

The Blending of Diverse Posthuman Landscapes in Kazuo Ishiguro's *Never Let Me Go*

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Abstract

This paper is an attempt to decode the textual universe of Kazuo Ishiguro's novel, *Never Let Me Go* (2005), to understand interrelated variety of landscapes depicted therein. Kazuo Ishiguro began to write the novel after human cloning was authorised in the 1990s. The story of the novel is narrated by Cathy H who is a genetically engineered cloned body predestined to donate her organs after a certain age. The novel is a blend of diverse range of landscapes such as the portrayal of environmentally polluted places, neo-cannibal spaces, post-apocalyptic locales, dystopian, ecological, urban, and pastoral landscapes are crucial. This paper thus examines the above-mentioned landscape/ spaces that offer a worldview that is thoroughly perturbing and devastating to the core.

Keywords: Ecology; Educational Space; Landscapes; Pastoral; Romance.

This paper attempts to decode the textual universe of the novel, *Never Let Me Go* (2005) to understand interrelated variety of posthuman landscapes depicted therein. Kazuo Ishiguro fictionally portrays a futuristic society wherein people suffer from diseases due to polluted environment, but genetic engineering and cloning help prolong human life through organ transplantation. Moreover, this novel remarkably blends varied landscapes. The novel is set in a school inhabited by cloned bodies and humans namely Hailsham, which may also be construed as major space/ landscape where the most of the activities take place. There are numerous other subsidiary landscapes as well that have serious bearing on the regulation of the dominant one. For instance, Ishiguro's portrayal of environmentally polluted landscape; educational space characterized by institutionalisation of cloning; hospital as a neo-cannibal space wherein organ harvest takes place; socio-economically hierarchical space marked by divisions between the privileged and under-privileged people; secret space

of biotechnological advancements characterized by surplus funding by the government; post-apocalyptic landscape wherein human principles and values are smashed by people in power; dystopian landscape constantly appropriated by utopian impulses; ecological landscape that helps nurture cloned bodies amidst nature; urban landscapes wherein humans are on the verge of extinction due to organ failure and multiple diseases caused by toxic environment; pastoral landscape designed horrifically to evoke fear among students; and space for love and romance which is replaced by sexual lust. This paper thus examines the above-mentioned landscapes/ spaces that are thoroughly perturbing and devastating to the core.

Ishiguro's landscapes indicate inability of human beings to shape a utopian world because of unethical implementation of biotechnological advancements. His belief in technology with proper checks and balances strengthens the relevance of the narrative. Francis Fukuyama in *Our Post-human Future: Consequences of Biotechnology Revolution* (2002) talks about radical transformation brought forth by biotechnology. He offers ample tools to critically analyse the situation and where the biotechnological advancements lead us. Remaining aware of the overpowering sectors concerning nuclear/ atomic bombs, weapon industry, expansion of armies, techno-terrorism, cyber-terrorism, and bio-terrorism, Francis Fukuyama proposes thus:

The only way to control the spread of technology is to have international agreements on technology-restricting rules, which are extraordinarily difficult to negotiate and even harder to enforce. In the absence of such international agreements, any nation that chooses to regulate itself will simply give other nations a leg up. (188)

Fukuyama further observes that we now need to come to a deciding point to discuss about the authorities who have access to and those who are the victims of the destructive power. Elected representatives of democratic countries are crucial in deciding what is important for the welfare of humanity. However, in the age of hyper-nationalism and emotional dullness, the expansion of nuclear power is perioritised over sensitising people through education. Education has always been a powerful weapon to sensitise people about eradicating discriminatory practices that can be catastrophic. In democratic countries, elected representatives work for the very cause of the expansion of their power. Corporations and socio-eco-

nomically privileged people harm environment to be able to enhance their capital gains. It is self-benefitting and self-preserving, but its repercussions cause irraparable harm to humanity.

