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## Human Cloning in the Posthuman Era: Critiquing Ethical Dilemmas in Kazuo Ishiguro's *Never Let Me Go*

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### Abstract

Kazuo Ishiguro's *Never Let Me Go* displays a dystopian society where the human clones exist solely as 'carers' and 'organ donors' to prolong the lives of their human counterparts. This advances profound ethical questions about human worth and the ethical implications of biotechnology. This paper explores the clones' defiance and resistance to identity within this ethically oppressive power structure in the posthuman condition. When the clones grapple with the otherness imposed upon them, they connect to the broader societal dynamics of control and freedom. Drawing on Rosi Braidotti's theoretical insights of subjectivity and posthuman ethics, and Homi K. Bhabha's hybridity, the paper analyzes the clones' acts of defiance through memory, subjectivity, artistic expression, and self-awareness. The clones' identities and their interaction within the human power structure reflect the ethical implications of social control that function as tools for the clones to navigate their imposed limitations. The analysis reveals that although the artistic creations of clones ranging from painting to literature to games develop the human-laden values in the clones, the artistic expressions like arts, literature, and paintings also awaken them to subvert and challenge the values imposed on their bodies and lives. The clones' rebellion through symbolic means in a posthuman context provides valuable insights into posthuman studies on scholarship and academic disciplines.

**Keywords:** Posthuman condition, human clones, identity, resistance, ethics

### Introduction

Kazuo Ishiguro's *Never Let Me Go* (2005) demonstrates the world in which the boundary between humans and non-humans has been blurred because of exponential biotechnological development. As Francis Fukuyama argues, "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). The clones' sacrifice

for normal human beings through their organ donation shows their humanity, further blurring the lines between human and non-human. The novel unfolds the posthuman condition when initially, though the clones appear sentient with souls, emotions, and human-like behavior, they are considered "creatures" and "objects" (Ishiguro 256) by normal human beings. The ethical dilemma raised by the issue compels the readers to consider the posthuman version of humans. The reduction of sentient beings to mere commodities and treating them as disposable resources leads to ethical implications in a society where humanity is questioned. The presence of clone organs in the human body shifting human nature and identity also heralds the posthuman condition. The clones' sacrifice for human beings through their care and organ donation redefines their humanity. It blurs the line and rejects the notion of Western philosophy regarding humanism in the posthuman condition.

The novel not only shows a dystopian model of society but also mirrors the ethical dilemmas that emerging biotechnologies leave hanging. It explores the human foundation and raises the question of what it means to be human identity. This is what Donna Haraway argues, "The cyborg challenges to subvert the structure and modes of reproduction of 'Western' identity of nature and culture, of mirror and eye, slave and master, body and mind" (57). The fusion of man and machine contests against the Western ideas subverting the notion of how humans view nature versus culture, self versus other, and other power dynamics such as master and slave. The portrayal of a tragic future where the human clones created solely for an organ donation navigate a predestined existence, and their destinies are tied to social progress. Despite being created for specific roles, the clones grapple with a reflective experience of being othered that constructs and reconstructs their positions within society. This sense of otherness escalates a sense of resistance among the clones, prompting them to question the established human values. The complexities and vulnerabilities human clones undergo throughout the narrative drive them to defy and struggle for identity through artistic creations. Thus, the paper analyzes the acts of defiance and resistance of clones to attain identity through subjectivity, art, and self-awareness. It further argues that the visual arts and literature lay the basis for the clones to challenge the authority.

### Literature Review

Ishiguro's *Never Let Me Go* evokes the readers with a thought-provoking sense of unease, as it reflects the ethical dilemma in the posthuman world compelling them to question the notion of identity, power, and ethics. According to Patricia MacCormack, "Posthuman Ethics are 'about' certain forms of life, they are ultimately about the end of speaking of life as the beginning of lives being ethically open to living" (5). The argument claims that posthuman ethics is about fostering diverse forms of life to have a chance to thrive ethically. Despite the notion of posthuman ethics that advocates for equality and justice, the narrative in the novel presents the terrifying world where the human clones are created for the sole purpose of an organ donation. Several scholars and researchers have studied its themes of subjectivity and power dynamics from the diverse perspectives, revealing ethical complexities and their broader implications for the post-human future. Matava Vichiensing in "The Othering in Ishiguro's *Never Let Me Go*" argues, "The novel enriches the post-colonial reading of subjectivity unearthing the notion of 'othering' in the novel" (126). The act of othering to the clones forces them to defy what humans ask them to stick to their daily affairs. Vichiensing explores unfavorable relationships between the two groups – the dominant or exploiter – 'the normal' and the exploited – 'the clones, causing the latter to become alienated, marginalized, dehumanized, or, in other words, 'othered.' His insights into othering

through the lens of post-colonialism showcase the power dynamics as it is. This study investigates the resistive endeavor of clones to erase the line established between them and their guardians.

