

# Quest for Identity in Never Let Me Go

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**Abstract:** Kazuo Ishiguro, the world's most important immediate writer who has produced multifarious and appealing novels with many literary awards and logical critical appreciation. Ishiguro's works suggest to be esteemed by modern narrative embracing a gruff reality of golden way of living. The homelessness neither made him a Japanese nor an English. In 1982 he received the United States citizenship, after receiving it he considers himself as a British. He reveals that he has a small scale of facts about Japan. But his pens still set in Japan. What Ishiguro feels as a writer, is the very lack of authority and he has lack of knowledge about Japan that enforced him to employ his fancy of Japan that wound up an imaginary Japan in his creation. The existing paper deals with the theme of Identity in the novel never let me go. At Hailsham, Kathy and her friends have to wonder who they are. They do not know their family history and their place in the world.

**Keywords:** Identity, Clones, Carer, Donor, Complete, Euphemism

## I. INTRODUCTION

Kazuo Ishiguro is a not only screen writer, short story writer, novelist but also a Nobel Prize winner, who is the Japanese-born British writer, born in Nagasaki in 1954. At the age of five, he left Japan and walked to England, where he converted to be a British citizen. Ishiguro's life lies midway between Japan and England.

"Somewhere in-between departure and arrival, nostalgia and anticipation".<sup>1</sup>

Salman Rushdie praised the novel as Ishiguro's masterpiece, in which he "turned away from the Japanese settings of his first two novels and revealed that his sensibility was not rooted in any one place, but capable of travel and metamorphosis."<sup>2</sup>

On the other hand, critics like Shaffer wonder "in a century of British prose fiction heralded and shaped by such transplanted authors as the Polish Joseph Conrad and American Henry James, Ford Madox Ford, E.M. Forster and James Joyce. It is astonishing that "Kazuo Ishiguro, a Japanese-born British writer now ranks among England's most distinguished contemporary novelists"<sup>3</sup>. Ishiguro spent a short spell with the homeless in 1979. he worked as a residential resettlement worker for the West London Cyrenians homeless charity in Notting Hill. While at the Cyrenians, Ishiguro met Lorna Mac Dougall, a social worker who was also active in the organization later he tied a knot with her.

Ishiguro saw quest for identity in eyes of the homeless, he reveals, "The number of people I'd met on the scene who had changed their names over and over again- it's almost like they needed a fresh start. I always felt vaguely guilty that I learned so much that helped me in my fiction writing."

Ishiguro was assisted to understand the basic as well as psychological needs by this social work in such a way to wrangle with his own special form of homelessness and hunt for identity. The dystopian novel Never Let Me Go, is set at a boarding school in England -at the end of the twentieth century, that narrates the story of three friends, Kathy, Ruth and Tommy who grow up together at a boarding school, they are particularly clone, they have to cross the three crucial stages in their life: "a carer," "a donor" and finally "a complete". Kathy H narrates the novel retrospectively about her friends who grow together at Hailsham School during their childhood and how they come to reconnect again in future during their adulthood. Kathy is a female protagonist, a thirty one year old, narrates the story in the first person narrative, she has been a carer for twelve years. The school where the children are nurtured is a idyllic school in which the children grow up with a unlighted and haunted future awaiting for them. The novel is divided into three parts: Part One depicts a experience of student in the formative years in Hailsham School, Part Two follows these three friends graduated and switch to cottages,, ultimately in part three Kathy's life is dealt as a carer, where Kathy is reunifying with Ruth and Tommy after a break. After donating their vital organs Ruth and Tommy died. Kathy is to be a donor. Hailsham is the only friendly and congenial atmosphere where the students, grow up together, play and study. In many surface the school is a paragon of a typical public English

School filled with exclusive terms like, sales, tokens and exchanges. The students are consistently kept under the surveillance of the guardians who are in reality the teachers at the school and not their real custodian. In *Never Let Me Go* the school is away from the civilization because it is located in the middle of an unnamed countryside. Kathy's reminiscence of Hailsham has always nucleus around jovial moments of childhood episode, and keeping up good harmony between the former students and students of her batch. Furthermore, Kathy always feels proud of their perquisite fostering in Hailsham and moments of cheerful days that other clones from other schools did not succeed to experience. The children have to be customary to the unpleasant home and have no means of knowing external planet. A closed circuit is formed by Hailsham, the absolute real of the clones' experience, and the pedagogic doctrines of the school avert them from ingressing the real.

