

Passive Acceptance and Self-Sabotage A Psychological Study of Kazuo Ishiguro's Never Let Me Go

Assist. Pro. Dr. Zainab Abdullah Hussein

Lecturer: Hanan Ali Hussein Al-Shammari

Noor Abdullah Khalaf

القبول السلبي والتدمير الذاتي : دراسة نفسية في رواية « لا تدعني أرحل » لكازوو إيشيغورو

أ.م. د. زينب عبدالله حسين

م. حنان علي حسين

نور عبدالله خلف

Abstract

Never Let Me Go (2005) by Kazuo Ishiguro is a dystopian novel that provides an interesting insight into human clones created in the name of organ harvesting. The present paper explores the profound psychological processes that lead to the insurrection of the clones to their predestined fate. Its main argument is that the passivity of the clones is not the mere acceptance but the advanced psychological mode, which has been constructed by the surrounding world. This condition is distinguished by two simultaneous phenomena: passive acceptance and psychological self-sabotage. To deconstruct these behaviours, the analysis will have a tripartite theoretical framework that combines the concept of disciplinary power as proposed by Michel Foucault, the theory of learned helplessness as proposed by Martin Seligman and the theory of internalised oppression as presented by Frantz Fanon. Foucault provides the explanation on the exterior architecture of control in an institution like Hailsham, thus generates what he refers to as docile bodies. This external control is explained in Seligman work as it is internalised and becomes a mental anticipation of powerlessness. The final level of the framework of Fanon reveals the fact that the clones internalize the dominant narrative of the society, which leads to the disintegration of the self-image of a person and his self-destructive behaviour. A closer examination of the text shows that the combination of these forces destroys the agency of the clones systematically and makes the tragic fate not only unavoidable but also natural. The conclusion is that the novel by Ishiguro is a powerful commentary on modern power structures, social apathy, and the perniciousness of internalised oppression, thus making one think about what it can mean to be a human being in a world that can withhold humanity. **Keyword:** passive acceptance , psychology , self-sabotage, *Never Let Me Go* , the clones ,Kazuo Ishiguro

المخلص :

تعد رواية " لا تدعني أرحل " (٢٠٠٥) لكازوو إيشيغورو روايةً ديستوبية تقدم رؤية عميقة حول المستنسخين البشريين الذين أنشئوا لغرض حصاد الأعضاء. تستكشف هذه الورقة البحثية العمليات النفسية العميقة التي تؤدي إلى استسلام هؤلاء النسخ البشرية لمصيرهم المحتوم. وتتمثل الحجة الرئيسة في أن سلبية المستنسخين ليست مجرد قبول بسيط بل هية نمط نفسي معقد تم تشكيله بواسطة العالم المحيط بهم. تتسم هذه الحالة بظاهرتين متزامنتين: القبول السبي والتخريب الذاتي النفسي، ولتفكيك هذه السلوكيات، يعتمد التحليل على اطار نظري ثلاثي يجمع بين مفهوم السلطة الانضباطية كما قدمه ميشيل فوكو، نظرية العجز المتعلم لمارتن سيلغمان، وكذلك نظرية الاضطهاد الداخلي كما طرحها فرانز فانون. يقدم فوكو تفسيرًا للبنية الخارجية للسيطرة في مؤسسات مثل "هيلشام"، والتي تنتج ما يُسميه "الاجساد الطيعه" وتفسر هذه السيطرة الخارجية في أعمال سيلغمان بوصفها تُستبطن وتتحوّل إلتوقع ذهني بالعجز أما المستوى الأخير في إطار فانون فيكشف أن المستنسخين الخطاب السائد للمجتمع مما يؤدي إلى تفكك صورة الذات والسلوك التدميري للذات يكشف الفحص الدقيق للنص أن تفاعل هذه القوى الثلاث يدمر الفاعلية لدة المستخدمين

بصورة منهجية، فيجعل مصيرهم التراجيدي ليس فقط حتميا بل طبيعيا ايضا وتخلص الدراسة إلى أن رواية إيشيغورو تشكل تعليقا نقديا على بني السلطة الحديثة ، والامبالاة الاجتماعية ، وخطورة الاضطاد الداخلي ، مما يدفع القاري للتفكير ي معنى أن يكون الإنسان إنساناً في عالم يمكنه سلب الإنسانية ذاتها . الكلمات المفتاحية : القبول السلبي، علم النفس، التخريب الذاتي، لا تدعني أرحل، المستسخون، كازوو إيشيغورو

