunctionis* 536).

Ultimately, there is much truth behind what Jung claims: "wherever development has taken place under difficult conditions […] there you will find some vestige of the trickster motif" (*Symbols of Transformation* 387). By provoking thought beyond mere platitudes or easy answers–and acknowledging imbalance occurring between realms–the Trickster helps point out new directions which invite open-minded exploration towards new insights.

2.3. The Innocent Archetype

The Innocent archetype resides within every individual as a spontaneous and trusting child, who, despite some reliance on others, possesses the hopeful spirit to embark on life's journey. Driven by a fear of abandonment, the Innocent seeks security and protection. Their notable asset lies in their capacity for unwavering trust and optimism, which enables them to create meaningful connections with others and thereby garner assistance and encouragement in pursuit of their goals. This archetype reflects the idea of purity, wholesomeness, and optimism. It is an idealized persona that embodies naiveté and a lack of experience.

Referred to by various alternative designations such as the Child, the Youth, Utopian, naive, and mystic, it represents our yearning to rediscover the essence of youthfulness and a spirit unblemished by the cruelties of existence, as we grow older. Jung defines it as the "the psychic reflection of the undisfigured human being who is capable of perceiving the world with the naiveté, freshness, and unconditioned receptivity of a child" (154). Therefore, the innocent archetype may be viewed as a universal symbol of inner goodness and perfection.

Nevertheless, this does not mean that this archetype should be viewed in a limited sense as only pure and good because it is not immune to the Shadow, representing the aspects of an archetype that are rejected by the Self in its daily Persona. In reality, the Innocent can display a profound naivety, to the extent that it puts those in their vicinity at risk, and despite their positive traits, those who exhibit strong characteristics of the Innocent archetype could be vulnerable and open to manipulation. The innocence does not necessarily equate to ignorance, but it does have an inherent vulnerability that can be

exploited by others. The innocent has a natural tendency to trust others, which makes them susceptible to deceit and betrayal.

Moreover, they exhibit certain precociousness, making it challenging to engage in rational discourse with them. While they rely on the competence of others for their survival, they may remain oblivious to this fact, often leading sheltered lives or maintaining a mindset that disregards reality in favor of preserving an idealized fantasy (Hurst 2015).

Many different narratives use the innocent archetype. For example, John Milton's *Paradise Lost* portrays Adam and Eve, before they sin, as young, naive, and lacking knowledge of their sinless state. Milton wrote:

Two of far nobler shape, erect and tall,

Godlike erect, with native Honor clad

In naked Majesty seemed Lords of all,

And worthy seemed, for in their looks divine

The image of their glorious maker shone,

Truth, wisdom, sanctitude severe and pure. (Book IV, lines 288-293)

Here, the innocence of Adam and Eve is emphasized through the use of words such as "naked Majesty," "glorious maker," "sanctitude severe," and "pure." The innocent archetype is viewed as both noble and divine, and simple at this point in their lives. Thus, understanding the Innocent archetype may provide us with an opportunity to examine our

own perceptions of purity, wholesomeness, and perfection, which also comes with an inherent shadow that needs to be acknowledged and overcome.

Similarly to other archetypes, Jung emphasized that the Innocent archetype is not limited to a literal interpretation of innocence but rather embodies a broader sense of openness, trust, and a natural connection to the world. He believed that this archetype is deeply ingrained in the human psyche and manifests in various cultural myths, fairy tales, and religious symbolism. He also saw that in the process of individuation, individuals confront various aspects of their personality, including the Shadow, which consists of repressed and hidden parts of the self. The Innocent archetype acts as a counterbalance to the Shadow, offering a positive and optimistic perspective that helps individuals navigate through the challenges and complexities of self-exploration (*Man and His Symbols* 1964). By embodying qualities such as trust, openness, and optimism, the Innocent archetype encourages individuals to approach their inner conflicts and confront their unconscious fears and desires. It serves as a source of inner strength and resilience, enabling individuals to maintain hope and maintain a sense of purpose despite the difficulties they may encounter along their journey.

3. Marxist Literary Criticism

Marxist literary criticism is a form of literary interpretation that utilizes the theories of Karl Marx in an effort to understand how literature exists both as a reflection of and reaction to the world around us. It is a way to analyze works from an ideological, social, and historical perspective, focusing on how those who produce literature are affected by certain political systems, economies, and other prevailing socioeconomic issues. By examining literature through these lenses, Marxist literary critics seek to

contextualize works in their given time period and uncover any underlying themes that point to oppression or any struggle associated with class inequality (Habib 572).

Discussing criticism necessitates acknowledging its relationship to politics, for all "non-political" criticism is really a myth. Marxist understanding of literature stresses its incorporation into larger stories of class struggle; such ideas are echoed by theorists like Eagleton and Jameson. They emphasize the necessity of understanding all forms of analysis as social and historical, ultimately reflecting some kind of political undertone (*The Political Unconscious: Narrative as a Socially Symbolic* 209; *Literary Theory: an Introduction* 20).

Additionally, Marxism values its notion of human freedom as well as its attitude towards contingency; this means that when analyzing or interpreting pieces of literature, we can explore the idea of what it means to be free. This can be achieved by looking at methods used by characters within the work that helps them resist oppressive forces or challenge existing social institutions which limit freedom. Marxist critiques also focus on how each individual struggles to control their fate; this includes understanding how manipulating or adapting ideas such as labour can enable persons with limited resources or autonomy to find access to even greater power in society.

The key notion underlying Marxian criticism is recognizing that underneath every piece of written work is a means for studying material structures which constitute oppressive systems of power (such as capitalism), as well as additional ideologies which seek out to either preserve or disrupt these systems to benefit marginalized individuals and groups. This practice can reveal the deeper implications of certain works which

indicate support for certain socio-political issues without explicitly stating it. Marxist critics believe that literature reflects current trends within society and often produces insight regarding suggested solutions for making life fairer and more inclusive for everyone regardless of social norms or positions encountered within life pursuits (Habib 535).

In summary, Marxist literary criticism provides insight into pieces of written works through examining ways in which characters have adapted themselves within oppressive systems while simultaneously attempting to gain greater freedom. Notions stressing individual's struggle against domination, resistance against economic exploitation, promotion rising consciousness and advocating forms of liberation through social justice are all themes found throughout Marxist critique.

3.1. Fundamental Principles of Marxist Thought

3.1.1. Class Struggle

Marxism has long been associated with the concept of class struggle which serves as one of its foundational stones. In essence, class struggle refers to the schism between the proletariats (working classes) and the bourgeoisie (upper classes) that is wealthy enough to own private property. This kind of imbalance of power has led to numerous societal issues since as early as antiquity and continues today, albeit in different forms due to modern capitalism. The Marxist view of class struggle considers this a polarizing factor in society. It places an emphasis on recognizing the vast discrepancies between social classes and the subsequent struggle that arises from those differences. Marx

defines 'class' as a "group of people who share common relations to labour and the means of production". He writes:

> In the process of production, human beings work not only upon nature, but also upon one another. They produce only by working together in a specified manner and reciprocally exchanging their activities. In order to produce, they enter into definite connections and relations to one another, and only within these social connections and relations does their influence upon nature operate – i.e., does production take place.

> These social relations between the producers, and the conditions under which they exchange their activities and share in the total act of production, will naturally vary according to the character of the means of production. (148)

At its core, class struggle is seen by Marxists as an integral part of socioeconomic life, not something that can be eradicated but contained through politics, culture and engagement. To understand it further, we must look at how Karl Marx understood class structure as well as its powerful implications on history and society. In particular, his philosophical theories explain that class oppression will naturally give rise to revolution because it forces two opposing interests into direct conflict with each other for resources. This means where there are inequalities between groups there will inherently be tension, enmity and criticism from both sides- all factors which come together to create a heated environment behind social unrest or political upheaval (Marx 133).

Furthermore, according to Marx's worldview, those oppressed make up a majority ruled over by an exclusive minority operating for their own benefit. They exploit

labourers for their surplus value so as to increase their own wealth leading him to ask: "What are the conditions necessary for a successful transformation of productive forces?" (*Capital: A Critique of Political Economy*, 1867) This links closely into another theory touched upon throughout many Marxist philosophies known as 'alienation' – making reference to how workers feel detached from their work product due to the lack of control they have over what gets produced (resulting in exploitation) thus rendering any sense of 'shared' ownership redundant.

To conclude, Karl Marx's writing and ideas on class struggle demonstrate just how complex the relationship between economic classes can be. His analysis of the structure of production and its link to capital shows us that class struggle is inevitable as long as there are different classes in a capitalist system. He also highlighted that there is a need for a revolution in order to overthrow this system and emancipate workers from the rule of capitalists. Finally, Marx identified that if the two classes of society cannot strike equilibrium, it will always remain unequal yet dynamic and reactive.

3.1.2. Alienation

Alienation has been of great interest to sociologists, psychologists, and philosophers since the beginning of modern history. In particular, Karl Marx's seminal work on alienation has had a deep impact not only on sociology today but also on much of mainstream culture. With his writing on alienation, he sought to provide a comprehensive analysis of the sociological and economic effects of capitalistic labour practices (Marx, *Economic and Philosophic Manuscripts of 1844,* 77-126).

At its most basic level, alienation is a philosophical concept that has long been used to describe how one feels disconnected from themselves, their work, or the world around them. By Marx's definition, alienation is the result of using one's labour as an object or tool for someone else's benefit. To put it differently, alienation occurs when workers are separated from their own humanity because they are forced to obey orders from those in authority instead of controlling the process of production by themselves. By stripping away autonomy from individuals and converting labour into an objectified thing, those in power can take advantage and obtain surplus value while furthering their own self-interests without any compensation toward those creating this value in exchange. This creates a situation where labourers are treated as mere tools that produce commodities for others – earning nothing but wages – and becoming alienated from their own labour/product (143-145).

Whereas Jean-Paul Sartre introduced four kinds of alienation: (1) Alienation From Others–the feeling that one cannot connect with people they come into contact with; (2) Alienation From Self–the feeling that one is estranged or strange to oneself; (3) Alienation From Nature–modern society limits human access to nature and its bounty; and finally (4) Alienation From Work–when purposeful activity no longer brings joy or meaningfulness (*Being and Nothingness* 642). The Marxist definition of a personal psychological anxiety about disconnectedness takes shape under a much larger analytical framework wherein the capitalist structure — via competition among capitalists — needlessly divides members of the working class from one another instead of unifying them together with common interests against those exploiting them for their labour. The fact that individuals have become mere techniques for producing goods for somebody

else other than themselves only serves to fuel this disconnection which leads even further within into feelings stemming from psychological isolationism as well (Marcuse, *Marx on Alienated Labour*, 1941).