Current technological trends have caused several threats to humanity after shift from the human to the posthuman. Biotechnology is a growing threat for the space inhabited by human beings. The entire process of experimentation and modification impels us to surrender at the hands of technology. Fukuyama further comments that the “most significant threat posed by contemporary biotechnology is the possibility that it will alter human nature and thereby move us into a ‘posthuman’ stage of history” (7). Kazuo Ishiguro’s *Never Let Me Go* portrays numerous posthuman spaces that have been carefully constructed. Ishiguro’s landscapes project shocking situations wherein human beings are about to become extinct species. The writer portrays well-designed and carefully regulated post-human landscapes to maintain the supremacy of the elite over socio-economically underprivileged people. The cloned landscape exists at the mercy of neo-cannibal posthumans. Hailsham is a genetically tempered landscape inhabited by cloned bodies and controlled by human beings.

Clones are genetically engineered bodies and carefully regulated by Hailsham authorities. Metaphorically, they are extended selves of humans created for stretching lifespan of other people. Francis Fukuyama shows his worries about unethical use of science and technology and proposes thus: “We need to start thinking concretely now about how to build institutions that can discriminate between good and bad uses of biotechnology, and effectively enforce these rules both nationally and internationally” (10). He rightly suggests for that matter that the power of the state can be crucial in regulating ethical implementation.

Cathy, the narrator of the novel, clearly indicates that landscape where human clones are entirely isolated from the outside world. For instance, she asserts: “I don’t know how it was where you were, but at Hailsham, we had to have some form of medical almost every week—usually up in room 18 at the very top of the house” (13). The bodies nurtured and cultivated for organ donation are obedient to their authorities. They are not supposed to turn revolutionaries against their guardians, whatever the situation. They go peacefully for organ donations. They are trained so that they volunteer for everything through and through. Cathy H, being a caretaker, feels relieved that she has done some excellent work when she says, “my donors have always tended to do much better than expected. Their recovery times have been impressive, and hardly any of them have

been classified as 'agitated', even before fourth donation" (3). It turns out to be a big achievement for Cathy. Further, she takes pride in her own activities: "I've developed a kind of instinct around donors" so that they remain obedient without expressing their demand and anger (3). This is in sync with how the donors and caretakers are trained to behave. That is how they get used to behave like slaves for the health and betterment of the elite class.

The students at Hailsham are kept under surveillance so they cannot plan any revolt against their authorities. Students are trained to follow the instructions of their teachers. The students do not know about the origin and secret mission of Hailsham authorities. Every secret conversation takes place in the absence of the students: "There was a kind of conversation that could only happen when you were hidden away in the pavilion; we might discuss something that was worrying us, or we might end up screaming with laughter, or in a furious row. Mostly, it was a way to unwind for a while with your closest friends" (7). Hailsham students share their worries only with close friends. They live with the misinformation spread by Hailsham authorities. The students never try to cross-question their authorities. Thus, Ishiguro's posthuman landscapes depict diverse views of the world dominated by technological artefacts at different levels.

The novel mainly deals with technological advancements that adversely affect people, nature, and life-death cycle. The narrator also indicates the technological landscape, which is carefully designed to keep organs healthy and fresh. Moreover, there are references to "satellite dishes" and "aerials" as well:

You could see lots of aerials and satellite dishes, and sometimes, right over in the distance, a glistening line that was the sea. I'd bring mineral water and biscuits, and we'd sit there talking about anything that came into our heads.... The recovery rooms are small but they're well-designed and comfortable. Everything—the walls, the floor—has been done in gleaming white tiles which the centre keeps so clean when you first go in it's almost like entering a hall of mirrors...When you lift an arm, or when someone sits up in bed, you can feel this pale, shadowy movement all around you in the tiles. (17)

Everything provided to the Hailsham students is to keep good physical health. The educational landscape in which Ishiguro portrays teachers do

not worry about teaching pedagogy, and instead prefer to work towards keeping their organs healthy for donation/ transplantation. In this way, the idea of educating and liberating through education has been undermined. Thus, the teacher-taught space is closely regulated by the authoritative guardians. Architecturally too, the politics of locating Hailsham in seclusion points toward a deliberate choice to keep away from the inhabited space. It strategically aims at maintaining confidentiality and distance beyond the reach of ordinary citizens. The location of Hailsham is in the forest, indicating that healthy life and humans can flourish better in a natural environment. Nevertheless, the ultimate aim of the entire project undercuts any such claims as these are devoid of any sense of ethics and morality.

