

Tribhuvan University

**Center of Consciousness: A Study of Narrative Strategy in Kazuo Ishiguro's
*Never Let Me Go***

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in Partial Fulfillment of the Requirements for the
Degree of Master of Arts in English**

By

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Letter of Recommendation

Pratikshya Sewa Pariyar has completed her thesis entitled "Center of Consciousness: A Study of Narrative Strategy in Kazuo Ishiguro's *Never Let Me Go*" under my supervision. She carried out her thesis from September 2017 to March 2018. I hereby recommend her thesis be submitted to viva voce.

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Approval Letter

This thesis entitled "Center of Consciousness: A Study of Narrative Strategy in Kazuo Ishiguro's *Never Let Me Go*" submitted to the Central Department of English, Tribhuvan University, Ms. Pratikshya Sewa Pariyar has been approved by the undersigned members of the Research Committee.

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Center of Consciousness: A Study of Narrative Strategy in Kazuo Ishiguro's

Never Let Me Go

Abstract

This thesis explores the center of consciousness, a study of narrative technique in Never Let Me Go, a novel written by Kazuo Ishiguro. It portrays the complexity that exists in the life of human clones. One of the major characters, Kathy is presented as focalizer, the center of consciousness through whose perspective the events, thoughts and feelings are brought into focus. She narrates those events to the readers which she has experienced herself. Therefore, the characters and events are presented as they are perceived or understood by her. All the information that is presented in the narrative reflects the subjective perception of Kathy. So, there is the lack of omniscient voice. The narrative is expressed through the perspective of the fixed internal focalizer. The narrator accepts the fact of human cloning which contradicts to the author so he uses unreliable narrator in the text. It reflects the gap between author's intention and narrator's perception. This paper has studied the novel in the light of Genettean notion of focalization, a perspective through which a narrative is presented to the audiences. Similarly the concepts of focalization by Rimmon Kenan, Mieke Bal and Seymour Chatman are applied in the text. The study also reveals that the readers should be self conscious to understand the actual truth because there is the distance between author and narrator. The author does not glorify human cloning as the narrator does. So he uses unreliable narrator in the text to present the narrative ironically.

Keywords: Center of Consciousness, Postmodern Narration

Kazuo Ishiguro (1954) is a Nobel Prize Winning British novelist, screenwriter, and short story writer. He is a Japanese born English novelist. He is considered as one

of the most celebrated contemporary fiction authors in English. He has received four Man Booker Prize nominations and has won the 1989 award for his novel *The Remains of the Day*. His 2005 novel, *Never Let Me Go*, was named by *Time* as the best novel of 2005. The novel takes place in a parallel universe in the 1990s in England where human cloning is an accepted practice. His first-person narrator is Kathy H., a clone engaged in recalling and reflecting on her memories of the past. She seems to be telling her story without any intention to mislead the readers but her limited perspective fails to narrate the whole events exactly. Ishiguro wrote this novel at the beginning of the twenty first century during the rapid development of science and technology. The novel deals with the complex and widespread system of organ farming. The clones are like human beings in physical and emotional sense but their lives are limited for harvesting and donating organs for real humans. Ishiguro tries to show his disgust through this novel regarding the issue of human cloning. Cloning may be used for the betterment of society but it is also against of the nature. In one aspect organ harvesting may serve the human beings by treating their fatal diseases. But, in another aspect it disrupts the natural process of birth and death in the world. Therefore Ishiguro satirizes at the scientific development of Europe. He uses the perspective of Kathy to reveal the facts of clone's life in England. They are living their predestined life of donating vital organs till their death. All the information presented in the novel reflects the subjective perception of Kathy. So, Ishiguro distances himself from his characters and narrator in a story through the use of irony.

The research focuses on 'center of consciousness' or the focus of character i.e. of perception. In *Never Let Me Go*, Kathy is presented as the 'only' focalizer from whose perspective the focalizeds such as Tom, Ruth as well as Hailsham, cottages, recovery centers and others are presented and evaluated. Ishiguro presents fixed

internal focalization for his focalizer, Kathy but with ironic touch. Kathy is presented as unreliable narrator which results into limitations of viewpoint. In the novel, Kathy is the only focalizer from whose perspective or position events and other characters are introduced and evaluated. Kathy is self-centered while understanding self and other. She confidently gives her views on what other person feels. She has a self-judgemental attitude.