I. Introduction

Kazuo Ishiguro (2005) *Never Let Me Go* takes the readers to a rather sinister and silent parallel world, where a society has sanctioned the production of the human sub-class with the sole aim of providing the organs necessary to sustain the normal populace. The story is directly filtered by the forlorn memories of Kathy H., a thirty-one year old carer who is nearing the end of her appointed life. When she attends to her fellow clones, now known as donors who are undergoing the final round of organ harvesting, she looks back at how she was sheltered in the upbringing at Hailsham. This boarding school was a kind of idyllic sanctuary, but an incubator, very carefully-regulated, of their future sacrifice. The genius of Ishiguro is his subtlety; the horror of this world becomes evident not with the direct violence, but with the slow and creepy understanding of the people that the clones will have their horrible fate and that they will not defy it. The paper will explore the psychological essence of the inaction of the clones, by discussing two themes that are intertwined, namely passive acceptance and psychological self sabotaging. These are not just personality vices but foreseeable consequences of an advanced scheme of social and psychological conditioning. The self-destructive behavior of the clones in the development of their personal relationships and life decisions and their cynical attitude to their destiny as organ donors creates a strong obstacle in case of any possible opposition. They are not fighting against outside chains instead they are fighting against invisible walls they build in their minds In order to de-jumble the complicated strata of the psychology of the clones, this sort of analysis uses a solid theoretical framework. It initially relates the theories of Michel Foucault of disciplinary power to investigate how institutions of domestication like Hailsham would produce a docile body by the means of surveillance and normalization. Second, it uses the idea of learned helplessness by Martin Seligman to describe the process through which this outside control is internalised as the belief that one has no power. Lastly, it also brings in the internalisation of the oppression as Frantz Fanon discusses it in *Black Skin, White Masks* to show that the clones learn to embrace the dehumanising gaze of their oppressors and develop a fractured identity and self-destructive behaviours. With a combination of these areas of analysis, this paper would state that the passivity of the clones is not an innate characteristic, but an immensely successful result of a society that has perfected the art of turning human beings into willing accomplices in their own annihilation.

II. Theoretical Framework

In the most fundamental sense, this research is a psychological question, what are the processes that lead to the end phenomenon of passive acceptance and ultimately self-sabotage. “Behavioural psychology assumes that we do not think things but learn and strengthen our behaviors as a result of dealing with our environment” (Whitehead, 2011, p. 70). As a result, the theoretical framework will be initiated by outlining the main psychological consequences manifested in the novel such as passive acceptance and self-sabotage and then the tripartite theoretical lens will be used to deconstruct the process that produces them. It will be based on integrative approach, relying on the works of Michel Foucault, Martin Seligman, and Frantz Fanon, which will help in revealing how the systems of control are made internal, and the individual is placed in a hierarchical position where justified obedience becomes the new norm, and resistance becomes an impossibility. Passivity acceptance, when considered in a psychological context, can be argued as a kind of compliance and obedience devoid of blatant protest. Compliance means doing something despite not agreeing with the request or order, whereas obedience means “the adjustment of the individual behavior by an order of a superior” (Maier and Seligman, 2016, p. 347). The clones manifest both. The reason behind their behavior is a strong desire to conform to the norms of the group so that they can become accepted, which is called “normative social influence” (Maier and Seligman, 2016, p. 348). They are socialized at a tender age to accept their predestined destiny in institutions like Hailsham. This conditioning is so effective that it creates a psychological condition where their subjugated position of view seems structural. This is not an effort of conscious submission but the end of a non-existent environment with no other models of existence. The lack of voices of discontent, which is one of the salient factors in the Asch conformity experiments, “guarantees that the reality of the clones is essentially unquestioned” (Maier and Seligman, 2016, p. 349). The learned helplessness mechanism supports the state of passive acceptance. Developed by Martin Seligman, this theory explains how people who constantly face something that they cannot change begin to believe that their actions will not help and therefore give up