3.1.3. False Consciousness

False consciousness is a concept developed by Marxian social theorists. It describes the way in which individuals, through cultural and ideological influences, come to perceive an existing power structure as natural, inevitable, or normal when it is either oppressive or disadvantageous to them. Through this process, collective action towards reform on behalf of the oppressed against their oppressors is diminished as individuals adopt the belief systems of those in positions of power and authority. However, it's worth mentioning that Marx does not specifically use the term 'false consciousness' specifically, but the concept appears in his work. For example, in Chapter 1 of *The German Ideology*, he talks about "ideological forms" which "arise either from their perception of the existing world or out of their own fantasy" (58). The term "false consciousness" was initially coined by Friedrich Engels in a letter addressed to Franz Mehring in 1893 ("Letter to F. Mehring". *Karl Marx and Friedrich Engels: Selected Works in Two Volumes, Volume II* 451).

The Italian Marxist Theorist Antonio Gramsci argued that people can be made to believe and agree to unfavourable situations because they have absorbed beliefs from the ruling class that cause them to see any alternative outcome as undesirable or unattainable due to societal norms or religious teachings. Therefore, even though the actual material conditions are oppressive and exploitative, people accept them as necessary steps on the

path toward eventual freedom. To these people, participating in this system appears to be more beneficial than actively pursuing liberation in terms of opportunities available and benefits received. This can lead to a lack of mobilization among working-class people, who may not recognize their plight because they have internalized capitalist values such as competition and individualism instead of solidarity with other workers (*Selections from Prison Notebooks* 488).

Although its interpretation has changed somewhat over time, false consciousness remains an important concept within Marxist thought today. It continues to explain how certain concepts—such as freedom and democracy—serve as powerful tools used by oppressive powers both real and imagined, while providing insight into how changes need to occur on both a social and ideological level if true emancipation is ever going to be achieved.

Conclusion

All in all, this first chapter serves as the backbone of the rest of the research. The first part endeavours in explaining each and every relevant psychoanalytical key concept proposed by Sigmund Freud and Carl Jung; the id, ego and superego, as well as the Jungian Archetypes of the Caregiver, Trickster and the Innocent. The second part is an overview of Marxian literary criticism and some of its fundamental principles: class struggle, alienation, and false consciousness.

Chapter Two

Human Condition from a Psychoanalytic Perspective in the Novel

Introduction

       Kazou Ishiguro's literary works are often times rich with recurring themes tackling the limitations and complexity of human life, as well as humanity itself. The idea of mortality within his vivid prose compels the reader to contemplate their own existence and evaluate its significance. In *Never Let Me Go*, he explores the question of whether artificially created life has a soul. As stated beforehand, the story follows the lives of three friends; Kathy, Ruth, and Tommy, who are all clones created for the sole purpose of donating their organs until "completion"[3]. As they grow up in the seemingly idyllic boarding school of Hailsham, they begin to unravel the dark secrets of their existence and the cruel fate that awaits them.

       By showing the three friends internalizing and emoting over their rocky journey, Ishiguro presents a compelling argument that they, too, possess a soul, rendering them no different from ordinary humans, Ishiguro does not explicitly state this argument; instead, he conveys it through the readers' own resonance with the characters and their lives. This profound journey is witnessed through the eyes of the protagonist, Kathy H., who exhibits a remarkable intellect but tends to conform to societal norms. Though adept at deciphering social cues, she may not always exude affability. While she acknowledges her own achievements, she sometimes exhibits a reluctance to offer praise to those around her. These imperfections ultimately solidify her inherent humanity.

---

[3] An euphemism that the clones use for death. Most clones "complete" after their third or fourth organ donation.

The novel uncovers the clones' emotional lives and their relationships with each other, showcasing that in spite of their unique dehumanizing circumstances and predetermined destiny, their experiences are as vivid as any regular human's. Accordingly, the following chapter will be dedicated towards understanding these unconventional characters through a psychoanalytic perspective, in order to further prove their psychological and emotional depth. The first section will examine Kathy's, Ruth's and Tommy's psyche and behaviour, essentially, it will attempt to investigate the clashing desires of id, ego and superego in relation to each character by investigating their actions and speech. The second and last section of the chapter will thoroughly explain how Kathy, Ruth and Tommy each respectfully display traits that are reminiscent of various selected Jungian archetypes. While no one person fits perfectly into a single archetype, the researcher will attempt to identify Jungian hallmarks which resemble the characters the most. This part of the chapter will explore the Caregiver archetype of Kathy, the Trickster archetype of Ruth, and the Innocent archetype of Tommy.

As expounded upon in our previous chapter, the Freudian viewpoint presents a fascinating perspective on the human experience, positing that it is propelled by unconscious desires and instincts that often come into conflict with societal norms and expectations. The human psyche, as postulated by this theory, is perpetually embroiled in a power struggle between three forces - the id, which embodies the unconscious and instinctual aspects of the mind, the ego, which represents the conscious and rational parts of the mind, and the superego, which embodies the internalized moral standards of society. As explicated in Freud's *Introductory Lectures on Psychoanalysis* (422-440),

these internal conflicts can precipitate feelings of anxiety, repression, and other psychological disorders.

On the other hand, the Jungian perspective on the human condition provides an uplifting and inspirational take on personal development and self-discovery. As posited in *The Development of Personality* (126-133), each individual has a distinct route to self-actualization, and the ultimate objective of human existence is to attain a state of wholeness or individuation. According to Jung, the human experience involves an exploration of the significance and purpose of existence, alongside an awareness of the interconnectedness of all things. Although Jung also recognized the importance of exploring the unconscious mind, he regarded it as a wellspring of creativity and spiritual insight, rather than solely a repository of repressed desires.

Through the psychoanalytic exploration of these characters, this segment of the research unveils the intricacy and humanity of individuals who are frequently relegated to the margins and objectified. Such an approach illuminates the universality of human experiences and emotions, emphasizing the crucial role of empathy and comprehension in acknowledging the humanity of all individuals, irrespective of their societal status or circumstances.

1. An Analysis of the Characters' Id, Ego, and Superego

1.1. Kathy H

Kazuo Ishiguro's novel utilizes Kathy H. as the central character and narrator, portraying her as both compassionate and introspective. She is dedicated to her responsibilities as a carer and demonstrates unwavering loyalty to her companions. While

exhibiting resilience, she also displays moments of vulnerability. Kathy is profoundly attuned to the purpose of her existence, masking her emotions despite her intense sentiments towards her closest friends, Ruth and Tommy.

Ishiguro employs Kathy's character as a vehicle to delve into broader themes of identity, mortality, and societal frameworks. Through Kathy's personal journey, readers are afforded the opportunity to glean insight into the shared experiences and universalities of humanity, even within the dystopian landscape depicted in the novel. In an interview with *The Guardian*, Ishiguro expressed his intention to examine the ethical and emotional repercussions inherent in a society founded upon the exploitation of a marginalized minority. Kathy's character serves as a manifestation of these consequences, as she wrestles with the emotional burdens tied to her role as a carer and grapples with the realization that she is essentially commodified.

Kathy's behaviour is undeniably molded by her encounters and the innate contradictions within her desires. On one facet, she embodies care and empathy, displaying an unwavering dedication to her role as a carer for the donors. She exhibits a genuine sense of compassion towards them, consistently striving to alleviate their suffering and provide solace. Conversely, Kathy is also an individual with her own aspirations and longings, yearning for genuine companionship and craving more profound connections with her friends. In numerous respects, Kathy personifies the noblest qualities of humanity, persevering through the adversities she confronts.

1.1.1. Kathy: Id, Ego, and Superego

To reiterate, Freud's theory proposes that the human psyche comprises three interconnected components: the id, ego, and superego. The id represents our instinctual desires and seeks immediate gratification without regard for consequences. The ego functions as a mediator between the id and the external world, striving to satisfy our impulses while adhering to societal norms and values. The superego reflects our internalized moral compass, attempting to repress the id's impulses and uphold ethical standards. These three components interact dynamically to influence our personality, behaviour, and decision-making.

Kathy struggles with an internal turmoil as she traverses the intricate terrain of affection, ethics, and selfhood, amidst the dehumanizing climate she was born into, she confronts the challenging task of reconciling her longing for connection and purpose with the stark reality of her inevitable demise. Her instinctual drive for intimacy and personal fulfilment clashes with her moral compass, which recognizes the inherent cruelty and injustice pervading their existence. Furthermore, her wish for stability and security finds itself at odds with her desire for autonomy and self-expression. These conflicting drives engender a profound internal struggle within Kathy, as she navigates her relationships with her companions and her position within the broader fabric of this world.

Throughout the story, Kathy's id, the intuitive and impulsive element of the psyche, plays a key influence in determining her behaviour and personality. Kathy's id is manifested in her intense emotions and desires. Her most basic desire is for companionship and connection, and she is constantly seeking ways to fulfil this need. She is drawn to Tommy from a young age, and her desire for him only grows stronger as they

grow older. She also has a desire to be recognized for her talents and abilities, as seen when she is selected to be a carer and feels a sense of validation from this role. These desires often come into conflict with her sense of morality and duty, creating tension within her. In addition, Kathy's id can also be observed in her yearning to recapture the lost time with Tommy that was forcibly taken by the authorities. Despite recognizing that their endeavours will be futile, Kathy and Tommy set out to find Madame and persuade her to grant them a deferral[4]. Kathy's id is driving her desire for a deferral and a chance to spend a longer life together, and it is a manifestation of her primordial urge to survive and have a fulfilling existence. Ultimately, Kathy's and Tommy's position inevitably will rip them apart; this devastating fact is echoed by Tommy when he states:

> I keep thinking about this river somewhere, with the water moving really fast. And these two people in the water, trying to hold onto each other, holding on as hard as they can, but in the end it's just too much. The current's too strong, and they've got to let go, drift apart. That's how I think it is with us. It's a shame, Kath, because we loved each other all our lives. But in the end, we can't stay together forever. (Ishiguro 247)

In another display of the id, When Kathy starts suspecting that Ruth might have acquired a luscious pencil case from the Sales[5] instead of receiving it as a guardian's gift, a surge of jealousy and resentment awakens within her. These powerful emotions ignite

---

[4] A deferral is a rumour or a belief among the students at Hailsham. It is said to be a special program that allows Hailsham students to postpone their donations for a certain period of time if they can prove their love to someone.

[5] The Sales refer to a specific event or place where secondhand items are sold. It is a recurring element in the novel, representing a gathering or market where individuals can acquire various goods that have been discarded or are no longer needed.

Kathy's imagination, fueling fantasies of humiliating Ruth and satisfying her primal cravings for validation and superiority.