Roberto del Valle Alcalá's article, "Servile Life: Subjectivity, Biopolitics, and the Labor of the Dividual in *Never Let Me Go*," examines the novel through the lens of biopolitics and the concept of immaterial labor. He contends, "The novel portrays a capitalist exploitation model transcending the strictly human and subject realms" (51). He argues that though clones are encouraged to cultivate their subjectivities and artistic capacity, the ultimate purpose is their commodification as the carers and organ donors. Contrary to what Alcalá argues, the clones do not embody commodified objects rather they stand as equal as humans since their organs survive with human bodies. Thus, they defy indirectly through arts and literature though they cannot show a direct resistance. Josie Gill studies the clones' plights compared to the plights of racial minorities exposing the paradox of modern genomics that "erases the concept of race despite resurfacing the biological factor" (844). He compares the clones with racially marginalized people who undergo similar plights by exposing the contradiction of modern science and technology. In a similar tone, Wen Guo notes, "Ishiguro's novel with a focus on Ishiguro's analogy between human cloning and people of marginality in contemporary society" (1). She draws an influential parallel between the predicament of human clones and the struggle of marginalized humans in the present society. With the similar experience of "othering," both groups undergo combustion to release their desires of identity. Due to othering, this study argues that the clones navigate their identities within a society that devalues and others them.

Despite several researches on Ishiguro's novel, there exists a remarkable gap in scholarship regarding the implicit dissent of the clones against human authority. The studies have focused on the ethical implications of cloning and organ donation and a parallel predicament of human clones and marginalized people overlooking the resistance and dissidence of clones for their identity and autonomy. While existing analyses offer invaluable insights into subjectivity and power dynamics, they are often confined within the borders of individual concern and comparative analysis. This paper, however, seeks to go beyond the individual concern, analyzing the defiance and struggle of clones for identity and freedom in the context of posthumanism. The post-humanist perspective claims that posthumanism not only involves humans but also other objects. As a part of posthumanism, technology often leads to the "othering" of non-humans such as animals, resulting in their endangerment though it aims to liberate these non-human beings. The approach the paper embraces differs from postcolonial and other perspectives as it shows the limitations of humanism in proposing a new dimension.

### **Posthuman Subjectivity and Hybridity: Theoretical Perspectives**

The paper employs a qualitative method, particularly textual analysis based on Rosi Braidotti's notion of subjectivity, emphasizing that fluidity and deconstruction of fixed identities serve as invaluable tools in exploring the clones' yearning to construct their identities within the confines of their engineered fates. Braidotti argues that the posthumanist view of humanism goes beyond dismantling the single and unified self (144). It underscores that human identities are constantly shaped by one's connections to others, creating a complex web of relationships. The insight into hybridity by Homi K. Bhabha empowers the argument to explore how memory, art, and self-awareness serve as weapons for the clones to resist and dissent from humans. In this regard, Bhabha in *Location of Culture* claims that "mimicry does not mean an act of copying but a nuanced form of resistance" (86). While the colonized stick to dominant values, they inculcate

them with their meanings, creating the hybrid forms that both mimic and mock the oppressor. This slippage annihilates the colonial power, blurring identities. It reveals that its dependence on those it controls thereby mimicry becoming an obscure form of rebellion, allowing the colonized to voice their own identities and weaken the dominant narrative. The theoretical insights bolster the argument that human authority controls and regulates the clones as marginalized people through bio-power. The way they are confined within a certain domain, and ordered in a lower hierarchy forces them to mimicry through visual arts and literature being in ambivalent sites, leading them to raise their implied voice.