the fight. Modern neuroscientific studies have extended this knowledge and it has been found out that passivity is the default mode of the brain which is unlearned mode of responding to prolonged inescapable stress. Therefore, it is not the default of control but the one that should be obtained. Passivity as an answer to shock is no longer learned, as Maier and Seligman (2016) explain "It is the automatic or unconditioned reaction to the protracted negative events. Learning control can be used to overcome this passivity" (p. 349). The clones do not even have a chance to learn how to control. Their lives are a situation which cannot be controlled and which proceeds incessantly contributing to the state of inactivity of their brains. This change converts the Foucault concept of disciplinary power into a sociological observation to a psychological tool. Hierarchical observation and normative judgment techniques are not simply social control methods, they are the same means to prevent control obtainment. The clones are kept under constant watch and corrected in a gentle manner at Hailsham, which means that they do not come to a contingency between the action and the consequence, which fosters a sense of agency, and makes them stuck in a learned helplessness. Based on this premise of passivity, a more intricate action of self-sabotage is a more complex behavior that can be best understood in the psychological framework of internalized oppression. This is an idea that was adopted by Fanon (2008), which explains how a marginalised group internalizes and practices the negative ideologies of the dominant group (p. 136). The sense of self through "the eyes of the oppressor may lead to what psychologists refer to as the self-defeating behavioral patterns when an oppressed group experiences that" (Fanon, 2008, p. 76). According to Baumeister and Scher (1988), "one of the possible patterns is a so-called tradeoff, when people give priority to short-term benefits over the long-term welfare because of futility about the future" (p. 12). The excessive concern of the clones with friendships, the artistic activities, and the details of their lives and the neglecting of the bigger picture of their destiny are typical of a self-destructive tradeoff. They sabotage any chances of surviving in the long-term by holding on to the short-term psychological gratification of their closed world. It is not their intellectual failing but a psychological outcome of having assimilated into themselves that they are subhuman and that their lives have the unique, fixed purpose. Their self-sabotage is a tragic and ultimate expression of oppression-made identity. The framework starts by stating the basics of behavioral psychology whereby the environment determines behavior. According to Foucault, this is an environment of discipline that precludes the learning of control in a systematic manner and thus is the source of the neurological and psychological state of learned helplessness as it is expounded by Seligman. This deep passivity, in its turn, provides the fertile soil on which the idea of internalized oppression by Fanon can be planted, which makes the clones learn the values of their oppressors and indulge in self-destructive actions. It is not always the tragedy of *Never let me Go* that the clones are to die but that their minds have been influenced to embrace, even assist their own destruction.

III. Analysis: Passive Acceptance and Self-Sabotage in the Novel

Never Let Me Go, is a dystopian novel of 2005 set in an alternate 1990s England, which tells the story of students attending an exclusive boarding school (Griffin, 2009). It questions the issue of friendship, memory and the philosophical question of what makes one human. At the time of the writing of the novel, Ishiguro had not created a clear idea of what he wanted to accomplish in the 1990s. Originally, the plot of having a nuclear bomb would have been included in the story, but he later started doubting the assumption what the 20th century might have looked like if the incredible developments that took place in nuclear physics, culminating in the creation of the atom and hydrogen bombs, had taken place instead in the field of biology, specifically in cloning" (Hu et al., 2021). Ishiguro was inspired to focus the novel on the sadness of the human condition and some of the oldest questions in literature when the novelist listened to a radio broadcast about biotechnology in 2001. This changed his emphasis towards technological determinism and into more of an existential question: "What does it mean to be human?" "What is the soul?" "What is the purpose for which we've been created, and should we try to fulfill it?" (Kazuo, 2006). The reason Ishiguro was able to compose the text of such ontological haunches, is because these questions were bothering him and he needed to probe into them using character development and plot as opposed to theorizing abstractly. He created the plot and the framework of the themes as a negotiating mode of the questions that could not easily be answered. In the act of writing, he made efforts to know what such questions meant to a life that is being lived, and therefore, this uncertainty of his became narrative. Haruki Murakami et al. (2009) said that the novel's modern setting is "calculated to have a defamiliarising effect. While this novel measures carefully the passing of time, its chronology, we soon realise, is removed from any historical reality that we can recognise" (p.6). As a result, the genre of the work was puzzled by many critics, who pointed to science fiction and implied, among others, that the novel belongs to the science-fiction subgenre of alternative history (Barnes, 2005). In a far different perspective, Alex Clark has said,