But as Kathy probes deeper into her investigation and uncovers evidence that supports her doubts, her conscience, her ego, steps forward. The moment Kathy hints at her findings to Ruth, a wave of remorse washes over her. In that instant, Kathy comprehends the profound impact her actions have on Ruth's emotions, realizing the depth of their friendship. "Now I saw how upset Ruth was; how for once she was at a complete loss for words, and had turned away on the verge of tears. And suddenly, my behavior seemed to me utterly baffling. All this effort, all this planning, just to upset my dearest friend" (Ishiguro 54). This captures Kathy's sudden epiphany and her newfound understanding of the repercussions of her behavior. The intensity of Kathy's emotional response and her immediate remorse reflect the internal tug-of-war she experiences between impulsive desires and moral consciousness.

Kathy's ego, which represents her rational psyche, endeavours to strike a balance between her impulses and the realities of her situation. As a clone, Kathy understands the limitations of her position and acknowledges that she cannot always fulfil her desires. She recognizes the significance of her role as a carer and makes every effort to carry out her responsibilities dutifully, even though it can take an emotional toll on her. Nonetheless, her id frequently takes precedence over her ego, and she tends to make impulsive decisions that conflict with her better judgment.

When disputes arise between Kathy's id and superego, her ego serves as a critical mediator. Her ego is the most developed part of her psyche, as she is constantly assessing

the consequences of her actions and making decisions based on what is socially acceptable. For instance, when Ruth confesses to purposefully preventing Kathy and Tommy from being together, even though she acknowledges their mutual affection, Kathy's initial impulsive response is driven by her id's desire for revenge. However, she swiftly realizes the potential consequences of acting solely on her instincts and instead chooses a more rational and thoughtful course of action. This decision highlights the capacity of her ego to mediate between her id and superego.

In summary, it is evident that Kathy demonstrates remarkable resilience and emotional maturity throughout the challenges she faces. Instead of succumbing to impulsive actions or suppressing her desires entirely, she navigates the complexities of her emotions with a nuanced approach. Even when her moral principles and societal expectations clash with her internal responses, Kathy maintains a sense of introspection and self-awareness. Her character serves as a poignant reminder that life and morality are seldom straightforward, and that finding harmony amidst internal conflicts necessitates thoughtful contemplation and understanding.

1.2. Ruth C

Ruth is initially introduced as a close companion to the protagonist, Kathy, exhibiting a personality characterized by manipulative tendencies, jealousy, and self-centeredness. However, Ishiguro's portrayal of Ruth transcends simple categorization, presenting a multi-dimensional character whose actions and motivations are intricately linked to her own underlying insecurities and yearning for acceptance. Throughout the narrative, Ruth's primary preoccupation revolves around her social standing within the confines of Hailsham. She readily distances herself from individuals deemed less popular

or physically appealing, actively seeking connections with those regarded as socially coveted or esteemed. This intriguing depiction invites a deeper exploration of Ruth's complexities, underscoring the intricate interplay between personal vulnerabilities and the pursuit of social validation.

She possesses a mix of confidence and vulnerability, yet her inner aspirations are in conflict with one another. While she yearns for validation and acknowledgment from her peers, there is also a simultaneous longing to establish her distinct identity beyond being just a clone. This quest for individuality frequently disrupts her social circle and engenders internal turmoil, as she wrestles with feelings of inadequacy and a perception of being undervalued.

1.2.1. Ruth: Id, Ego and Superego

In Ruth's situation, we can observe the interplay of the id, ego, and superego in her romantic and platonic relationships, particularly with Tommy and Kathy. One stark example of this dynamic is when Ruth has secret romantic affairs while dating Tommy. As she keeps him in the dark about her betrayal, she's also effectively separating him from Kathy, despite realizing that the two have feelings for each other. Ruth's id represents her primal instincts and desires, seeking immediate gratification and pleasure. Her decision to engage in affairs reflects her unchecked desires, driven by the id's impulse for personal satisfaction without considering the consequences or the impact on others. Her ego, the rational and realistic part of her psyche, attempts to mediate between the id's impulses and the demands of the external world. By keeping Tommy away from Kathy, Ruth may be driven by her ego's need to assert control and maintain her perceived

status or power within their social dynamics. However, her superego, representing internalized societal and moral standards, should ideally guide her actions based on ethical considerations. Ruth's superego appears to be conflicted or weakened, as she allows herself to disregard the moral implications of her actions and betray the trust of those around her.

When Ruth, Kathy and Tommy move to the Cottages, Ruth begins to abandon some of her old mannerisms and mimicking the "veterans"[6] she's staying with along with the other former Hailsham students. By imitating their actions, she hopes to assimilate into their social group and be seen as one of them. This behavior reflects Ruth's unconscious desires for validation, connection, and a sense of identity. Her id-driven impulses override any consideration of potential consequences or conflicts that may arise from her actions, and when she is confronted by Kathy, who explains that "'it's not something worth copying,' I told her. 'It's not what people really do out there, in normal life, if that's what you were thinking.' "(Ishiguro 107). Ruth becomes defensive and irritated. Her desire to fit in can also be interpreted as an expression of her need for self-preservation. Her id pushes her to seek comfort and a sense of belonging within the community, even if it means adopting behaviors and mannerisms that are not authentic to her true self.

Ruth's expression of the superego becomes apparent through her genuine care for the welfare of others, specifically her friends. This is evident when she expresses

---

[6] The veterans are the older students who have graduated from Hailsham and moved on to different stages of their lives. They have transitioned from being students at Hailsham to living in various settings, such as the Cottages or the Donor Centers.

apprehension about the Gallery[7] overseen by Madame[8], prompting her to ponder the potential exploitation involved and question the necessity of their consent. This manifestation showcases Ruth's consciousness of the social and ethical ramifications surrounding their circumstances, thereby reflecting her genuine concern for the well-being of her peers. Another display of Ruth's superego appears when Kathy loses one of her most cherished musical tapes. Ruth makes every effort to search for it, asking other students and guardians, wishing to bring back the lost item to her friend.

Ruth experiences internal turmoil as her id, ego, and superego collide, causing a state of tension and discord within her being. She is driven by an intense desire for power and recognition, yet her ethical principles and concern for her friends' welfare stand in contrast. The resulting friction is particularly evident in her interactions with Kathy and Tommy. In essence, the novel encapsulates the captivating journey of Ruth, wherein her fervent instincts, aspirations, and ethical compass serve as the impetus behind her choices and deeds. These elements coalesce into a rich tapestry of conflicts and internal battles that shape Ruth's path.

1.3. Tommy D

Tommy, a key figure in the narrative, is an intimate companion of Kathy and Ruth, constituting one of the novel's three central characters. Initially depicted as socially awkward and prone to bouts of aggression fueled by a short fuse, he frequently endures mockery and exclusion from his peers as a consequence of his explosive fits of anger.

---

[7] The Gallery refers to an imaginary place in which the students of Hailsham believe that their best artworks and creations are being showcased. During their time at Hailsham, the students remain oblivious to the true purpose of the Gallery.

[8] Madame is a pro-clone advocate who fights for the humane treatment of clones alongside Miss Emily. Initially known to Kathy and her friends as the collector of their artwork for her Gallery, they are unaware of her political role until later in the story.

Despite struggling with social challenges, Tommy exhibits unwavering loyalty to those he holds dear, particularly his childhood companions. Notably, he possesses remarkable intelligence and artistic prowess, exemplifying his innate talent in creative endeavors. Moreover, his profound empathy and emotional acuity enable him to forge deep connections with others. Regrettably, his propensity for losing control of his temper and succumbing to provocation often culminates in confrontations, occasionally escalating to acts of violence. Similarly to numerous characters in the novel, Tommy navigates a complex relationship with his personal desires. While driven by an earnest quest to comprehend the bleak destiny assigned to clones, he concurrently yearns for acceptance and a sense of belonging within society.

1.3.1. Tommy: Id, Ego, Superego

At the outset of the novel, Tommy's id is particularly prominent. He is impulsive, aggressive, and quick to lash out when provoked. For example, when he is teased by other children at Hailsham, he often responds by throwing tantrums, some of which escalate to violence. Kathy notes that sometimes Tommy "had to be barricaded inside a classroom while he kicked over desks" (Ishiguro 134). This highlights the fact that Tommy's id is not yet fully repressed, and he is still struggling to gain control over his impulsive urges. His id is also evident in his tendency to act on instinct rather than rational thought, such as when he decides to seek Madame when he becomes frustrated with the lack of answers about their future, and feels like there must be something they can do to change, or at least delay, their fate.

In contrast, Tommy's ego is relatively weak, as he finds it challenging to control his impulses. He recognizes that his behaviour is irrational, yet he finds it difficult to regulate those temptations. As such, Tommy is often caught in situations that cause him significant emotional distress, brought about by the conflict between the id and the ego. Evidently, Tommy's ego is tested when he begins to question his existence as a clone designed for organ donation. At first, he appears to reject this reality and seems to be in a state of denial by avoiding any mention of the future of their donations. However, he eventually comes to terms with his fate and develops a rational approach to it.

As Tommy ages, his ego matures, enabling him to handle social interactions more effectively and regulate his impulses. His tantrums decrease and he becomes more socially approachable, and this development doesn't go unnoticed by Kathy, "I'd spotted other changes. Little things, like Alexander J. and Peter N. walking across the courtyard with him towards the fields, the three of them chatting quite naturally; a subtle but clear difference in people's voices when his name got mentioned" (Ishiguro 20). Another instance of this maturity is shown when he is mocked by Ruth; Kathy notices that "a look had appeared in Tommy's eyes that made me catch my breath... [It] belonged to the Tommy who'd had to be barricaded inside a classroom while he kicked over desks. Then the look faded, he turned to the sky outside and let out a heavy breath" (Ishiguro 134). Tommy demonstrates a level of self-awareness and emotional regulation. He is no longer solely driven by his id impulses, but rather, he exercises restraint and chooses a more constructive response.

Subsequently, his superego is reflected in his attempt to atone for previous transgressions. Throughout the story, his remorse for not being sufficiently creative to

postpone his donations drives him to seek a means to demonstrate his worth. This becomes clear when he gets preoccupied with tracking down Madame, whom he believes has the capacity to delay donations for individuals who can prove their artistic talents. Tommy's obsession with this concept stems from his deep-seated belief that he must prove himself and be good enough to avoid being an organ donor. His superego manifests itself in his desire to live up to cultural norms and moral commitments. Tommy's superego also plays a significant role in shaping his behavior and self-perception. As a product of Hailsham, he has internalized the societal norms and expectations imposed upon him. He feels compelled to conform to these expectations, particularly in terms of his role as a potential donor. This can be seen when Tommy expresses guilt and self-blame for failing to control his outbursts, as he believes it reflects poorly on him and undermines his chances of obtaining a deferral. His superego drives him to seek acceptance and approval from others, leading him to suppress his emotions and conform to the social order.