The concept of subjectivity helps converge intersectional issues in the study. As Braidotti argues, "A focus on subjectivity is necessary because this notion enables us to string together issues that are currently scattered across a number of domains" (42). This implies that subjectivity brings divergent issues of social inequalities together that help better understand how the inequalities interact and affect human lives. The subjectivity endorses the idea of moving beyond isolated studies of socio-cultural issues. Regarding the posthuman subjectivity, Braidotti further states, "Posthuman subjectivity expresses an embodied and embedded and hence partial form of accountability, based on a strong sense of collectivity, relationality and hence community building" (49). The concept posed by Braidotti challenges the traditional idea of the monolithic independent self, adding that a sense of responsibility emanates from being embodied and connected to others. The interconnectedness lays a basis for building communities as the clones attempt to form a resistive campaign against the human authority. Similarly, the concept of ambivalence of mimicry supports the analysis of the resistive acts of the clones. Bhabha asserts, "The ambivalence of mimicry – almost but not quite – suggests that the fetishized colonial culture is potentially and strategically an insurgent counter-appeal. What I have called its 'identity effects' are always crucially split" (91). The act of mimicking another culture produces a double-edged sword which is not almost but not a perfect imitation. The ambiguity stemmed from imitating empowers the mimicked group to both potentially assimilate and subtly revolt against the dominant group. This process creates a blurred identity in which the mimicked group is neither full themselves nor fully other, but rather a new rebellious mix. In this paper, thus, the insights of Braidotti and Bhabha are employed to analyze the novel.

### ***Ishiguro's *Never Let Me Go*: Critical Analysis***

The novel demonstrates a world where the human clones confront a brutal reality. Humanity seems to exist within inhumanity since the clones preserve humanity from human cruelty. The textual analysis focuses on the ethical dilemma Ishiguro highlights through the clones' existence solely as the organ donors and carers. The study explores how the clones wrestle with their constructed identities and long for a subjectivity denied to them. The clones' acts of resistance against human oppression connect to the broader concept of posthumanism and their ethical circle of scientific advancement. The defiance of the clones through memory, art, and literature uncovers how they put an effort to push back the limitations imposed upon them, questioning the very notion of what it means to be human.

### ***Ethical Dilemmas in Ishiguro's Work***

Ishiguro's novel recounts the story of human clones, who are produced by bioengineering for organ donations. They are particularly reared at a specific school called Hailsham, which offers them institutional education, managing to deprive them of complete knowledge about their predicament, as Ishiguro informs, "being told or not

told" (81). This suggests that the clones exist in a state of ambivalence as Bhabha asserts that the "narrative of ambivalent, hybrid, cultural knowledge- neither 'one' nor 'other' – is ethnocentrically elided in the search for cultural commensurability" (11). The clones experience a confusing mix of cultural influences that belong to neither the world they are created in nor a truly 'normal' life. The complexity, which Bhabha defines as and ambivalent cultural knowledge remains ignored in the quest for comparing identities. Hailsham, though it is the place for cultivating humanity in clones, subdues the clones by controlling their lives. The clone children are required "to follow the school's rules, consult the doctor frequently for medical check-ups, and be sensitive about their well-being. Even reading Sherlock Homes at the library is forbidden since the book's protagonist often smokes" (67). This might impact the behavior of the children. The grand narratives school teachers and directors create to maintain a control over the children. As dictated by the "Eurocentric paradigm," the school teachers and guardians establish "the dialectics of self and other and the binary of identity and otherness... setting up the cultural logic of universal Humanism" (Braidotti 15). The school enforces a view of identity based on the European norms creating a distinction between 'us' (humans) and 'them' (clones). They ignore the clones' unique experiences reinforcing the universal idea of what it means to be human. The language they use at school manipulates them with worries that they will grow to accept it as normal in the future. The superior attitude and behaviors of the teachers and guardians developed from their shared understanding of Western thought emphasize the human inclination to create divides and hierarchy. In alignment with Franz Fanon, Bhabha argues that the superior and inferior complex entraps superior and inferiors equally following mental state (43). The hierarchical attitude and behavior of humans toward the clones instigates them to express their resentment through subjective experience, arts, literature, and painting. When Tommy and Kathy go to see Madame to give the art and painting to the gallery, Madame seeks an explanation:

My gallery as all of you always called it. But in time I too came to think of it as that. My gallery. Now why, a young man explains it to me. Why would my gallery help in telling which of you were really in love? Because it would help show you what we were like, Tommy said. 'Because.' 'Because of course' – Madame cut in suddenly – 'your art will reveal inner selves! That's it, isn't it? Because your art will display your souls!' (248)