Hailsham students/ cloned bodies are kept in a school system and trained like students. They grow into exceptional artists. For instance, Tommy is a good painter and makes several paintings. Biotechnology and genetic engineering open up the scope for human beings for modification in genetic line. The cloned bodies are exceptionally resistant to polluted environment. Cathy also narrates about involvement of students in the creative process. For instance, she says about Tommy: “[H]e’d always quite enjoyed painting. But then that day in Miss Geraldine’s class, Tommy had done this watercolour—of an elephant standing in some tall grass—and that was what started it all off. He’d done it, he claimed, as a kind of joke” (19). Moreover, their paintings reflect beautiful pastoral landscape and their love for nature. It can be viewed as an attempt on the writer’s part to create humans having fantasy of natural landscapes where human and non-human species could flourish.

When Miss Lucy, a guardian, enlightens the students about the politics behind their existence, the situation becomes painfully horrifying as the reader’s imagination shifts from school to an organ farm. She speaks in an empathetic tone thus:

None of you will go to America, none of you will be film stars. 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 will 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 are not even like me. (80)

Miss Lucy intensely underscores the purpose behind making them replicate human beings. All of them are modelled on human genes to stretch the lifespan of economically rich people. Cloned bodies are brought into being because of power positions. They are created for the benefit of socio-economically privileged people. Cloned bodies are no less than humans, but all authority and control remain in the hands of their guardians. They are considered an organ continuum and used for prosthetic extensions. The Hailsham guardians maintain the secret of their life. Miss Lucy discusses their existence, and when the authorities know about that, she is suspended from Hailsham. It indicates how the students remain uninformed and are manipulated in the dark.

The Hailsham authorities horrify the students by telling ghost stories to perpetuate fear. The fear of going outside the Hailsham boundaries is crucial in keeping them confined to the four walls. For instance, Ishiguro writes: "There were all kinds of horrible stories about the woods. Once, not so long before we all got to Hailsham, a boy had had a big row with his friends and run off beyond the Hailsham boundaries. His body had been found two days later, up in those woods, tied to a tree with the hands and feet chopped off" (50). It is paradoxical when the writer depicts two contradictory images of the forest as a landscape. Firstly, for students, a pastoral landscape is fantasy which resembles their paintings, and secondly, what guardians tell them about is the horrifying image of forest. Certain ghost stories are told to create fear among the students so that they cannot escape from Hailsham. For instance, in one of such stories,

... a girl's ghost wandered through those trees. She'd been a Hailsham student until one day she'd climbed over a fence just to see what it was like outside.... She kept hanging around outside the fences, pleading to be let back in, but no one let her. Eventually, she'd gone off somewhere out there, something had happened and she'd died. But her ghost was always wandering about the woods, gazing over Hailsham, pining to be let back in. (50)

The stories of ghosts and superstitions affect students psychologically. They do not dare to go outside of Hailsham precincts. The horrifying tales and emotional exploitation become a significant reason to evoke fear among the students. Such stories ensure that everybody has "sobbing night of terror" (51). Elites wish to live forever by harvesting organs and skin from cloned bodies. Moreover, cloned bodies seem more humane than the guardians of Hailsham. In this particular situation, the novel can be viewed as concurrence of false beliefs in teacher-taught space. Students

are deliberately misinformed about horrific incidents so that they cannot flee.

In Ishiguro's posthuman landscapes, pursuit of liberal arts and humanities gets totally wiped out. It reflects how biotechnological revolution overtakes the whole discipline of humanities and fine arts. Miss Lucy is the only teacher who tells as to why they are there and what will be done with them in times to come. Whatever she tells the students, impels them to think as to why they are kept at an isolated place, and why their madam takes their paintings away and creates gallery out there. The impact of Miss Lucy's teachings can be seen in their constant verbal engagement with the gallery: "As we got older, we went on talking about the Gallery" (31).