Ishiguro's novel may be regarded as a mere oddment of nightmarish science fiction mixed with a re-purposing of the old cliché boarding-school novel (p. 98). In his review, entitled *Clone Alone*, M. John Harrison (2005) wrote "inevitably, it being set in an alternate Britain, in an alternate 1990s, this novel will be referred to as science fiction. But there's no science here". Harrison is correct in stating that there is no science in *Never Let Me Go* since, as Nicholas Wroe (2006) puts it, Ishiguro himself claims that he is not interested in the subject: Ishiguro, who undertook some basic research into biotechnology, says he never intended to write a mystery with [the central characters'] clone status as the revelation. 'If information does trickle gradually it's because the children themselves do not realize who they are. The reader is on a sort of parallel journey, but it is not a mystery story. My focus is elsewhere'. Other authors including Margaret Atwood herself who wrote the related dystopian fictions, have since responded to such statements by Ishiguro and others, arguing that it is all background. Ishiguro is not concerned a lot with the technicalities of cloning and the donation of organs. "You wonder, what organs? A liver, two kidneys, the heart?]" What is found in the observation by Atwood is that the main emphasis of the novel is not in the technicality of cloning itself, but in the inner world of the clones themselves. Ishiguro is much more caught up in their fates, their emotional reactions and the silent tragedy of their passive submission to a system that was created to destroy them. Instead of predicting science, he explores the ways these characters carry their limited future with them, the ways they negotiate love and friendship under the shadow of unavoidable loss and how psychological self-sabotage is a kind of ghostly survival. Passive acceptance is the mental basis on which the dystopian world of *Never Let Me Go* is founded. Acceptance of fate by the clones is carefully nurtured since childhood; the clones are introduced to the discourse of exceptionalism and made to believe that something special is in their life. This story, which is a kind of normalising judgment, is both a source of identity and belonging and the isolation of the clones and the strengthening of the idea that their bodies are a resource used by real humans (Lacko, 2024). This kind of conditioning is so deep that the clones do not doubt the major assumption of their life. The system was, in fact, created in a way that would prevent rebellion as Miss Emily later turns out: '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...' She stopped, then something in her eyes flashed again. "But I was determined not to let such feelings stop me doing what was right. I fought those feelings and I won. Now, if you'd be so good as to help me out of here, George should be waiting with my crutches (Ishiguro, 2005, p. 269). Continuous observation and a childish environment made the clones docile and manageable. The story of Kathy H. gives a good example of the psychology behind effective disciplinary compliance. She narrates her life history in a calm, factual tone which strangely lacks the indignation or indignant tone of a person victimised by such a mean system. Her opening remarks indicate to what extent she has internalised her role of assignment: 'My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years... 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. (Ishiguro, 2005, p. 3) This speech is not the speech of a revolutionary; it is the speech of an unfaithful employee who is proud of her professional skills. The fact that she focuses on such technical aspects as recovery time and agitation is a deep psychological adjustment. According to Anne Whitehead, the narrative voice of Kathy is that of a passive observer, who is too busy with petty injustices but who nonetheless accepts the larger and even more terrible fact of her situation (Whitehead, 2011). Her professional pride is a symptom of conditioning, a way to find meaning and value in a system designed to deprive her of either. Her quitting is not reflective of the lack of emotion but it symbolizes the characteristic of a docile body that has internalized the reasoning of its oppression (Foucault, 1995, p. 67). The character of Ruth brings a turbulence to passive acceptance and a simultaneously tragic one. However, in contrast to Kathy, Ruth has ambitions to a status and a life that are out of the perimeters that she is allowed. She however directs her ambitions not to rebellion but to self-deception and to manipulation of her peers. This is highlighted through her desperate inquiries to find a possible person who is not a clone with whom she could have been modelled. The quest to Norfolk to find this potential source turns into an obsession, a fantasy that provides temporary relief to the depressing truth of who she is: 'But even if we don't get to see her again, we're all agreed she's a possible. And it's a lovely office. It really is. (Ishiguro, 2005, p. 168) This infatuation is a displacement behavior, which diverts her worry about future donations into a hopeless search to find a more normal lineage. It is an effort to control agency, though within the parameters of the rules of the system. She does not question the system as such, only her role in it. Her pretensions and daydreaming are the coping strategies of a person having learned helplessness: the assumption that her situation cannot be changed, and she