The narrative explores a complex dynamic between power, creativity, and clones' search for identity and recognition. The guardians (Madame) control the art project whereas the clones (Kathy and Tommy) reclaim ownership in defiance. While Madame sees the art through a utilitarian approach, Tommy simply believes arts reflect their inner selves. In this respect, Braidotti announces "the end of 'anthropolatry' and calls for more respect and priority to be given to the interests of other species and life forms" (76), particularly through the animal rights activists. She critiques the notion of 'anthropolatry', a belief that humans are inherently superior to all other beings arguing that the anthropocentric perspective needs a correction to move toward a future to respects and prioritizes all species. The arts become the tools for the clones to expose their humanity and emotion, a form of resistance against the system that denies them. It is through the arts they resist being visible not just as the clones but as the individuals with the feelings of humanism.

The human clones lead their lives sticking to what the school sets the rules and regulations. The confinement they live in at school does not allow them to go out believing in the rumor. Kathy recounts, "Once, not so long before we all got to Hailsham, a boy had had a big woe 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. Another rumor had it that a girl's ghost wandered through those trees" (50). The narrative serves as a reminder of the limitations imposed on the clones and the potential dangers that occur to them if they disobey the rules. The fabricated stories and rumors restrict their freedom and hint that the act of defiance results in death and danger. In this regard, Matava Vinchiensing argues, "The indoctrination process mostly occurs in Hailsham when the guardians desire to put some ideas or beliefs to persuade the student clones to accept it with practical aim" (132). The dominant narrative demonstrates their power over the clones. This way the guardians ensure the clones' loyalty to the authority. It is a strategy to instill in the clones a sense of conditioning. Despite the impositions, Ruth resists unfolding, "How we were not exploring our freedom nearly enough since leaving Hailsham; how anyway she'd always wanted to go the Norfolk to 'find all our lost things'" (144). Her expression suggests the clones' self-awareness and resistance to attaining autonomy despite being in the symbolic realm. Indicating Norfolk as an emancipatory space, they want to establish the domain where they can live as dignified as humans. Bhabha argues that "resistance creates symbolical ambiguity and disrupts the traditional narrative format by reframing novel narratives" (99). As argued by Bhabha, Ruth aspires to frame new discourse to reclaim and restore their snatched and lost identity.

### ***Subjectivity and Ethical Dilemmas***

The clones do not own their bodies as they are created for a specific purpose. The life they live is predetermined and pre-framed. Roberto del Valle Alcala states, "While clones are encouraged to cultivate their subjectivities and artistic capacity, the ultimate purpose is their commodification as organ donors" (51). Alcala critically questions the seemingly contradictory nature of allowing cloned humans to develop individuality while simultaneously pre-determining their fate as organ donors. The question creates a sense of illusion of freedom – being a self or commodity. Art and literature become a space where they can express desire desires and anxieties creating a unique self that blends imposed and self-created identities. The school authority exploits arts and literature to frame their subjective perspective complying with the desired values. However, literature and arts, in turn, function as the reliable weapons to express and engrave the clones on themselves. Kath tells Roy "That thing like pictures, poetry, all that kind of stuff, she said they revealed what you were like inside. She said they revealed your soul" (173). As Kath explains to Roy creative arts such as poetry and painting act as the lenses to see a person's inner self revealing the inner essence or soul. The art forms become the tools for the clones to form their own identities despite the limitations imposed on them. "The notions of subjectivity," as defined by Braidotti, "are not constantly fixed, but rather an ongoing process of creative selves" (35). One is constantly being shaped by how he/she presents and how he/she deals with society. The social circumstance at Hailsham shapes the clones and the way of subjectivity they are shaped by themselves.