Cathy views Miss Lucy as the one who "always wears a sharp grey suit, and unlike the gardeners, unlike the drivers who brought in our supplies" (32). Hailsham students are not told anything about their parentage, birth, and purpose of being. The entire fictional universe may be equated with real world situations by associating the students with orphans and people at detention centres. To quote from the text:

So you're waiting, even if you don't quite know it, waiting for the moment when you realise that you really are different to them; that there are people out there, like Madame, who don't hate you or wish you any harm, but who nevertheless shudder at the very thought of you – of how you were brought into this world and why – and who dread the idea of your hand brushing against theirs. (36)

It indicates how Miss Lucy tries to educate children, but she is suspended from Hailsham for revealing the secrecy. She shares her mind about their pathetic condition, which can cause rebellion against the guardians. It also reflects how authorities are scared of the students if they come to know about the real vision behind Hailsham. The very idea of Hailsham (a boarding school) is critical, wherein cloned bodies are raised to harvest organs instead of promoting creativity, knowledge, and critical thinking among students. The novel exposes those pedagogical practices that instil false beliefs and fear into them through horrifying stories. It is critical because the whole idea of education is dismissed and replaced by the commercialisation of creative artefacts and organ trafficking. The bodies of students are reduced to prosthetic entity and sheer organ continuum. It is critical because creativity and learning are discouraged at Hailsham.

In addition, the students of Hailsham come across the terrifying reality of their being different at a very later stage: "We certainly knew — though not in any deep sense — that we were different from our guardians, and also from the normal people outside; we perhaps even knew that a long way down the line there were donations waiting for us" (69). Cloned bodies are unlike humans with humaneness. Such a position can be viewed as an attack on man's self-assigned position of centrality. During a class, a student makes a conjecture: "[I]f the fences around the camps had been electrified, and then someone else had said how strange it must have been living in a place like that, where you could commit suicide anytime you liked just by touching a fence. This might have been intended as a serious point, but the rest of us thought it pretty funny" (77). It indicates about the caged existence of the students. It seems that some of them wish even to commit suicide but the irony is that their birth and death is dominantly controlled by the guardians. It also indicates how in an educational institution students are controlled and kept under constant surveillance. Hailsham can be viewed as a political intervention on the educational landscape that destroys education's very purpose to liberate. Ishiguro's educational landscape reflects inability to humanise through education—a fact that must be ruled over.

The guardians deal with students rather strategically and while discussing about their future they allude to sex. In fact, they do motivate them toward sex as Hailsham authorities believe that having sex helps keep human organs vital. The teachers thus talk about sex, but obliquely via keeping the topic in the backdrop to cater to the needs of those who were either "excited" or "worried" about sex: "One thing that occurs to me now is that when the guardians first started giving us proper lectures about sex, they tended to run them together with talk about the donations. At that age—again, I'm talking of around thirteen—we were all pretty worried and excited about sex" (81).

Moreover, the idea of teaching about sex education is good but using it as a tool to divert attention of the donors from the worries of donations is manipulative as well as offensive. Ishiguro critically looks at the kind of teaching pedagogy introduced in classrooms. Classroom teaching aims to keep them physically healthy for donations: "[T]hey were telling us how we'd have to be careful to avoid diseases when we had sex, it would have been odd not to mention how much more important this was for us than for normal people outside. And that, of course, would bring us onto the donations. Then there was the whole business about our not being able to have babies" (82).