Never let Me Go by Ishiguro presents a story through the perspective of Kathy, the focalizer of the novel. The thirty-one year old Kathy is the narrator and the story is presented in the first person as 'I'. The narrative of the novel is presented through her limited perspective. According to Rimmon-Kenon, "In principal, the external focalizer (or narrator-focalizer) knows everything about the represented world, and when he restricts his knowledge, he does so out of rhetorical considerations [...] The knowledge of internal focalizer, on the other hand, is restricted by definition: being a part of represented world, he cannot know everything about it" (79). The narrative of the text is focused on Kathy's consciousness who is an internal focalizer. Therefore, she is unable to perceive and represent the whole events. She accepts the fact that it is not possible to narrate the things as they are. She acknowledges her limitation so her intention is not to deceive her audiences. The technique of narrative unreliability centers on the concept of 'ironic distance' between narrator and author and narrator and reader. The narrator perceives the events and narrates them according to her understanding. The readers understand and interpret the fictional world through different and own perspectives. Kathy's restriction on her narration makes readers unable to arrive at the more accurate version of the fact which creates the distance between reader and the writer.

The critics have examined the narrative structure of *Never Let Me Go* in

different perspectives such as ethical, dystopian vision, cultural tension and bio-power. The issue of present research differs from the previous issues as the present study analyses focalization technique deployed in the novel. The focalizer, Kathy is a character in the novel from whose point of view the story unfolds further. She is the primary consciousness of a story. The events, situations, interpretations of other characters and their dialogues are all filtered through the focalizer, Kathy. She holds the main point of view. As a focalizer, Kathy's attempt to understand herself and others are limited because she has total control over the narrative. "Unreliable narrative can result from limitations of viewpoint," as Jonathan Culler points out, "when we gain a sense that the consciousness through [whom] focalization occurs as unreliable or unwilling to understand the events" (Literary Theory 90). Culler's idea on unreliability applies in *Never Let Me Go*. Kathy is restrained while narrating the events. She has control over her emotions so the readers are unable to understand her properly.

Kathy narrates the story in spontaneous way which has an impact on chronology and the structure of the narration. With regard to Dorrit Cohn's terminology, Kathy's story can be classified as a memory narrative. Chronology is abandoned by Kathy "slide[s] up and down the time axis that connects [her] two shelves" (Cohn 145). Kathy has not told her story in linear ways. Her present self narrates the story of her past self. So, there is a fluctuation between her present and past shelves in her narration. When she narrates about her guardians instantly she shifts her focus towards her friends. Barry Lewis mentions that her memories "zigzag back and forth, with an emotional logic that is true to the way our minds actually work" (209). The mind does not function in chronological pattern. Though Kathy narrates the events consciously her present self merges with her past self. Lewis

argues that “Kathy [...] is very constrained concerning what she does reveal” (209). This is the reason that the readers find out little about Kathy’s present life. Even she describes her present life, she quickly begins to recall the past. Kathy never expresses that she loves Tommy. She does not tell about her dissatisfaction when Ruth and Tommy become couple. Anne Whitehead mentions that “the rubbish mirrors the clones, both being disposable” and that “the field designates her narrative, which holds all the things she has ever lost” (80). Kathy tries to recover all the lost things through her narrative in a similar way as Norfolk is considered as the place where the lost things are found by the characters.