The narrative that Kathy unfolds about the past, and their relationship with the teachers and guardians at Hailsham strengthens them to raise a voice for their identity. She narrates, "Ruth had been right: Madame was afraid of us. But she was afraid of us in the same way, someone might be afraid of spiders. We hadn't been ready for that. It had never occurred to us to wonder how we would feel, being seen like that, being the spiders" (35). The narration reveals how the clones perceive themselves and how others perceive them. The Madame's fear reflects irrational and instinctive fear of the clones rather than rational judgment. The comparison to the spiders symbolizes the clones can be as dangerous as the spiders possibly because of marginalized status and social

prejudices. The self-awareness of clones argued by John D Schwetman enables them to understand "sacrifice within clone communities resulting in grieving because of their premature death" (421), as they perceive being named the spiders. The clones' perceptions and empathy arouse them to contest what human creates a line. The act of blurring the same line brings autonomy to them. The distrust and fear Madame retains imply a power struggle in which she holds an authoritative position over the clones. Nevertheless, the clones' realization that her fear emerges not from rational assessment hints at a shift in the perspective. The subjective self-judgment provides them with an agency to see themselves not just as objects but as individuals with their own emotions and reasons. Linda Tabar argues that "counter-narrative produces and reproduces oppositional agency within the nation and within situated locations and historical experience" (6). The counter-narratives of clones stemmed from the grand narratives that empower them and marginalized groups to contest authority. The clones reproduce the oppositional discourse through judgment and interaction with the guardians amid ethical dilemmas created by humans.

Amid the conflicting domain between the guardians and clones, human culture engraves on the lives of the clones. Ruth and Tommy, for example, feel proud of being donors even if they die earlier. However, their feeling of being proud stems not from human teaching but from their subtle self-realization. As Marcus Amit claims that "the 'we' narrative challenges the accepted values and prevalent structure of the authority" (135), Ruth and Tommy voice collectively for the identities of the donors. Kathy, nevertheless, feels equally proud of being a carer being the 'I' narrative. She uttered, "And why should not they? Carers are not machines. You try and do your best for every donor, but in the end, it wears you down. You don't have unlimited patience and energy. So, when you get a chance to choose, of course, you choose your kind" (4). The assertion suggests that she seeks to establish her recognition in the field of caregiving by enlivening humanity. Her articulation that the carers are not machines directly challenges the existing expectation of limitless patience and energy that clones must foster. The emphasis like "You try and do your best for every donor, but in the end, it wears you down" emphasizes the deeply human aspect of caregiving, accepting the exhaustion and emotional strain experienced by the carers. The statement that "when you get a chance to choose, of course, you choose your kind" reflects a commitment to prioritizing the well-being and solidarity among carers. Meanwhile, Margaret Atwood argues that "the poignant reality of how exclusion takes place not only just in 'outsiders' and 'insiders' but also within insiders in *Never Let Me Go*" (170). Even as the clones face a societal discrimination, a sort of disparity with hierarchy emerges within their group. The stance rejects external pressures or norms that hinder carers' decisions to affirm their agency for prioritizing their own needs and community. This counters social expectations and human authority.

### ***Human Clones and the Posthuman Condition***

While the clones are not considered the original human in the narrative, their existence as the copies of human beings compels to examine the subjectivity and the essence of the clones in the posthuman scenario. Besides the recognition of their difference which is related to an identity exploration through the behavior of Madame, Miss Lucy is significant for attempting to awaken the children from their illusions in the simulated world of Hailsham. Miss Lucy tells the students, "Your lives are set for you. You'll become adults, and then before you're old before you're even middle-aged, you'll start to donate your organs. That's what each of you was created to do" (80). Upon hearing these words, the students seem initially shocked, but they eventually come to

realize their fate. Throughout their entire education, they are programmed to accept this fact. However, this event forces once again to question the nature of mankind and confront the brutality of humans. The narrator, Kathy H. overheard her friends saying (overheard itself means to hear others' talk being unnoticed), "Then how come I have personally heard them talking about it? Talking about how they are going to take Miss Geraldine to the wood in the milk van? How come I heard them planning it myself, nothing to do with Ruth or anyone else?" (55). Kathy's overhearing suggests the clones' a form of protest against the authority that considers them as mere creatures. The clandestine discussion among the clones demonstrates a sense of denial and rejection of the clones over the authority. The plan of taking a revenge symbolizes their strong oppositional voice against the human oppression. In this instance, Yan Kai observes this novel as "a typical bio-dystopia in which humans are responsible for bleak posthumanism due to the progress of science and technology" (594). The bio-dystopian condition resulting in the posthuman bio-predicament forces humans to live amid many intricacies as with the clones.