Kazuo Ishiguro portrays understandable differences between Hailsham students and people out there who “could have babies from sex. That was why it was so important to them, this question who did it with whom. And even though, as we knew, it was completely impossible for any of us to have babies, out there, we had to behave like them” (82). The cloned bodies are the replicas of human bodies. Sex for Hailsham student is an enjoyable activity only which does not yield anything. They are created as extensions for people living outside of Hailsham. They cannot produce children. Hannah, who is a student, thinks that having sex before donations is important just because it keeps their vital organs healthy. Therefore, she considers it a responsibility of the Hailsham authorities to enable them to have sex:

Hannah had the theory that it was their duty to make us have sex because otherwise we wouldn't be good donors later on. According to her, things like your kidneys and pancreas didn't work properly unless you kept having sex.... Laura said that what Annette really meant was she wanted to have sex with Mr Chris. We all cracked up at this because the idea of having sex with Mr Chris seemed absurd, as well as completely sick-making. (94-95)

In fact, students do not know that they are designed for organ harvest purpose only. They are told to have it just to keep their vital organs healthy for transplantation. The very idea of sex for reproduction is reduced to mere physical activity to keep their vital organs healthy. Miss Annette, a guardian has crush on Mr. Chris but cannot enter into physical relation because most of the people suffer from numerous incurable diseases.

Harvesting necessary organs from the cloned bodies is an attempt to recuperate humans from the highest point of decay. It can be viewed as an attempt to preserve human species. Ishiguro's posthuman landscapes demonstrate how technological advancements can lead humans into the stage of extinction. The cloned landscape can also be viewed as an attempt to re-establish humans in the world. They are the people created out of many people around them. In other words, progressive biotechnology, cloning, and genetic engineering operate in unison to keep human beings alive in the world.

One of the cloned bodies, for instance, says: “We all know it. We're modelled from *trash*. Junkies, prostitutes, winos, tramps. Convicts may be, just so long as they aren't psychos. That's what we come from” (164). As stated above, cloned landscape is nothing but a ploy to stretch lifespan of eco-

nomically privileged people. Despite the fact that cloned bodies replicate human bodies, they cannot be treated on a par with one another. It is a biotechnological landscape which is controlled and carefully regulated by economically privileged people. It also evidences how affluent people ensure prolonged life spans by relying on cloned bodies that by and large behave as desired. Resistance is not for them; and likewise, it is not for them to question the whole philosophy behind Hailsham.

Miss Emily thinks critically about raising cloned bodies as students. Most teachers engage their students via cleverly talking about matters concerning sex. Miss Emily confesses at one juncture in the narrative thus: "We'd be focusing on sex, and then the other stuff would creep in. I suppose that was all part of how we came to be 'told and not told'" (82). Ishiguro minutely depicts classroom situation to show as to how students are manipulated in the name of education. The writer challenges the whole idea of education wherein genuine teaching-learning activity is evaded. Hailsham follows strict rules regarding discussing matters related to donations openly. The students are forced to stay in an appalling situation. Hailsham authorities destroy all possibilities and means of resistance against them. They do not allow contact with people from outside of Hailsham. Instead, there are common jokes regarding organ transplantation such as the one that follows:

I was talking about all this because the idea of things 'unzipping' carried over from Tommy's elbow to become a running joke among us about the donations. The idea was that when the time came, you'd be able just to unzip a bit of yourself, a kidney or something would slide out, and you would hand it over.... You unzipped your liver, say, and dumped it on someone's plate, that sort of thing.... All that business about 'unzipping', that was typical of the way the whole subject impinged on us when we were thirteen. (86-87)

The students at Hailsham grow so habitual of talking about serious issues humorously related to organ harvest. They talk about their death too in the same manner, which understandably is because of their conditioning. Moreover, the growing biotechnological revolution and genetic engineering evoke fear among people as they become victims at the hands of neo-cannibals. This can even cause extinction of human species, which flags worries about institutionalisation of organ trafficking and cloning. Ishiguro through *Never Let Me Go* demonstrates unethical use of biotechnology. This needs to be checked and controlled by responsible national

and international intuitions that may lend credence to humane and environmental considerations.