Never Let Me Go offers a compelling illustration of Tommy's personal dispute between the id, ego, and superego. His id's impact is highlighted by his impulses, wants, and intuitive reactions to diverse situations, while his ego's irritation and inability to control those impulses demonstrates the limitations of his ego. Lastly, his moral ideals and sense of fairness highlight the significance of his superego in developing his personality.

2. Jungian Archetypes in Never Let Me Go

Jungian literary criticism provides an intriguing lens through which to analyse literature, but it can be challenging to apply. This approach explores the archetypal

patterns and symbols present in a work of literature and how they relate to human consciousness, drawing on Carl Jung's psychological principles. This section will concentrate on identifying Kathy's Caregiver archetype, Ruth's Trickster archetype, and Tommy's Innocent archetype. The researcher will investigate how these archetypes interact with one another throughout the novel and contribute to the story's larger themes and messages. This technique will facilitate gaining deeper insights into the characters' experiences as they grow up in a world that fundamentally devalues human life.

2.1. The Caregiver: Kathy

Kathy fulfils many of the characteristics of the Caregiver, particularly when interacting with Ruth and Tommy. From a young age, we see her taking care of her peers at Hailsham, often comforting them when they are upset. Kathy consistently attempts to understand her friend's struggles while offering her comfort and withholding any judgment. She willingly sacrifices herself for the wellbeing of her friends. On occasions throughout the story, she prioritises their needs above her own.

When Tommy loses control of his temper, Kathy instinctively steps in to provide support and understanding. "As my friends set off along the edge of the field, I started to drift over towards him. I knew this would puzzle the others, but I kept going—even when I heard Ruth's urgent whisper to me to come back" (Ishiguro 11). Rather than reacting with frustration or detachment, Kathy displays a remarkable ability to empathize with Tommy's emotions and attempts to calm him down. She offers a comforting presence, seeking to understand the underlying causes of his distress and providing a safe space for him to express himself. Kathy's actions exemplify the nurturing nature of the Caregiver

archetype, as she actively engages in soothing and consoling Tommy during his vulnerable moments.

Her selfless nature continues throughout her life, as she takes on a caretaker role in her job as a carer, a duty she evidently enjoys and has become accustomed to, as she explains, "I've developed a kind of instinct around donors. I know when to hang around and comfort them, when to leave them to themselves; when to listen to everything they say, and when just to shrug and tell them to snap out of it." (Ishiguro 5).

Despite the emotionally and physically taxing nature of her job, Kathy approaches it with compassion and dedication. She forms close bonds with her donors, providing them with comfort and support during their difficult time. As she reflects on her role as a carer, Kathy states, "I would sometimes have to leave them for a few minutes just to cry, because it's not easy, is it? Knowing you've got to give yourself up for the sake of strangers" (Ishiguro 237). This illustrates her deep empathy for the other donors and her selflessness in prioritizing their well-being above her own. She also feels that, for the most part, being a carer "suited" her "fine", and that "it brought the best" out of her (Ishiguro 179).

However, on separate occasions, Kathy feels exhausted from supporting Tommy's emotional struggles. She listens and comforts him but his burden grows too heavy for her to bear. Kathy reflects on this strain, describing the weight and tiredness she feels. Though she wants to help, constantly caring for someone else is mentally and emotionally draining. This emphasizes the difficulties of being a Caregiver, even for the most compassionate individuals. Not only does Kathy have to shoulder the responsibility

of caring for the others' physical and mental well being, she also has to watch them wither away as they become more weakened by their donations. The utter fatigue she experiences is most apparently stated when she says:

> Then there's the solitude. You grow up surrounded by crowds of people, that's all you've ever known, and suddenly you're a carer. You spend hour after hour, on your own, driving across the country, centre to centre, hospital to hospital, sleeping in overnights, no one to talk to about your worries, no one to have a laugh with. Just now and again you run into a student you know—a carer or donor you recognize from the old days—but there's never much time. You're always in a rush, or else you're too exhausted to have a proper conversation. Soon enough, the long hours, the travelling, the broken sleep have all crept into your being and become part of you, so everyone can see it, in your posture, your gaze, the way you move and talk. (ibid)

In Jungian psychology, the archetype of the Caregiver is often associated with the process of individuation, which involves the integration of the conscious and unconscious aspects of the psyche (Jung, 1934). Kathy's care giving role can be seen as a manifestation of this process. By nurturing and caring for others, Kathy is fulfilling her unconscious desires and expressing her capacity for empathy and compassion. Her care giving represents her desire to integrate the conscious and unconscious aspects of her psyche and become a whole and fully-realized individual.

Kathy's character serves as a fascinating case study of the Caregiver archetype and its contribution to the process of individuation. By displaying her altruistic

tendencies and empathetic nature, she provides a compelling illustration of how selflessness and compassion can be transformative.

2.2. The Trickster: Ruth

Ruth is a character who is difficult to pin down. At times, she is kind and compassionate, while at others, she is manipulative and deceptive. This dichotomy makes her an excellent example of the Jungian archetype of the Trickster. In Jungian terms, specifically in the interpretation of myths and symbolism, the Trickster embodies a chaotic and unpredictable force that challenges forms and conventions and stands at the threshold between different existential domains (Jung 250).

The Trickster archetype is characterized by cunningness, deception, and a propensity for manipulation. Ruth's tendency to lie in order to impress others is a notable manifestation of this archetype. One instance of her deceptive behavior can be seen when she falsely claims to Kathy that she knows how to play chess. After much insistence's on Kathy's part, Ruth finally caves in and agrees to teach Kathy the game's rules. However, Kathy soon notices that Ruth is clueless when she makes up arbitrary nonsensical rules as the game goes. When Kathy gets fed up, she states, "At this, I stood up, packed up the set, and walked off. I never said out loud that she didn't know how to play—disappointed as I was, I knew not to go that far—but my storming off was, I suppose, statement enough for her" (Ishiguro 48). This deceitful act effectively boosts her influence and solidifies her standing within the tightly-knit social fabric of their group. Ruth's deception can be seen as an expression of her desire for validation and a fear of inadequacy, motivating her to construct a facade of expertise and competency.

Another example of Ruth's cunning side occurs when she invents a rumor about someone plotting to kidnap Miss Geraldine, one of the guardians. When Ruth convinces her social circle of this fantastical tale, she starts an organization named "The Secret Guard", in which she "could justify almost any decision she made on behalf of the group. If she decided someone should be expelled, for example, and she sensed opposition, she'd just allude darkly to stuff she knew 'from before' "(Ishiguro 47). By doing this, she creates an atmosphere of intrigue and fear, thus gaining attention and influence over her peers. Similarly, her establishment of the Secret Guard enables her to assume a position of authority within their social circle, bolstering her sense of importance and control.

Ruth's attempts to maintain her social status bleed into her almost obsessive tendency to fabricate stories and exaggerate the uniqueness of Hailsham to the veterans at the Cottages. She consistently spins tales about Hailsham's exceptional qualities, emphasizing its exclusivity and portraying it as a place where they were given a superior education and upbringing. She exaggerates the significance of their artwork and the notion that their donations will have a greater impact because they come from Hailsham. By presenting Hailsham as exceptional, Ruth creates an illusion of superiority that both impresses and manipulates the veterans, further establishing her control over their perceptions. She rationalizes this as not only beneficial to her own self image, but also beneficial to the other Hailsham students. Thus, she expects them to go along with her lies and omissions of truth, and acts cold towards them if they don't follow her unspoken rules. This behaviour is further exemplified after Rodney and Chrissie – two of the veterans at the Cottages- inform Ruth, Kathy and Tommy about the deferrals, and how Hailsham students are the most likely to delay donations. Ruth doubles down on this

mere rumor, by claiming that they've always known about the deferrals, she even goes as far as to humiliate Tommy – her romantic partner at the time - when he denies this statement, claiming that "even though Tommy was at Hailsham, he isn't like a real Hailsham student. He was left out of everything, and people were always laughing at him. So there's no point in asking him about anything like this" (Ishiguro 134). She is willing to uphold a certain image to others at the expense of her loved ones.

Ruth's lies about Hailsham serve as a defense mechanism to protect her own insecurities and maintain her position of influence within their group. By perpetuating the myth of Hailsham's uniqueness, she bolsters her own sense of importance and identity. Ruth's fabrications provide her with a means to deflect attention from her own vulnerabilities and flaws, reinforcing her role as a knowledgeable and respected figure among the clones.

It should be noted that Ruth's trickster qualities are not unique to her. All of the characters in the novel, including Kathy and Tommy, have aspects of the Trickster archetype. This suggests that the Trickster is a fundamental part of the human psyche, present in all of us.

Despite her manipulative tendencies, Ruth is also a character who exhibits moments of compassion and kindness. She is fiercely loyal to her friends, and is willing to go to great lengths to protect them. For example, it could be argued that her attempts to romanticize Hailsham might serve to empower her peers and elevate their sense of self-worth, offering them a sense of agency and identity in a world that seeks to marginalize

and exploit them. In other words, Ruth herself justifies her half truths as fundamental to the collective welfare of her loved ones.

Ruth is a constant disruptor of the established order. Her acts demonstrate the trickster's ability to cause confusion and disorder, as well as constructive development and transformation. Ruth's character, in the end, serves as a reminder that even individuals who challenge the existing quo may have a positive influence on the world around them, and whilst the Trickster archetype typically has a playful aspect to their personality, Ruth's actions do not often come off as whimsical or fun, so much so as tactical and harmful. Her manipulative characteristics could be also linked to the shadow side of the Trickster.

2.3. The Innocent: Tommy

When Kathy and Tommy depart on their trip to request a deferral from Madame, they encounter Miss Emily, Hailsham's former headmistress, who despite her age and declining health, remembers Tommy as the boy with "a bad temper, but a big heart" (Ishiguro 224). Tommy's embodiment of the innocent archetype shines through his innate kindness and unwavering trust in others. An illustrative example can be found in his immediate trust of Rodney and Chrissie. While Kathy tends to be more judgmental. Tommy effortlessly embraces them as flawed yet fundamentally decent individuals. His compassionate disposition enables him to transcend superficial judgments, embracing a quality intrinsic to the Innocent archetype: the ability to recognize and appreciate the inherent goodness in people and to offer them the benefit of the doubt.