The guardians and society as a whole exert control over the clones' lives, which is manifested through the denial of access to knowledge, manipulation of their memories, and determination of their fates. The unequal power play between the clones and the rest of society raises the serious concerns about ethical duty and the possibility of exploitation. The unequal power structure dehumanizes the clones only highlighting how the valuable human life is. However, the memory Kathy retains strengthens her to fight dehumanization and establish herself as a humanist. She recounts, "The memories I value most, I don't see them ever fading. I lost Ruth, then I lost Tommy, but I won't lose my memories of them" (280). The memory empowers Kathy to resist and dissent by fostering a sense of self through a personal history. It ignites a desire for freedom through an emotional connection to the loved one. The cherishing memories of loved ones serve the clones as shields to preserve the essence of their identity. The essence of identity survives not only through a one-way network of memories but also through a multi-relational co-existence. Braidotti avers, "The relational capacity of the posthuman subject is not confined to our species, but it includes all non-anthropomorphic elements. Living matter – including the flesh – is intelligent and self-organizing, but it is so precisely because it is not disconnected from the rest of organic life" (60). The objects in this world are related to each other, rather than being confined to a single being. The demise of Tommy, Ruth, and Kathy is not their end rather they live through the organs implanted in humans and through their artistic creations like painting and literature. The clones continue to live inside naturally born humans, blurring the line between the human and the nonhuman. The clones become one with humans, thus materializing the concept of the posthuman. Kathy reflects on the past and believes that the exchanges played a significant role in their lives. She realizes her being other for the first time when she finds Madame afraid of them, believing that there is something strange about their existence. Though she could not fully grasp the reason behind it she feels they are like the spiders in Madame's eyes. Kathy mentions, "Thinking back now, I can see we were just at that age when we knew a few things about ourselves who we were, how we were different from our guardians, from the people outside- but hadn't yet understood what any of it meant" (36). Despite her effort to liberate the clones, Madame is aware of the ultimate purpose of their upbringing when combined with her mercy she is also afraid of the clones. The revelation Kathy makes reflects a stage of realizing their difference from humans and begins to question their space in society. The beginning of self-awareness and a quest for meaning light the fire of resistance.



### Conclusion

Ishiguro's *Never Let Me Go* presents a dystopian world where the human clones are purposefully created for organ donations and carers. It offers a new lens to explore the ethical complexities arising from bio-engineering in the posthuman context. Within a dehumanizing post-humanist condition, the paper has argued that the clones' resistance requires the need for a reevaluation of human subjectivity since the clones defy and struggle for identity and autonomy. Drawing upon Braidotti's theoretical insights into the subjectivity and Bhabha's hybridity, the paper reveals how the clones despite being labeled as creatures and objects display a resilient and rebellious spirit. The identities they aspire to develop and put forward that defy categorization align with Braidotti's subjective notion of a fluid, interconnected posthuman subjectivity in which each individual owns inherent value. The examination of the clones' resistance through theoretical frameworks such as the notion of subjectivity, and hybridity sheds light on the power dynamics that marginalize and control. The analysis exposes how memory, art, and self-awareness become tools for the clones to subvert imposed norms and reclaim their agency. The act of "othering" becomes a catalyst for defiance against the limitations imposed upon them. Recognizing and valuing the voices of the marginalized, like the clones, opens avenues for further exploration of resistance and empowerment in the posthuman era.

The analysis of the novel related to ethics, technology, and humanism justifies a crucial departure. This fosters a more inclusive and equitable society in light of advancements in bioengineering. The resilient spirit resisting oppression and the lessons acquired from the human-clone relationship function as a powerful prompt of human responsibility to shape a future where all beings are valued and respected equally. With the transformative power to foster empathy and inclusivity, literature, and arts can be a powerful tool in this endeavor as clones attempt to liberate themselves from human bondage. The intrinsic value of all life forms needs to be redefined in what it means to be human and stick to a more compassionate and equitable posthuman future. The study unlocks the doors for further exploration in the posthuman context. This study retains a possibility to delve deeper into the psychological impact of bioengineering on both clones and humans. Exploring the legal and ethical frameworks surrounding the human cloning and organ donation will be crucial as these technologies continue to evolve. In addition, investigating how advancements in artificial intelligence might intersect with the concept of a posthuman future could offer valuable insights for shaping a more inclusive and just society. The study paves the way for the future researchers in posthumanism, acknowledging the inherent value of all life forms and fostering empathy through the artistic productions like painting, literature, and games. As a result, the world would pace towards a more compassionate and equitable future in the posthuman era.

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