"So you're waiting, even if you don't quite know it, waiting for the moment when you realize 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. The first time you glimpse yourself through the eyes of a person like that, it's a cold moment. It's like walking past a mirror you've walked past every day of your life, and suddenly it shows you something else, something troubling and strange."<sup>4</sup>

Kathy doesn't like looking herself through Madame's perspective. Kathy thinks different about herself. She has her own view to see life. She doesn't mind what Madame thinks of her.

"It's just that sometimes, every now and again, I get these really strong feelings when I want to have sex. That's why I started thinking, well, it has to come from somewhere. It must be to do with the way I am." I stopped, but when Tommy didn't say anything, I went on: "So I thought if I find her picture, in one of those magazines, it'll at least explain it. I wouldn't want to go and find her or anything. It would just, you know, kind of explain why I am the way I am."

Kathy enquires about her body and she needs answers. So where else would she go looking besides the earliest body that she was cloned from? But really—what can that body notify her? It sounds like Kathy might not grasp that your domain has a lot to do with who you are and how you act. Just look at what an aftermath Hailsham had on her.

"The way I remember it, sightings of possibles tended to come in batches. Weeks would go by with no one mentioning the subject, then one reported sighting would trigger off a whole spate of them," recalls Kathy.

The only knot the clones have with their true identity is the possibles. Ruth encounters a great disappointment when it becomes crystal clear that she has not been cloned from the woman Rodney believes is her possible, "A bit of fun for you maybe, Tommy," Ruth said coldly, still gazing straight ahead of her. "You wouldn't think so if it was your possible we'd been looking for." Here Ruth's indignation discloses how all of her dream were hooked on discovering the office worker in Norfolk was the woman from whom she had been cloned.

This commands to another conversation about the type of mankind, the students were generally cloned from and this nurses to further enlarge their confusion regarding their identity. Ruth asserts that they have all been cloned from, trash, as no respectable human would allow themselves to be cloned.

## II. CONCLUSION

Wai-chew Sim asserts "the clones and the other 'strange rubbish' of this society may be considered expendable, but like things that go into a lost corner cupboard they are precious to the original owners"<sup>5</sup>. Certainly, the clones donate their vital organs who remains precious as indicated by Sim, become really valuable for the donee that even if they die during or after donating their organs remain fresh in recipients who it crib thus the homeless clones hamper as a precious being in the society. Children started their training as carers Nevertheless, the children reach the cottages when they reach adolescence before, they endure a number of donations until they cannot physically donate any more organs and they so far become "a complete," a euphemism used to denote clone's death. Eight students wounded up in the cottages other arrived to the White Mansion in the Welsh hills or to Polar Farm in Dorset. The cottages were the remains of a farm transformed for them to live in. They had no guardians to receive or to intermix with them. Keffer is only person, as a sort of guardian, "a grumpy old guy". The students get it arduous to cope with the new atmosphere without any mentor to guide them. They were said again and again by the guardians at Hailsham that after Hailsham there would be no advisor. Therefore they have to nurse each other and in that case Hailsham had done its role well. Leaving their home, they spend their first weeks by unmannerly standing outward the farmhouse without knowing what else to do. Eventually, the children of Hailsham genuinely miss their home and brawl to adjust to the new life in the cottages because "somewhere underneath, a part of us [clones] stayed like



that: fearful of the world around us” (118). Nevertheless, The novels of Ishiguro are very rooted in a particular place, they “re-enact the struggles between the individual and the collective, the vision of home and the sense of homelessness, with settings that literally house”.

**WORK CITED**

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