Tommy's reflection of the Innocent archetype extends beyond his kind-heartedness to encompass his imaginative and curious nature. Throughout the story, he consistently displays a genuine fascination with the world around him, fueled by an insatiable curiosity. Notably, he engages in imaginative musings, constructing theories to make sense of their existence within the confines of Hailsham. On one instance, he tells Kathy his theory about the Gallery's purpose; he speculates that the artworks taken by Madame were used as evidence to prove which clones were truly in love, in order to grant them a deferral. This vivid imagination allows him to embark on a quest for understanding and meaning, exemplifying the Innocent archetype's inclination for imaginative exploration and the desire to delve deeper into the mysteries of life.

Moreover, Tommy's unwavering trust in authority figures, specifically the guardians at Hailsham, serves as a profound reflection of his embodiment of the innocent archetype. He wholeheartedly embraces their guidance and adheres to their rules, showcasing a childlike belief in their wisdom and discernment. A notable instance of this is when Miss Lucy imparts to Tommy that it is perfectly acceptable to not be excessively creative. Tommy receives her words with complete acceptance, illustrating his unquestioning trust in the guardians' authority and their ability to determine what is deemed appropriate.

Jung recognized that archetypes, being deeply rooted in the collective unconscious, are multifaceted and can manifest in various ways. He emphasized that the positive side of an archetype represents its constructive and beneficial qualities. For example, the positive side of the Mother archetype encompasses nurturing, compassion, and unconditional love. Similarly, the positive side of the Hero archetype embodies

courage, determination, and the desire to overcome challenges. Jung also acknowledged that every archetype has a shadow side, which comprises its negative or destructive aspects. The shadow side of an archetype represents the darker, repressed, or distorted expressions of its qualities. For instance, the shadow aspect of the Mother archetype can manifest as smothering, overprotective behavior, or a lack of boundaries. Likewise, the shadow aspect of the Hero archetype may lead to arrogance, aggression, or an obsession with power.

In other words, each archetype is always 'bipolar' (Hill 35). In Tommy's case however, his innocence also renders him vulnerable to manipulation, as evidenced by Ruth's actions. Ruth, realizing Tommy's trust and obliviousness, engages in affairs with others behind his back, manipulating him to maintain control over their relationship. Despite his growing feelings for Kathy, Ruth manages to keep them apart through manipulation, exploiting Tommy's naiveté and trust in their social dynamics.

In summary, Tommy's embodiment of the Innocent archetype is apparent through his kind-heartedness, trust in others, imaginative nature, trust in authority figures, and vulnerability to manipulation. His ability to see the good in people, his inquisitive mind, his unwavering faith in authority, and his naiveté contribute to his portrayal as the Innocent archetype. However, it is important to note that Tommy's innocence is not without its consequences, as his trust and naiveté expose him to manipulation and heartbreak. Through Tommy's character, Ishiguro offers a nuanced exploration of the innocent archetype, highlighting both its virtues and vulnerabilities in a captivating and thought-provoking manner.

Conclusion

To conclude, the psychoanalytic perspective provides a useful framework for understanding the intriguing characters of Kathy, Ruth, and Tommy in *Never Let Me Go*. Through the lens of Sigmund Freud's model of the psyche, we can see how the characters' conflicting id, ego, and superego desires drive their actions and shape their relationships with each other. We also examined how each character embodies certain Jungian archetypes, with Kathy as the Caregiver, Ruth as the Trickster, and Tommy as the Innocent.

Kathy acts in harmony with the Caregiver archetype, displaying her compassionate and selfless demeanor. Contrastingly, Ruth's personality aligns with the Trickster archetype by deceiving and manipulating people for her benefit. Tommy personifies the Innocent archetype with his kind-heartedness, trust in others, imaginative curiosity, and vulnerability to manipulation.

Through their unique personalities, the three characters highlight the complexities of human nature and the struggle to reconcile conflicting desires within oneself. The psychoanalytic perspective and the Jungian archetypes help us understand and appreciate the nuances of their behavior and motivations, and the novel as a whole serves as a commentary on the human condition and the search for meaning in a world that often feels predetermined.

Chapter Three

Human Condition from a Marxist Perspective in the Novel

Introduction

As individuals, we are inclined to focus on our personal experiences and how they shape our outlook on life and identity. Consequently, it is natural for us to perceive the meanings, values, and practices we encounter in our daily lives as unique to our own perspective. This individualistic approach can result in viewing society as a collection of isolated individual experiences rather than a united entity. However, analyzing art, specifically works of literature, can allow readers to gain distinctive insights into societal issues and values that are often obscured in individual experiences. In an effort to explain why should one perceive art with a scrutinizing eye, American literary critic Fredric Jameson states, "the propaedeutic value of art lies in the way in which it permits us to grasp the essentially historical and social value of what we had otherwise taken to be a question of individual experience" (*Towards* 63).

According to Jameson, art provides a means for acquiring a broader perspective by immersing us in a deeper study of human experience. Art enables us to understand the social and historical context that influences our personal experiences. Therefore, art can be considered as a tool for perceiving society as a whole, rather than simply a sum of individual experiences. To illustrate this notion, we can examine how art reflects the cultural and social values of a particular era. For instance, a painting from the Italian Renaissance can depict the religious beliefs, political structures, and social hierarchies of that time. Through such artistic expressions, we are granted invaluable insights into the

historical backdrop of society and the intricate webs of social structures that underpin and influence individual experiences.

Ishiguro's writings serve as a testament to the transformative potential of literature in revealing the shared threads that connect humanity, transcending our individual disparities. Through his exploration of universal themes and the interplay between personal experiences and the broader social and historical contexts, Ishiguro weaves a captivating narrative in *Never Let Me Go*. Hailsham shines as an idyllic haven, revered by those who long for a chance to reside within its borders. The staff members, bearing the burden of knowledge regarding the clones' bleak destinies, endeavor to support and prepare them for the impending donation summons as they approach the threshold of adulthood. Amidst this intricate tapestry, Kathy emerges as a carer, entrusted with the responsibility of accompanying the donors during their final years and surgical procedures until their completion. Despite grappling with personal fears and enduring emotional anguish, it is Kathy's capacity for profound emotions that enables her to become the narrator and share this poignant tale.

Marxism proposes that the structures of social and economic relations within a society fundamentally shape the human condition (*Das Kapital*, 1857-1867). As social creatures, humans form communities to satisfy their basic needs and cooperate. However, in capitalist societies, the economy operates on the exploitation of workers by those who control production. The bourgeoisie, the dominant class, extract surplus value from the proletariat, the working class, leading to degradation of human dignity and alienation. Marx argued that this exploitation results in dehumanization, where human life and effort

are reduced to commodities within the capitalist system. Consequently, individuals become alienated from themselves, others, and the world around them.

Kathy and the other clones have an extraordinary stance where they accept their fate without attempting to defy it. Despite having the physical capacity to escape, they obediently follow the predetermined path set out for them, which is puzzling since they are not constrained or confined. It begs the question of how they achieve this compliance without any semblance of coercion. This intriguing framework prompts us to question the mechanisms of social conditioning within the novel.

By virtue of this, the themes of class and power dynamics in Ishiguro's work offer fascinating insights for a Marxist analysis of the setting. Within the novel, the privileged elites are the ones who hold power, presiding over a society that rests upon the exploitation of "lower-class" clones. Through this power structure, capitalists can further subjugate individuals who already have little privilege within society. Furthermore, the novel posits that human labor is a commodity that can be bought and sold, further marginalizing those without wealth or social standing. These themes underscore how Marxist concepts emerge from scrutinizing how wealth and privilege shape one's position within a given hierarchy. Moreover, as Kathy and her companions navigate their circumstances and strive to exert some measure of control over their lives, they also confront the limitations they face owing to their lack of economic resources.

This chapter wishes to examine Kazuo Ishiguro's novel *Never Let Me Go* from a Marxist perspective. It seeks to explore the relevance of Marxist concepts such as economic class struggle, alienation, and false consciousness to the story and society

depicted in the book. The researcher will carefully examine how the power structures in the story have shaped the characters' views of their positions in society. Additionally, this section will investigate how Ishiguro uses his characters and themes to draw attention to broader issues of power dynamics and inequality in contemporary society. The core of this analysis is an exploration of how the characters' lack of agency is a direct consequence of their economic standing, which is influenced by the larger societal structures they are a part of. This lack of agency arises from the characters' false consciousness, their inability to recognize the true nature of their situation and their involvement in the exploitation of lower-class clones. Ultimately, the chapter aims to understand how Ishiguro employs his characters to convey his message about power dynamics and inequality in the story. However, it is important to note that in investigating class struggle, alienation and false consciousness in Ishiguro's world, the three concepts may overlap because the clones are both victims of class struggle and false consciousness brought upon them by their alienation. They are conditioned by their surroundings and only allowed to live inside pre-determined social structures, which robs their opportunity to recognize their oppression and actively seek liberation. The Marxist analysis emphasizes how the clones are alienated from themselves and society as a whole, which allows them to be viewed and exploited as nothing but life insurance policies by the capitalist elite.

1. Class Struggle

1.1. Exploitation of Proletariat Labor

From a Marxist perspective, the depiction of the clones in Kazuo Ishiguro's *Never Let Me Go* highlights a stark illustration of society's relentless pursuit of profit and

productivity at the expense of individual well-being and autonomy. In this narrative, the clones are reduced to mere commodities, existing solely to fulfill the organ demands of non-cloned individuals, often referred to as "normals." Despite their critical function within this exploitative system, the clones are denied any form of compensation or safeguards. Instead, they are subjected to a dehumanizing and oppressive existence, stripped of their inherent worth.

The clones in the novel are raised and trained specifically for organ donation. From a young age, they are taught that their sole purpose in life is to provide organs to normals, As Miss Lucy further explains to Kathy and her friends:

If you're going to have decent lives, then you've got to know and know properly. None of you will go to America; none of you will be film stars. And none of you will be working in supermarkets as I heard some of you planning the other day. Your lives are set out for you. You'll become adults, then before you're old, before you're even middle-aged, you'll start to donate your vital organs. That's what each of you was created to do. You're not like the actors you watch on your videos, you're not even like me. You were brought into this world for a purpose, and your futures, all of them, have been decided. (Ishiguro 71)

Furthermore, the novel depicts the ongoing process of cloning and "harvesting" as one that perpetuates a brutal cycle of exploitation, where the clones are intentionally kept ignorant about their ultimate fate. Miss Lucy attempts on several occasions to explain to the Hailsham students what awaits them outside of their school, according to Miss Emily, "she [Miss Lucy] 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" (Ishiguro 233). However, her altruistic attempts get shut down by the headmistress, who forces Miss Lucy to leave her position within Hailsham. Despite their contributions, the clones receive no compensation or benefit for their service. While normal humans or guardians receive free health care and more luxurious living conditions, clones are denied any outside world experiences that guardians have easy access to.