needs to create fictions that could work to cope (Maier and Seligman, 2016). The character development of Tommy offers the best example of how one can pass through the stages of frustrated resistance and total resignation. At first Hailsham ostracised him because of his outbursts and lack of artistic ability, his tantrums are a primitive uncivilised response to the oppressive environment. But under Miss Lucy and the compulsions of conformity he comes to learn to repress his feelings and to pour in his energies into detailed anthropomorphic drawings. And his plea, his last desperate plea to Madame and Miss Emily to defer is the tragic climax of his path :So there's definitely nothing. No deferral, nothing like that. (Ishiguro, 2005, p. 262) The character development of Tommy offers the best example of how one can pass through the stages of frustrated resistance and total resignation. At first Hailsham ostracised him because of his outbursts and lack of artistic ability, his tantrums are a primitive uncivilised response to the oppressive environment. But under Miss Lucy and the compulsions of conformity he comes to learn to repress his feelings and to pour in his energies into detailed anthropomorphic drawings. And his plea, his last desperate plea to Madame and Miss Emily to defer is the tragic climax of his path. Even in this last stage of his death, when there is no more hope, Tommy does not insist on the right to live. He just asks himself as to whether there is a loophole in the regulations. The implicit answer he asks is the complete effectiveness of the conditioning of the system the thought of life outside of the system is so inconceivable that it is beyond his imagination. His next, silent resignation of destiny, and the last, agonizing screams in darkness on hearing the truth, are the archetypal eradication of spark of rebellion, and the ultimate victory of acquired helplessness. Psychological self-sabotage is the destructive self-expression of the passive acceptance of the clones. It is the behavioural impact of an innerised oppression, a behavioural pattern that weakens their well-being and stops their ability to be truly connected and happy (Fanon, 2008). This self-destructivity is neither explicit nor deliberately self-destructive; it is an insidious, hidden, contaminative influence, it is the tragic result of a mind that has assimilated the belief in its own insignificance. Examples of psychological self-sabotage are the complex and usually toxic relationship between Kathy and Ruth. Trying to deal with their torn identities, both characters sabotage their friendship many times. The belittling of Kathy shown by Ruth as she tries to establish a precarious superiority over Kathy is a product of latent insecurity. An example of the heart-rending is Ruth being so mean to Kathy by dismissing her favourite cassette by Judy Bridgewater: "It's not on. I'm not having it on... It's a sentimental old tape. It's not us. We're not like that." (Ishiguro, 2005, p. 173) At the given moment, the criticism of Ruth does not just end at Kathy liking music, but the attack on the inner world of the woman, her feelings, and imagination. This supposedly informal sadism is, ironically, self-destructive; it drives away the individual who is her dearest friend. The phenomenon is a great illustration of what Fanon (2008) refers to as the colonized against themselves (Fanon, 2008). In her turn, Kathy engages in a different form of self-sabotaging by being passive. She does not challenge Ruth head-on, allowing the little digs and machinations to build up and thus create an irredeemable amount of bitterness between them that continues to create a rift between them over the course of time. The saddest example of self-destruction is the love triangle involving Kathy, Ruth and Tommy. Ruth driven into a state of excessive necessity to dominate and be dominant intentionally creates a wall between Kathy and Tommy despite her awareness that the two have a soulmate relationship. Her admission, which she made many years after, highlights how deep her self-destructive behavior was: The most devastating example of self-sabotage is the love triangle between Kathy, Ruth, and Tommy. Ruth, driven by a desperate need for control and status, deliberately keeps Kathy and Tommy apart, despite knowing they are soulmates. Her confession years later reveals the depth of her self-sabotage: I kept you and Tommy apart... That was the worst thing I did... I'm not asking you to forgive me. Not for that. That's not what I'm after. What I want is for you to put it right. Put right what I messed up for you. (Ishiguro, 2005, p. 232) Her actions do not only diminish the possibilities of Kathy and Tommy to lead a happy life together but also put her own future into risk. She loses an honest relationship with Tommy and betrays her friendship with Kathy only to gain a fleeting and false feeling of triumph. This action oozes out of the very oppression that was internalized: by declaring herself unfit to receive true affection and fulfillment, she is implementing measures that will leave her in a state where she will never receive either. Kathy and Tommy also contribute to this self-destructive behavior tacitly, by complying passively with Ruth, they enable Ruth to control their dynamics, without ever making a claim of mutual love, until they have missed the window. They do not do anything because it is one of the symptoms of learned helplessness, "as people are so accustomed to the idea of not having control over their lives that they cannot even pick up the reins of their own hearts" (Maier and Seligman, 2016). The most classic psychological self-sabotaging would be seen in the general unwillingness of the clones to imagine a different future. The indoctrination they have in their minds makes the idea of revolting

or escaping impossible to comprehend. When they learn of a deferral program, they do not see it as an escape but only a continuation of what they are meant to follow. They are seeking, then, not real emancipation, but a slight softening of their sentence. This inability to imagine an alternative reality is the ultimate victory of the tyrannical order. "When the oppressed internalize the worldview of the colonizer, they become their jailers"(Fanon ,2008, p. 89). Thus, the psychological mechanism of the clones has turned into the final prison-house, a place where even the concept of freedom cannot want to take root. Their self-destructive tendencies are the sad, rational end-point of a psychic systematically programmed to obey and have hope.