Kathy’s use of euphemistic vocabulary determines the tone of the narration. She replaces “clones” by “students” (82, 186) and “to die” or “to be killed” by “to complete” (203, 274). Kathy uses euphemisms to repress her reality and her emotions because she wants to ignore the cruelty of her situations. Her language shows that she presents the connection between the self and the world in positive way. She has to lose her life by donating her vital organs one after another. The destiny of her life is fixed but she wants to normalize the situation rather than presenting it in horrific way. Kathy’s narration focuses on everyday life instead of focusing on the horrors of her world. Some scholars like John Mullan and Shameem Black question on the reliability of Kathy’s narration due to her limited perspective. Even Kathy herself asserts that “This was a long time ago so I might have some of it wrong” (13) and “I can’t remember exactly” (32). Her inability to tell the total version of truth makes her unreliable so the readers cannot trust her completely. Mullan claims that Kathy’s limited perspective makes her “not so much an unreliable, as an inadequate narrator” (111). Kathy clearly expresses about her limited perspective. She does not tell the audience to believe her completely. She even acknowledges her mistakes by reducing

her self-knowledge and understanding. Kathy's narration centers on her emotions and experience so she tries to repress or restrain some of the facts by her unusual narrative style. Black claims that "what is not told, what lurks on the fringes of the narrative [...] is often the most important specter in the story" (803). Throughout the narrative the complexity of human cloning is hidden. The narrator, Kathy presents the act of donating organ in positive manner. Her limited perspective does not give clear vision about their suffering to the audiences. But it is an important thing to be discussed. She doesn't portray the death of clones in negative manner. Rather she uses the term 'completion' for their death after donating organs. She does not express directly about her feelings for Tommy. She even tries to control her emotion and tears and get back to her present. But all these circumstances carry the huge impact in her life. She is restrained in her expression. She expresses only those things which she wants to express. Monika Fludernik claims, "narrative is the one and only form of discourse that can portray consciousness, particularly another's consciousness, from the inside" (27). Kathy presents the events, situations and characters from her own point of view. She tries to reveal the facts of clone's life in England. She manipulates her feelings and perspectives. There is the restriction in her narration though she attempts to convey the total version of truth.

This research focuses on the 'center of consciousness.' The French narratologist, Gerard Genette has introduced the concept of focalization, which is related to point of view. Focalization is a term coined by Genette in 1972. He introduced the term "focalization" as a replacement for "perspective" and "point of view" (1). He introduces three types of focalization: zero, internal and external. Zero focalization means the narrative with omniscient narrator. There is complete access to all the regions of the story world, including the characters' mind. In the external

focalization the narrator says less than the character knows; this is 'objective' or 'behaviorist' narrative. It occurs when the narrator presents the aspects of the story using solely observable, external information. The narrator focuses on visible, external aspects of events and characters and no inside views are possible. In internal focalization the narrator says only what a given character knows. It emphasizes the thoughts and feelings of characters and interpretation of their actions. These aspects are conveyed from the point of view of one character who interprets all events through his/her perspective.

According to his definition in his book *Narrative Discourse* (1972), focalization means the perspective of the narrator in fiction. He mentions that narratives can be "non-focalized, internally focalized or externally focalized" (Genette 1). He bases his theory on a clear-cut distinction between "mood" and "voice". The "mood" addresses the question, "who is the character whose point of view orients the narrative perspective?" (who sees) and "voice" refers to "who is the narrator?" (who speaks) (186). In *Never Let Me Go* the first person narrator focuses on the understanding of events and characters through the perception and interpretation by the focalizer, Kathy. She is the consciousness or position through which events are brought into focus. The Dutch narratologist, Mieke Bal has also developed the focalization theory. According to her, "Focalization is the relation between the vision and that which is seen or perceived" (142). She systematically develops the three narrative levels: fabula, events and text. She further elaborates, "The focalizer is responsible for the operations that turn the fable into a story and the narrator for the ones that encode the story into the text" (Bronzwaer 193-201). The focalizer is the character from whose point of view the story is told. All things, people and events become focalized or seen through the certain character.

Basically, Bal discusses two main types of focalization: external and internal. The distinction between Genette's zero and external focalization is merged by Bal into external focalization. External focalization refers to the narrator who is not the character of the novel and focalizes on the external objects or things. In internal focalization, the narrator says only what a given character knows within the novel. It takes place when the events or thoughts are mediated through the point of view of the focalizer. Internal focalization is critically analyzed in this research study. As this novel is studied from narrative strategy, Wayne Booth's concept of Point of View as well as Genettean and Post Genettean narratologists such as Mieke Bal, Seymour Chatman's focalization technique is critically examined in this research paper.