The way in which the clones are treated as mere objects can be linked back to Marx's theory on commodification. According to Marx, the value of an object or person is determined by its market value. In this context, the value of a clone is that they can provide organs that are in high demand. This translates to treating them as commodities rather than human beings. As a result, their worth is determined not by their own intrinsic value as individuals, but rather by the value they offer others.

The novel portrays how the clones' identity is solely determined as mere possessions. This devalues their humanity and renders them powerless. Throughout the text, clones are referred to as "donors" and their organs are described as "commodities" just like factory made goods. Despite this, there is no indication that the clones have any sense of agency or autonomy. Ruth comes to accept the reality of her status without question. She sees herself as inferior to the normals who are deemed "special." This is exemplified when she confesses that she believes the clones are modeled "from trash. Junkies, prostitutes, winos, tramps. Convicts, maybe, just so long as they aren't psychos. That's what we come from. We all know it, so why don't we say it?" (Ishiguro 144). Ruth's statement suggests that she and her fellow clones are aware of their

unconventional backgrounds and perceive themselves as less valuable or esteemed compared to normal individuals. This feeling of inferiority stems from the societal categorization and stigmatization of their existence.

Even Miss Emily, who prides herself in fighting for the clones' right to live a life of dignity, confesses that, "we're all afraid of you. I myself had to fight back my dread of you all almost every day I was at Hailsham. There were times I'd look down at you all from my study window, and I'd feel such revulsion" (Ishiguro 234). Her conflicted perspective is revealed. Despite her dedication to advocating for the rights of the clones, her underlying view of them as "others" is evident. She acknowledges her own fear and revulsion towards them, indicating a lingering sense of separation and difference. This contradiction highlights the complexity of her beliefs and the internal struggle she faces in reconciling her advocacy with her inherent biases.

This idea is used as a tool for further oppression and division within society, which according to Marx is a common tactic used by those in power against the working class. In this case, it's used to pit the different departments against each other with the justification that some people are inherently worth more than others.

This sense of superiority - the idea that normals are superior to donors - feeds into the wider societal narrative surrounding the exploitation of the clones. The clones are represented as disempowered and without rights, entailing a condemnation of the status of the working class under capitalism. Along with this, the fact that their labor is essential to the functioning of society yet provides them no benefits or protections shows how

these vulnerable populations do not receive what is due to them. The novel depicts them as expendable, lifeless bodies whose only use is for organ donation.

In conclusion, the exploitation of the clones, viewed from a Marxist perspective, serves as an indictment of capitalist practices that prioritize profit and productivity over the well-being and autonomy of individuals. The objectification of the clones by society is symptomatic of a broader problem in which those in authority view vulnerable populations as tools for labor rather than fellow human beings deserving of empathy and respect. The novel's portrayal of these themes serves as a warning about the dangerous consequences of accepting such practices without question. It calls on readers to reassess our own values and priorities as a society regarding the status of the working class.

1.2. The Ideological Role of the Elite in Maintaining Power

From an early stage of their lives, the clones are ingrained with the notion of their "special" status. They are explicitly taught that they were created for a lofty purpose and that their organ donations are indispensable for the preservation of human life. However, this ideology functions as a camouflage for the underlying dehumanization of the clones, perpetuated by the ruling class.

The clones are indoctrinated to believe that their sole purpose in existence is to provide organs for humans in need. They are led to believe that having their organs taken from them is an act of benevolence rather than cruelty. As Kathy explains:

I've known donors to react in all sorts of ways to their fourth donation. Some want to talk about it all the time, endlessly and pointlessly. Others will only joke about it, while others refuse to discuss it at all. And then there's this odd tendency

among donors to treat a fourth donation as something worthy of congratulations. A donor "on a fourth," even one who's been pretty unpopular up till then, is treated with special respect. (Ishiguro 243-244)

The clones perceive their dehumanizing circumstances as a duty to be fulfilled. Moreover, they are convinced that their organs will be used to save human lives, and thus, their sacrifice is deemed necessary for the betterment of society. This narrative conveniently justifies the cruelty inflicted upon them by the ruling class.

Miss Lucy's conversation with the students vividly showcases the deep-seated nature of the ideology that has been deeply instilled within the minds of the clones. During their discussion, she emphasizes their supposed uniqueness and the corresponding duties that come with it. Miss Lucy affirms that they have been informed about their circumstances, reminding them of their status as students and asserting their "specialness." She explicitly states, "So keeping yourselves well, keeping yourselves very healthy inside, that's much more important for each of you than it is for me" (Ishiguro 61).

Miss Lucy's speech clearly highlights how the clones are made to feel as though they are indebted to their human counterparts, despite being treated as inferiors. Rather than a genuine privilege, their "specialness" becomes a burden, burdened with guilt and an overwhelming sense of indebtedness towards those who have enslaved them. Furthermore, the clones were conditioned to believe that their health and well-being were of utmost importance, not for their own sake, but for the benefit of the normals who would receive their donations. The emphasis on the clones' health serves as a means to

ensure the success of their donations and fulfill their purpose as organ donors, highlighting the prioritization of the needs and desires of the normals over the well-being and autonomy of the clones themselves.

Moreover, the clones are not truly treated as special despite being told otherwise. The novel portrays their isolation from society, as they are raised in secluded boarding schools where they are forbidden to leave, or to interact with individuals outside their own community.

This deliberate separation by the ruling class serves to strip the clones of their individuality, reducing them solely to their function as organ donors. Their unique qualities and personal identities are rendered irrelevant, discarded in favor of their predetermined societal role as organ suppliers.

In a powerful portrayal, *Never Let Me Go* unravels the complex dynamics between the ruling class and the clones, exposing how their ideologies and narratives intricately entwine to perpetuate a hierarchical power structure. Characters like Miss Lucy become vehicles for indoctrination, while the enforced isolation further deepens the notion of clones as mere objects rather than equals. Even though the clones are fed the notion of their supposed uniqueness, their existence remains confined, devoid of true freedom or agency. Through this narrative, the novel masterfully reveals the insidious tactics of indoctrination, propaganda, and manipulation that serve to reinforce divisions and uphold an oppressive regime of control.

2. Alienation

2.1. The Alienating Effect of Capitalism on Human Relationships

Immersed in a world driven by the relentless pursuit of profit, the characters find themselves reduced to mere commodities within the clutches of a capitalist society. The gnawing sense of alienation they experience permeates every facet of their existence. Their lives and relationships are ruthlessly commodified, their worth measured in economic terms. The institutions designed to mold their identities, such as schools and medical facilities, become breeding grounds for a shallow sense of purpose, molded by the profit-driven machinery. As materialism and consumerism tighten their grip, genuine human connection becomes an elusive dream, lost amidst the hollow pursuit of possessions.

As illustrated beforehand, the commodification of life and relationships. Within this chilling narrative, we encounter a cast of clones whose sole raison d'être is to serve as organ donors until their untimely demise, ominously referred to as completion. From their inception, society ruthlessly strips them of their humanity, relegating them to the status of mere objects, devaluing their intrinsic worth. They are mercilessly reduced to a mere means to an end, ensnared in a chilling web of exploitation. Even the term of "completion" is worth noting here, the clones are raised with the understanding that their purpose is to provide vital organs to others until they can no longer sustain their own lives. When they succumb to the physical toll of their donations, they reach the point of completion, fulfilling their designated function in the eyes of society. This term captures the tragic irony of their existence: their entire purpose revolves around serving others, and their demise signifies the fulfillment of that purpose.

Within the confines of their commodified lives, the characters also grapple with the dehumanizing impact on their relationships. Ensnared in a system that prioritizes their donations above all else, they are conditioned from an early age to stifle their emotions and forge superficial connections based on necessity. They are cautioned against forming deep attachments, as the relentless cycle of donations and completion looms over their every interaction. This bleak reality perpetuates a sense of transience and detachment, forcing them to navigate a world where the fragility of relationships is a constant reminder of their impending loss.

The pervasive commodification in the story fuels a profound sense of estrangement within the characters, serving as a constant reminder that their existence is mere servitude to the whims of society. They experience a profound disconnection from the wider human experience, prohibited from forging genuine bonds or pursuing their own aspirations. Ruth's poignant revelation encapsulates this sentiment vividly, as she struggles with a profound sense of being a stranger to her own self, her very identity molded by the predetermined purpose thrust upon her as a potential donor.

The characters' alienation is further amplified by the capitalist machinery that permeates their lives, with institutions like Hailsham exerting a profound influence on their sense of purpose. Acting as a cog in the capitalist system, Hailsham functions as a formidable instrument, indoctrinating the characters to embrace their predetermined destinies and conform to the societal expectations placed upon them. Despite Hailsham's original intention to provide a nurturing environment and a semblance of a normal childhood for the clones, the guardians deliberately withheld important information from the students, keeping them in the dark about their ultimate purpose and fate. While

Hailsham may have seemed like a sanctuary, its true nature was concealed, perpetuating the clones' ignorance and preventing them from fully comprehending their future as mere organ donors. As Miss Emily ruefully confesses: "sometimes, that meant we kept things from you, lied to you. Yes, in many ways, we fooled you" (Ishiguro 234).

In this schooling system, the characters are further dehumanized and their sense of agency is stripped away. They are not taught to question or resist their fate, but rather to accept it meekly. This profound lack of control over their own lives intensifies their sense of alienation, leaving them feeling like mere spectators in their own futures.

In short, amidst this capitalist apparatus, exemplified by the formidable Hailsham institution, the clones' purpose is shaped and their ignorance perpetuated. Bereft of agency, they become detached spectators in the theater of their own lives. The collective journey of these characters paints a haunting portrait of the dehumanizing repercussions of commodification, evoking a profound sense of alienation that reverberates with chilling intensity.

2.2. Resistance and Solidarity: The Potential for Overcoming Alienation

Kathy and her friends challenge alienation by embracing collective action and solidarity. Despite a society that thrives on division, they resist by uniting as a group. Their shared experiences as clones forge a strong sense of community, combating isolation and detachment. The bond formed between Kathy, Ruth, and Tommy at Hailsham exemplifies their reliance on one another for support, a connection that endures beyond their time at the institution.

In the battle against capitalist exploitation, harnessing the power of imagination and creativity becomes a crucial weapon for resistance. Capitalism tends to commodify creativity, reducing art and literature to mere products for sale, devoid of authentic human expression. Yet, the characters in the novel defy this norm by embracing their imaginations and unleashing their creativity as forms of dissent and hope. Through art and music, they assert their individuality and assert their experiences, finding agency and empowerment. Tommy's evocative artworks serve as a conduit for his emotions and self-expression, while Kathy and her peers passionately engage in discussions about literature and poetry, finding solace and inspiration.