V. Conclusion

Never Let Me Go by Kazuo Ishiguro is an arguably deep and disturbing exploration of the human mind, which is made even more compelling by its low profile and tone. The tragedy of the novel is not the very presence of the fate of the clones, but their non-protestant attitude to it. The following paper will make the argument that this passivity is not an act with a facade; this is a sophisticated psychological condition that is carefully designed by a sophisticated control mechanism. The analysis with references to the theoretical perspectives of Michel Foucault, Martin Seligman, and Frantz Fanon can show how the passive compliance and self-sabotaging psychological attitudes of the clones are the expected results of a three-step process: the formation of the agency of docile bodies using disciplinary power, the conditioning of learned helplessness, and the very severe harm caused by colonized psychology. The clones are not bound with chains, rather it is the barriers of their thought, which cannot be seen. The Foucauldian architecture of control adopts a forms the clones into subjects of obedience which is hidden in a perfectly picturesque exterior of Hailsham. This external control is later internalized which creates a feeling of learned helplessness in which the thought of resisting becomes inconceivable. In the end, the clones follow the dehumanizing gaze of the society that spawned them, and the result is a shattered self-image that is taken to self-sabotaging extremes thus, destroying interpersonal interactions and making them never question their fate. They are made ready accomplices of what they are ruining because their lives are their testimonies to the sheer might of internalized oppression. In the last analysis, the novel *Never Let Me Go* serves as an effective allegory of any social and political oppression. It makes the readers address some unpleasant questions about their involvement in power systems and their ability to passively accept. The timeless effect of the novel is the subtle horror, the chilling image of the world where the people are produced, where they are commodified and disposed of and where the victims of the system are so conditioned that they do not even think of speaking up. The masterpiece by Ishiguro is a caution, a sorrow and a lasting reflection on what it takes to be a human being in the world that is too much able to take away humanity.

References

- Whitehead, A. (2011). Writing with Care: Kazuo Ishiguro's *Never Let Me Go*. *Contemporary Literature*, 52(1), 54–83. <https://doi.org/10.1353/cli.2011.0012>
- Maier, S. F., & Seligman, M. E. P. (2016). Learned Helplessness at Fifty: Insights from Neuroscience. *Psychological Review*, 123(4), 349–367. <https://doi.org/10.1037/rev0000033>
- Lacko, I. (2024). Dignity, healing, and virtue: Bioethical concerns in Kazuo Ishiguro's *Never let me go*. *World Literature Studies*, 16(2), 20–30. https://www.sav.sk/journals/uploads/07110733WLS_2_2024_LACKO_SAV.pdf
- Foucault, M. (1995). *Discipline and Punish: The Birth of the Prison* (A. Sheridan, Trans.). Vintage Books.
- Kazuo ,I.(2005). *Never Let Me Go*. Faber and Faber Lim.
- Fanon, F. (2008). *Black Skin, White Masks* (R. Philcox, Trans.). Grove Press.
- Sañudo, E. P. (2024). Reading Kazuo Ishiguro's *Never Let Me Go*: The Alternative Dystopian Imagination. Routledge.
- Hu, Q., Liu, B., Thomsen, M. R., Gao, J., & Nielbo, K. L. (2021). Dynamic evolution of sentiments in never let me go: Insights from multifractal theory and its implications for literary analysis. *Digital Scholarship in the Humanities*, 36(2), 322-332.
- Griffin, G. (2009). Science and the cultural imaginary: the case of Kazuo Ishiguro's *Never Let Me Go*. *Textual Practice*, 23(4), 645-663.
- Ishiguro, Kazuo (2006). "Future imperfect". *The Guardian*. London.
- Murakami, H., Goosen, T., Matthews, S., & Groes, S. (2009). Kazuo Ishiguro: Contemporary Critical Perspectives.
- Barnes, H. (2005). Ishiguro's chilling tale rooted in SF. *STL Today D*, 6.
- M. John Harrison, 'Clone alone' *The Guardian*, 26 February 2005, at https://www.theguardian.com/books/2005/feb/26/bookerprize2005.bookerprize?CMP=share_btn_url
- Atwood,M.(2005). 'Brave New World', *The Washington Post*, 1 April 2005, at <http://www.slate.com/toolbar.aspx?action=print&id=2116040>
- Wroe,N.(2006). 'Living memories', *The Guardian*, https://www.theguardian.com/books/2005/feb/19/fiction.kazuoisiguro?CMP=share_btn_url