According to Gerard Genette, focalization is "perspective in narrative, a viewpoint from which things are seen, understood, assessed [...] the angle from which things are seen is interpreted in a broad sense, not only in terms of visual perception" (Toolan 68). Kathy does not narrate the things as she sees them rather she tries to understand the events that have happened around her. She states:

Watching Chrissie and Rodney at that moment, I remember thinking, yes, they were okay. They were kind in their way and were trying to cheer Ruth up. At the same time, though, I remember feeling-even though they were the ones doing the talking, and Tommy and I were silent-a sort of resentment towards them on Ruth's behalf. Because however sympathetic they, I could see that they were relieved [...] I remember thinking then how different they actually were, Chrissie and Rodney, from the three of us. (162-63)

It reveals Kathy's perception on her trip to Northfolk to find out Ruth's possible.

Later they find out that the woman whom they are hoping to be Ruth's possible is

totally different from her. Ruth gets upset but Chrissie and Rodney seem fine though

they try to cheer her up. They are sympathetic at the same time they are relieved. Kathy and Tommy also get angry towards them. Kathy describes the event according to her understanding. She even presents the emotional reaction of the other characters. So, her narration does not include only her visual perception rather she tries to understand what she sees and what others feel. As the text is based on first person narration, Kathy is the narrator of the story and she is also one of the main characters in the text. The story is narrated by her according to her perception and understanding of the circumstances. She is the focalizer from whose perspective, the events, situation and other characters are presented. In a summary of Gerard Genette's discourse of focalization, the definition can be summarized as, 'a selection or restriction of narrative information in relation to the experience and knowledge of the narrator, the characters or other, more hypothetical entities in the story world' (Niederhoff 2). Kathy's narration is totally based on her experience that she has in Hailsham, cottage and donation centre where she works as carer. These places and her friends, Ruth and Tommy are her focalized objects. Kathy points out:

And why shouldn't they? Carers aren't 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 own kind. That's natural. There's no way I could have gone on for as long as I have if I'd stopped feeling for my donors every step of the way. And anyway, if I'd never started choosing, how would I ever have got close again to Ruth and Tommy after all those years? (4)

As a focalizer, Kathy focalized on the issue of being a carer. She shares her experience of carer. As a carer she has to do a lot for her donors but at the end all the effort of the carer ends with the completion of the donor. So in her view, carers should

provide a chance to choose their donors. She shares some views regarding the feelings of carer and the issue of choosing the donors according to her preferences. She feels that when carers choose their donors, they focus on their own kind. This is the reason because of which she gets chance to be together with Ruth and Tommy while working as their carer.

Never Let Me Go is written in the first person and the story is told from Kathy's perspective. As Kathy states, "My name is Kathy H. I'm 31 years old, and I've been a carer now for over eleven years" (3). The story has opened with self narration as Kathy places her focus on introducing herself. But, her introduction is unclear in the very beginning as she is unable to tell her full name. She tells her own story so it makes her first-person narrator. She looks back over her life from the perspective of thirty-one-years old self and tries to remember all her most important experiences. In the text, the action and characters are presented entirely as Kathy herself perceives them. As Kathy mentions, "And I realized then how desperately he didn't want to be reminded. Instead he wanted to hear about Hailsham" (5). The reader finds out about the events only through Kathy's point of view when she herself remembers them. She only gives those informations to readers what she wants them to know about. As Gerard Genette claims, "So by focalization I certainly mean a restriction of 'field' – actually, that is, a selection of narrative information with respect to what was traditionally called *omniscience*" (74). So Kathy is very selective while narrating the events and situations. Many events may be forgotten as well as hidden by Kathy which distorts reader's knowledge and understanding. Therefore, it is necessary for readers to have certain perception of their own. They need to consider whether Kathy can be trusted as a narrator. They have to be conscious either she narrates the events as they really happened or she retells them on her own way. The readers see only

those things which she wants them to show.