Ruth's longing to embrace an office job stands as a remarkable testament to the clones' tenacity in envisioning a life that transcends their predetermined paths. It serves as a poignant symbol of their deep yearning for normalcy, independence, and liberation from the confines of their predestined roles. Yet, beneath this yearning lies a more complex truth. The clones' aspirations for alternative career paths can also be seen as a coping mechanism—a way to alleviate the anguish and desolation that accompany their inevitable fate. Through these dreams, they cling to a semblance of control and nurture a flickering ember of hope, even if its flame may ultimately prove illusory. In the face of their predetermined destinies, their dreams become a form of resistance, an act of defiance against the oppressive forces that seek to strip them of their humanity.

Finally, human connection and empathy are also crucial means of overcoming the alienating effects of capitalism. Marxist theory sees capitalism as a system that encourages individuals to see each other as competitors rather than comrades. However, the characters in *Never Let Me Go* show empathy towards each other and connect in

numerous ways throughout the novel. They share memories, emotions, and experiences, all of which help them to forge a sense of empathy and understanding towards one another. This connection helps them to combat the alienating effects of capitalism and forms the basis for collective action. For example, when Kathy becomes Ruth's carer, they reconnect and rely on each other emotionally as they both confront death. It is this connection and empathy that helps them to resist the sense of isolation and detachment that the capitalist system creates.

In the face of alienation, the characters in *Never Let Me Go* defy societal norms by embracing collective action, solidarity, and imagination. They form a tight-knit community, united by their shared experiences as clones, finding strength in each other and defying the isolating forces of capitalism. Through their creativity, they express dissent and hope, reclaiming their individuality and empowering themselves. Furthermore, their ability to connect and empathize with one another serves as a powerful weapon against the alienating effects of capitalism. This connection forms the bedrock for collective action, enabling them to resist the sense of detachment and isolation imposed by the capitalist system. Ultimately, their collective efforts challenge the dehumanizing grasp of capitalism, reminding us of the transformative power of unity, creativity, and empathy in the pursuit of a more compassionate and equitable world.

3. False Consciousness

3.1. The Relationship between Capital and Society

As noted before, the Hailsham students find themselves mercilessly exploited, their labor power harnessed for the benefit of others. From the very start, they are groomed to be organ donors, sacrificing their own well-being to extend the lives of the

non-cloned population. Despite the vital importance of their work, they are denied any form of compensation or recognition. Their labor is ruthlessly commodified, reducing them to mere organ-harvesting machines, existing solely for the profit of the privileged non-donors who can afford their vital organs.

This exploitation is further compounded by a stark division of labor, perpetuating deep-rooted class inequality. The novel depicts a society where the non-cloned population wields power and control, while the clones remain an oppressed underclass, devoid of agency over their own destinies. The clones are purposefully created as nothing more than organ suppliers, destined to lead lives of servitude and sacrifice. When Kathy and Tommy meet Miss Emily, she explains to them how the clones came to be viewed as expendable objects, stating:

> How can you ask a world that has come to regard cancer as curable, how can you ask such a world to put away that cure, to go back to the dark days? There was no going back. However uncomfortable people were about your existence, their overwhelming concern was that their own children, their spouses, their parents, their friends, did not die from cancer, motor neurone disease, heart disease. So for a long time, you were kept in the shadows, and people did their best not to think about you. And if they did, they tried to convince themselves you weren't really like us. That you were less than human, so it didn't matter. (Ishiguro 229)

Meanwhile, the non-donors enjoy lives of freedom, privilege, and limitless opportunities. Even within the confines of Hailsham, where the truth about their futures is known to

both students and teachers, the clones are trapped, unable to alter their status or break free from their predetermined and oppressive fate.

During her encounter with Miss Emily, Kathy asks, "Why all those books and discussions? If we're going to donate anyway and then die, why did we do all that work?" (Ishiguro 254). Kathy's tone is calm, reflecting her curiosity instead of rebelling against the education system. Miss Emily answers that Hailsham gave them something valuable by providing shelter during their childhoods, "fooling" them by hiding certain truths but giving them a sense of childhood (Ishiguro 263). Hailsham differs from government homes where clones are raised in poor conditions (Ishiguro 260). The concept of childhood as a facet of humanity, which Hailsham provides as an institution, is critical. In contrast, being fooled is a way of offering education, serving the former goal.

According to sociologist Phil Scratton, childhood is not an objective and universal human fact, but rather a socially constructed idea that is shaped by culture and history. In the same vein, Keith McDonald argues that childhood is bound up with ideological forces that often associate it with nurturing, kindness, and protection, but can also expose social injustices and power dynamics (McDonald 77). These ideas support the notion that childhood is a reflection of human tradition, and like any concept, it is formed based on dominant ideologies. Childhood is, therefore, constructed and molded by prevailing social values. In other words, the clones' conditioning during childhood plays a vital role into how they perceive themselves and others.

In its exploration of labor exploitation and class struggle, *Never Let Me Go* serves as a compelling embodiment of Marx's ideas. The students of Hailsham find their labor

commodified, perpetuating an entrenched class divide that blinds them to their shared interests. Their upbringing contributes to a distorted perception of their reality, fostering a sense of resignation and conformity. Through a Marxist lens, the novel exposes the ethical consequences of capitalism and calls for a prioritization of human well-being in our economic structures.

3.2. Illusions of Free Will and Human Nature

As we know, the novel's setting is Hailsham, a boarding school-like institution where the students are taught to become donors, though they assume they will lead normal lives. However, the curriculum and environment at Hailsham are carefully designed to encourage students to suppress their emotions, curiosity, and questions about the future. The school is an ideologically-driven institution aimed at creating specific kinds of workers, which maintain social order and primarily serves the interests of the elite. The students are taught to view their ultimate purpose as making donations, with the assumption that this is a noble cause and the only way of achieving their raison d'être.

The students' internalization of these false beliefs prevents them from questioning the status quo or finding true solidarity with one another. They are intentionally kept unaware of their true identity as donors and conditioned to unquestioningly accept their predetermined roles. Through subtle manipulation, the notion of becoming a carer is portrayed as a noble profession, while donations are presented as vital for the greater good of society. Hailsham becomes their entire universe, creating the illusion that the school embodies all that is virtuous and just.

Moreover, it is worth noting that the novel itself can be seen as an indictment of the dominant ideology of liberal capitalism. The donors' oppression highlights not only the importance placed on work, but also the way individuals must be utilized in a society where financial gain and power are held above human lives' value. The donors' situation echoes historical issues such as slavery or eugenics, highlighting the ethical questionability of using humans solely for their usefulness while reprioritizing their humanity.

In essence, ideology wields significant power in shaping individuals' self-perception and their understanding of the world. At Hailsham, the students were immersed in an institution driven by ideology, meticulously crafted to mold them into a specific type of laborer while concealing the true nature of their subjugation. Through various forms of ideological manipulation, their perception of themselves as fully realized human beings deserving of fair treatment was obscured, implanting false beliefs that hindered any proactive action towards their plight. The overarching narrative serves as a scathing critique of the prevailing ideology of liberal capitalism, exposing its ability to mold individuals' notions of justice, dignity, and freedom, ultimately presenting a poignant commentary on the moral erosion within capitalist society.

Conclusion

To conclude, Kazuo Ishiguro's *Never Let Me Go*, viewed through a Marxist lens in this section, offers a profound exploration of class struggle, alienation, and false consciousness. The novel vividly depicts a dystopian society where clones are confined to the role of organ donors, perpetuating a stark division between the ruling elite and the

laboring masses. Trapped within their assigned class positions, the characters are ensnared in a relentless cycle of exploitation with no means of escape.

The pervasive theme of alienation resonates throughout the narrative as the clones experience isolation and a lack of meaningful connection. This profound sense of loneliness hampers their ability to challenge the oppressive system they are entwined in. Moreover, the insidious influence of false consciousness perpetuates the status quo, compelling the clones to accept their predetermined fate and forego questioning or resistance.

The Marxist perspective provides a compelling framework to comprehend the intricate themes in Ishiguro's writing. The novel serves as a cautionary tale, exposing the dangers that arise when profit-driven economic systems prioritize financial gain over human dignity. It highlights the urgent need for collective efforts to dismantle oppressive structures, allowing individuals to realize their true potential and forge a future grounded in justice and liberation.

Ultimately, Ishiguro's work challenges readers to examine the impact of societal norms and values on individual lives. By using clones as a metaphor, the novel invites reflection on how we are shaped by the hegemonic processes of education and other institutions. It urges us to recognize our own complicity in these processes and the importance of seeking personal happiness within the confines of a non-utopian present. In this way, *Never Let Me Go* offers a powerful invitation to contemplate the constraints of our current system and the pursuit of fulfillment within it.

General Conclusion

After closely examining Kazuo Ishiguro's novel *Never Let Me Go* through a combined approach of psychoanalysis and Marxist criticism, several significant themes have emerged. This dissertation sought to explore the human condition within this unique theoretical framework, shedding light on the complex interplay between psychological and socioeconomic factors in the narrative.

In the first chapter, we introduced the theoretical framework by merging psychoanalysis and Marxist criticism. We aimed to understand how these two frameworks complement each other and offer a comprehensive understanding of the human condition. By integrating psychoanalytic theory, which delves into the characters' unconscious desires and motivations, with Marxist perspective, which analyzes the socioeconomic structures shaping their lives, we gained a comprehensive lens through which to explore the novel.

Chapter two focused on the psychological state of individual characters - Kathy, Ruth, and Tommy - through the concepts of id, ego, and superego. We analyzed their innate desires, conflicts, and coping mechanisms as evident in their behavior and thoughts throughout the novel. This analysis revealed the intricacies of their personalities and how their psychological makeup interacts with the social and environmental factors surrounding them. Identifying the Jungian archetypes represented by each character provided deeper insights into their motivations and roles in the story.

Expanding further in chapter three, we delved into the Marxist perspective. Here, we explored the themes of class struggle, alienation, and false consciousness present in

the novel. We examined the socioeconomic dynamics at play, investigating how the characters' social class and limited opportunities influence their experiences and actions. Alienation emerged as a central theme, illustrating the characters' emotional and intellectual detachment resulting from their roles as clones and donors. We also explored false consciousness, uncovering the characters' conditioned beliefs that prevent them from fully recognizing their exploitation and rebelling against it.

Overall, this study demonstrates how the combined use of psychoanalysis and Marxist criticism offers valuable insights into *Never Let Me Go* and the human condition it portrays. It suggests that individuals are not solely driven by their deepest desires but are influenced by socioeconomic constraints that shape their place in society. Additionally, the analysis exposes the conflicts and alienation arising from dominant power structures, as seen in the characters' struggle against their predetermined fate and limited agency within the oppressive system.