Ishiguro does not tell any tale of revolutionary people. The writer attempts to portray characters who are trained in a way to live not to resist against their authorities when exploited. The characters are made to live with the belief they follow. For that matter Ishiguro expresses his take on the selection of theme and metaphor of the novel. For instance, Ishiguro speaks in an interview published by Film Independent thus:

I was never interested in looking at the story of brave slaves who rebelled and escaped. I liked those stories; I know many stories of those stories both in films and in books. I am fascinated by the extent to which people don't run away. I think you look around us and that is the remarkable fact how much we accept what faith is given us sometimes it's just passivity sometimes it's just simply perspective we don't have, the perspective to think about running away. I was looking for a metaphor for how we faced mortality and we can't really escape from that. (Ishiguro, Film Independent, 00:02:25 to 00:03:16)

Thus, Ishiguro makes his intension clear. When he depicts his characters, he makes them live with the kind of knowledge and faith that is given to them. The cloned humans do not question Hailsham authorities. Ishiguro seems to be questioning teaching pedagogy which is full of misinformation. The writer frequently makes it clear that Hailsham students are created for organ donation but the authorities do not tell them the same. Ishiguro's posthuman landscapes thus depict a scenario wherein non-resistant tendency of people leads them into a disastrous situation.

However, the question arises as to why Ishiguro constructs a story about cloned landscape. Simply because Ishiguro makes people live with the faith and belief they are taught. Moreover, what makes him write about cloned bodies? He in fact creates characters who do not raise their voice against injustice and unethical activities and thus suffer silently. Alongside this, the narrator of the novel also suggests: "They could have used babies, old people, what different would it have made? Others argued back that they'd use for models people at the peak of their health, and that's why they were likely to be 'normal parent' age. But around here, we'd all sense we were near territory we didn't want to enter, and the arguments would fizzle out" (137). Possibly, this situation is about people who do not resist against false beliefs, superstitions, and misinformation in a technological-

ly advanced world. Strategically, the writer tries to depict the kind of life that has been predestined for the clones. The writer wants them to live with the kind of knowledge they acquire without questioning.

Hailsham authorities sell good paintings in the market and the students do not feel appreciated on the campus. While going to the Cottages which is also a vicinity of Hailsham, Tommy comes across a silver-haired lady who looks at his paintings, and appreciates by saying: “‘That’s a particularly lovely work. That one’s a favourite of mine.’ Tommy turned to her and let out a laugh. Then as I was hurrying over to help him out, the lady asked: ‘Are you art students?’ ‘Not exactly,’ I said before Tommy could respond. ‘We’re just, well, keen’” (161). It indicates their interest in paintings but they deny to be called as arts students. Ishiguro’s educational landscape is entirely reshaped keeping corporate purpose at the centre, and that is to harvest organs. It also indicates symbolic murder of arts and humanities. The cloned landscape of Ishiguro is terribly threatening wherein space of liberal arts is shrinking whereas biotechnology, cloning, and genetic engineering flourishing.

Environmental posthumanism also intervenes in the philosophical discourse of humanism and how the human-centric approach exploits non-human species. As cloned bodies are carefully created from the cells of “Junkies, prostitutes, winos, tramps” (164), clones can also be viewed as recuperated bodies and replicas of humans. The writer invites our attention to underscore how biotechnology and genetic engineering can create bio-terrorism by creating replicas of human. Hailsham students suffer from pain after the first phase of organ donation. To avoid pain and suffering, they have to take medicines for relief. Clones are reduced to sheer organ continuum despite the fact that they have human emotions and feelings. Ishiguro describes painful situation of Hailsham students thus:

I was on the verge of calling the nurses for more painkillers, just for a few seconds, no more, she looked straight at me and she knew exactly who I was. It was one of those little islands of lucidity donors sometimes get to in the midst of their ghastly battles, and she looked at me, just for that moment, and although she didn’t speak, I knew what her look meant. (232)

Hailsham students and guardians fight their battles to survive and strive hard for deferral. But the governing one succeeds in harvesting original prosthesis to stretch human lifespan. Tommy reads a small story from his notebook and shows sketches to Cathy. The sketches are brilliant piece

of art as Ishiguro writes about their “separate sketches of a kind of frog – except with a long tail as though a part of it had stayed a tadpole. At least, that’s what it looked like when you held it away from you. Close up, each sketch was a mass of minute detail, much like the creatures I’d seen years before” (236). The genetically modified students are exceptionally brilliant when their paintings express their condition, and even Hailsham authorities find in them a note of resistance. As a result, they take away all the paintings and creative pieces. Thus, Hailsham can be viewed as an institution that replaces school space with organ farm. Ishiguro’s portrays about potential danger to the discipline of arts and humanities. The secret of taking paintings away from the students is revealed when Cathy and Tommy go to the Guardians for their deferrals; they ask certain questions concerned with the art gallery. And answers to their questions are revealing:

Why did we take your artwork? Why did we do that...it was because your art would reveal what you were like. What you were like inside. That’s what you said, wasn’t it? Well, you weren’t far wrong about that. We took away your art because we thought it would reveal your souls. Or to put it more finely, we did it to *prove you had souls at all.*’ (255)

Taking away paintings from the students can be viewed as an attempt to destroy the possibilities of resistance. The paintings are critical of contemporary situation as they depict pathetic condition of the landscape housing clones and people. The paintings depict how students are conditioned in a subtle way to follow the authorities and volunteer for organ donation. It also talks about institutionalization of organ harvest. The worst part of organ harvest is when human attributes like love, friendship, sympathy, pain, feelings, and emotions are installed in the clones and make them suffer trauma and pain. Real humans flourish at the cost of terminating cloned humans. Posthumanism postulates unethical impacts of medical science and potential threat to humanity. It is horrifying when democratically elected representatives do not speak against organ harvest even though they are supposed to work for human welfare.

For instance, “At the height of our influence, we were organising large events all over the country. There’d be cabinet ministers, bishops, all sorts of famous people coming to attend. There were speeches with large funds pledged.... Oh yes, there was a lot of support for our movement back then, the tide was with us” (256-7). Ishiguro throws light on the politics of existing and overpowering institutions of exploitation. Collaboration

between medical science and institutes of organ harvest cannot come into being without the involvement of socio-economically privileged people.

Moreover, democratically elected representatives are decision-makers in every country. In 2001, Congressman Ted Strickland from Ohio spoke in the U.S. Congress on a bill to ban human cloning: "We should not allow theology, philosophy, or politics to interfere with the decision we make on this issue" (qutd. in Fukuyama 185). He rightly makes a point that controlling and regulating bodies should ban human cloning. When Ishiguro fictionalises the cloned space and Fukuyama's attempt to bring decision-making bodies forward, it creates a confusing situation. At one level, we want to have strict laws against cloning, and at another we seem to be institutionalising it in the form of a school. And that is where lies the point as Ishiguro's purpose too is similar – and it is to create awareness and offer corrective discourse against human cloning.

To sum up, *Never Let Me Go* is an amalgamation of various landscapes as the paper critically engages with blended spheres/spaces/ landscapes to investigate the socio-cultural, educational, scientific, and technological intricacies in contemporary scenarios. The technological landscape emerges as a powerful sphere which reshapes our life on the earth with each passing day by reducing the possibility of human intervention. Ishiguro successfully blends landscapes such as environmental, educational, medical, cloned, etc. to portray a posthuman society which increasingly imperils human existence. All the landscapes narrated in the novel are interdependent. The writer, in a sense, weaves a posthuman setting to deal with issues of technology and its possible devastating consequences on the earth. Ishiguro carefully indicates a need for some controlling institutions nationally/ internationally concerned with ethical research and humane implementation. The controlling agencies can have a dictum to promote their technology. It may give rise to business of human organs. Ishiguro also talks about the possibilities of unethical and illegal activities in research that can make a society more discriminatory regarding physical and cognitive abilities.

Ishiguro critically speculates about technologies that benefit people in positions of power. Moreover, advancements in medical science can cause more significant danger to technologically underprivileged people—an issue which remains negligible for the authoritative regimes. Hailsham students are strategically conditioned through music and numerous other activities to obey their authorities. They are cloned bodies in the guise of school students. Miss Emily's dialogues are symbolic expressions that

smartly regulate the clone landscape. The power of music can be felt strongly as it significantly impacts students and makes them more empathetic about donating organs.

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