In conclusion, this dissertation contributes significantly to our understanding of Kazuo Ishiguro's work. Through the application of an integrated approach of psychoanalysis and Marxist criticism, we unravel the complexities of the characters' psyche depicted in the novel. We provide insights into the intersection of socioeconomic factors and individual experiences, shaping their lives and actions. Furthermore, this study lays the groundwork for future research integrating psychoanalysis and Marxist criticism in the analysis of literature, inviting further exploration of the intricate relationships between the unconscious mind and socioeconomic structures defining the human condition.

Works Cited

Primary Sources

Eagleton, Terry. *Marxism and Literary Criticism*. Routledge, 2002. Originally published in 1976.

Engels, Friedrich. *"Letter to F. Mehring." Karl Marx and Friedrich Engels: Selected Works*, *vol. 2*, 1949.

Freud, Sigmund, and John Rickman. *A General Selection from the Works of Sigmund Freud*. Anchor Books, 1989.

---. *New Introductory Lectures on Psycho-Analysis: And Other Works: (1932-36).* Hogarth Press, 1995.

Gramsci, Antonio. *Antonio Gramsci Prison Notebooks. Vol. 3*. Translated by Joseph A. Buttigieg, edited by Joseph A. Buttigieg, Columbia UP, 2011.

---. *Selections from Prison Notebooks*. International Publishers, 2010, p. 488.

Ishiguro, Kazuo. *Never Let Me Go*. Man Booker Prize finalist edition, Vintage Books, 2005.

Jameson, Fredric. "*Towards Dialectical Criticism."* Hardt and Weeks, pp. 61-70.

---. *The Political Unconscious: Narrative as a Socially Symbolic Act*. 1981. Cornell UP, 1991.

---. *"The Politics of Utopia."* New Left Review, vol. 25, January-February 2004.

Jung, C. G., and Aniela Jaffe. *Memories, Dreams, Reflections*: Recorded and Edited by Aniela Jaffe. Translated by Richard and Clara Winston, Vintage, 1989.

---. and Herbert Read. *Mysterium Coniunctionis*. Pantheon Books, 1976.

---. *Four Archetypes: Mother/Rebirth/Spirit/Trickster*. Princeton University Press, 1959.

---. *Psychological Types*. Important Books, 2013.

---. *Psychology and Religion*. Yale University Press, 1960.

---. *The Archetypes and the Collective Unconscious*. Translated by R. F. C. Hull, vol. 9, part 1, 2nd edition. Princeton University Press, 1958.

---. M.L. von Franz, et al. *Man and His Symbols*. Doubleday and Company Inc., 1964.

---. *Modern Man in Search of a Soul*. Translated by W.S. Dell and Cary F. Baynes, Harvest Books, 1933.

Marx, Karl, and David McLellan. *Selected Writings*. Oxford University Press, 1977.

---. *Capital: A Critique of Political Economy*. Translated by Samuel Moore and Edward Aveling. Edited by Frederick Engels. Vol. 1, Electric Books Co., c2001.

---. *Economic and Philosophic Manuscripts of 1844*. Progress Publishers, 1982.

---. *The Communist Manifesto: A Road Map to History's Most Important Political Document*. Edited by Phil Gasper, Haymarket Books, 2005.

---. *The German Ideology*. Edited by C. J. Arthur, Electric Book Co., c2001.

Secondary Sources

Websites

Cusk, Rachel. "Rereading: Never Let Me Go by Kazuo Ishiguro." The Guardian, 29 January 2011, https://www.theguardian.com/books/2011/jan/29/never-let-me-go-kazuo-ishiguro. Accessed 27 May 2023.

Hurst, Alex. "Archetypes: Innocent." Areil Hudnall, 1 Feb. 2015, https://arielhudnall.com/2015/02/01/archetypes-innocent/. Accessed 27 May 2023.

Lind, Abigail. Ed. Bella Wang. "Never Let Me Go Glossary." GradeSaver, 26 December 2011,https://www.gradesaver.com/never-let-me-go/study-guide/glossary-of-terms. Accessed 27 May 2023.

Books

Campbell, Joseph. "*Prologue: The Monomyth." The Hero with a Thousand Faces*, Commemorative Edition, Princeton University Press, 2004, pp. 82.

Doyle, D. John. *What Does It Mean to Be Human?: Life, Death, Personhood and the Transhumanist Movement*. Springer, 2018.

Habib, M. *"Psychoanalytic Criticism." A History of Literary Criticism*, Wiley, 2008, pp. 571–601.

Harms, Ernest, and Francis J. Braceland. *Origins of Modern Psychiatry*. Thomas, 1967.

Heller, Sharon. *Freud A to Z*. John Wiley & Sons, 2005.

Hill, Gareth. *"Archetypal Patterns of Masculine and Feminine." Masculine and Feminine: The Natural Flow of Opposites in the Psyche*. London, Shambhala, 2013

Ishiguro, Kazuo. *"A Conversation about Life and Art with Kazuo Ishiguro."* By Cynthia F. Wong and Grace Crummett. Shaffer and Wong, 204-220.

McDonald, Keith. *"Days of Past Futures: Kazuo Ishiguro's Never Let Me Go as 'Speculative Memoir'."* Biography, vol. 30, no. 1, Winter 2007.

Mirsky, Marvin. *"Notes on Reading Kazuo Ishiguro's Never Let Me Go."* Persp.Biology & med., vol. 49, 2006, pp. 628-630.

Milton, John. *Paradise Lost*. Oxford UP, 2005.

Rank, Otto. *The Trauma of Birth*. Brunner, 1957, p. 183.

Sartre, Jean-Paul. *Being and Nothingness: An Essay on Phenomenological Ontology*. Pocket Books, 1992.

Schacter, Daniel. *Psychology, 2nd ed.*, Worth Publishers, 2005, p. 481.

Sollod, Robert N., et al. *Beneath the Mask: An Introduction to Theories of Personality*. John Wiley & Sons, Inc., 2017.

Journal Articles

Bratton, Amanda G., *"Antihero: Jung and the Art of Storytelling"* (2004). Honors Projects. p.2.

Britzman, Deborah P. *"On Being A Slow Reader: Psychoanalytic Reading Problems in*

Ishiguro's Never Let Me Go." Changing English: Studies in Culture and Education 13.3 (2006).

Levy, Titus. *"Human Rights Storytelling and Trauma Narrative in Kazuo Ishiguro's Never Let Me Go."* Journal of Human Rights 10.1 (2011).

Siegfried, William. *"The Formation and structure of the Human Psyche."* Athene Noctua: Undergraduate Philosophy Journal. Issue No. 2. Florida Atlantic University, Spring 2014.

Whitehead, Anne. *"Writing with Care: Kazuo Ishiguro's Never Let Me Go."* Contemporary

Wong, Cynthia F. *Kazuo Ishiguro*. 2nd ed. Tavistock: Northcote House, 2005.

Essays and Dissertations

"Never Let Me Go Versus Blade Runner: Concept of Humanity." Edubirdie, 17 Mar. 2022, edubirdie.com/examples/never-let-me-go-versus-blade-runner-concept-of-humanity/

Yazgı, Cihan. *"Hegemongy, and Value Construction in Kazou Ishiguro's the Remains of the Day and Never Let Me Go: a Marxist Reading."* 2013. Middle East Technical Universty. http://etd.lib.metu.edu.tr/upload/12615521/index.pdf

Author Background

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

Never Let Me Go: A Summary

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

ملخص

احد الجوانب الملحوظة في كتابات كازو إيشيجورو هي قدرته الرائعة على تجميع سرد تكون فيه المشاعر مؤثرة وصادقة على حد سواء. حيث يسلط التصوير الدقيق للنفس البشرية الضوء على تساؤلات حول الأصالة والخداع الذاتي وكيفية تفاعل الأفراد مع عواطفهم وعلاقاتهم. وبالتالي تستكشف هذه الاطروحة رواية كازو إيشيجورو "لا تدعني أذهب" من خلال نهج متعدد التخصصات يجمع بين التحليل النفسي والنقد الماركسي. من خلال جمع تلك النظريات، تهدف الدراسة الحالية إلى تقديم تحليل شامل للحالة الإنسانية المصورة في الرواية. من خلال استكشاف البنية النفسية للشخصيات بما في ذلك الأنا والانا النفسية والضمير، وتجسيد النماذج النفسية ليونغ، تكشف الأطروحة عن التفاعل المعقد بين رغبات الفرد وتأثيرات المجتمع. وعلاوة على ذلك، فإن دراسة الصراع الطبقي والاغتراب والوعي الكاذب من منظور ماركسي يسلط الضوء على الهياكل الاقتصادية وديناميات القوة ضمن السرد. عبر تقديم هذا الإطار المتكامل، تقدم الأطروحة رؤى قيمة في تعقيدات الوجود البشري وتوضح كيف يقدم لنا كاثي وروث وتومي نافذة إلى تجاربهم الحية وعواطفهم العميقة

الكلمات المفتاحية: الحالة الإنسانية ، تكوين الهوية ، التفرد ، الاستغلال ، الهياكل الاقتصادية ، ديناميات القوة

Résumé

Un aspect notable des écrits de Kazou Ishiguro réside dans sa fascinante capacité à tisser une narration à la fois poignante et sincère. Sa représentation nuancée de la psychologie humaine soulève des questions sur l'authenticité, l'auto-duperie et la manière dont les individus naviguent à travers leurs émotions et leurs relations. Ainsi, cette thèse explore le roman de Kazuo Ishiguro, *Never Let Me Go*, avec une approche interdisciplinaire qui associe la psychanalyse et la critique marxiste. En entrelaçant ces cadres théoriques, l'étude vise à fournir une analyse complète de la condition humaine dépeinte dans le roman. À travers une exploration de la constitution psychologique des personnages, incluant le ça, le moi et le surmoi, ainsi que leur incarnation des archétypes jungiens, la thèse révèle l'interaction complexe entre les désirs individuels et les influences sociétales. De plus, l'examen de la lutte des classes, de l'aliénation et de la fausse conscience dans une perspective marxiste éclaire les structures socioéconomiques et les dynamiques de pouvoir présentes dans le récit. En présentant ce cadre intégré, la thèse offre des perspectives précieuses sur les complexités de l'existence humaine et illustre comment Kathy, Ruth et Tommy nous offrent chacun une fenêtre sur leurs expériences vives et leurs émotions profondes.

Mots Clés : Condition Humaine, Formation Identitaire, Individuation, Exploitation, Structures économiques, Dynamique du pouvoir