She is unwilling to tell the truth about certain events which raise question in her role as the reliable narrator. Kathy begins the story in a way as if readers have certain amount of prior knowledge about her life and her society but the readers are unaware about them. The opening of the story is quite confusing until certain details are revealed as the novel progresses. The readers are unclear why Kathy does not provide her full surname and what the role of a carer actually entails. As Kathy asserts, “My donors have always tended to do much better than expected” (3). Kathy’s narration is intriguing, it provides questions but with very few answers and therefore the readers try to find out more on their own.

Internal focalization, as Genette describes, implies that “the focal character never be described from outside, and that his thoughts never be analyzed objectively by the narrator [...] Internal focalization is fully realized only in the narrative of interior monologue” (14). The last paragraph of the novel is about Kathy’s monologue and her self-narration. Kathy writes:

That was the only time, as I stood there [...] I waited long enough, a tiny figure would appear on the horizon across the field, and gradually get larger until I’d see it was Tommy, and he’d wave maybe even call. The fantasy never got beyond that – I didn’t let it – and though the tears rolled down my face, I wasn’t sobbing or out of control. I just waited a bit, then turned back to the car, to drive off to wherever it was I was supposed to be. (282)

The self narration shows Kathy’s consciousness. It also depicts her fantasy so it changes into self-narrated monologue. The monologue allows the reader to have direct access to Kathy’s thought. She has a fantasy about Tommy who is about to wave or even call her. Though she becomes emotional on Tommy’s imagination still

she tries to restrain and control over her thoughts and feelings. Then letting her fantasy aside she accepts whatever comes on her way in the reality. The narrator in the narrative is not equally reliable as the readers are led to distrust what a narrator says. Such type of narrator is considered as the unreliable narrator. The term unreliable narrator is coined by Wayne C. Booth in his book *The Rhetoric of Fiction* (1961). He claims, "I have called a narrator reliable when he speaks for or acts in accordance with the norms of the work (which is to say the implied author's norms), unreliable when he does not" (158-59). The reliable narrator narrates those events which meet author's intention. When there is the contradiction between author and narrator's thoughts and action, unreliable narrator is used.

In the text Ishiguro and Kathy's perspective on life is totally different. Through Kathy's narration, it is clear that Ruth believes that completion is the final destiny of clones despite of love and friendship among them. As Ruth mentions, "I think I was a pretty decent carer. But five years felt about enough for me. I was like you, Tommy. I was pretty much ready when I became a donor. It felt right. After all, it's what we're *supposed* to be doing, isn't it?" (223). Clones are attached with each other. They take care of other donor clones as carers till they have to donate their own organs. But Ruth is not worried for being a donor rather she is ready for it which is every clone's ultimate goal. She is not worried about her life. In the text, the readers see a brief, linear vision of life, almost a satire of reality, but Ishiguro intends not to leave the readers as resigned as is narrator Kathy. According to Whitehead, "Through this device [of having Kathy employ Hannah Arendt's well-known 'banality of evil' diction], [Ishiguro] pushes the reader not to replicate Kathy's limitations of perspective and understanding. He challenges us to become [. . .] stirred to anger by the inequities that define and circumscribe [life]" (76). Ishiguro suggests the readers

not to believe in the limited perspective of Kathy regarding the issue of life. She does not take care of life but in author's view life is the thing which should be taken care of. Kathy and the other clones are not serious regarding the matter of donation.

Ishiguro portrays a society that wishes to keep the clones in the dark by hiding them the realities of donation. Ishiguro writes through Miss Lucy:

The problem, as I see it, is that you've been told and not told. You've been told, but none of you really understand, and I dare say, some people are quite happy to leave in that way. But I'm not. If you're going to have decent lives, then you've got to know and know properly [...] You're not like the actors you watch on your videos, you're not even like me. You were brought into this world for a purpose, and your future, all of them, have been decided. (80)

Ishiguro makes clear that the guardians try to hide the facts of donation. Though Kathy and her fellows may have been told about it, they seem unaware of it. The reality of clone's ignorance is constantly highlighted by Ishiguro. They ignore the fact of donation because they want to live and enjoy the love and friendship instead of thinking about their dark future. But the author as well as the readers show sympathy on clone's life which cannot be found in Kathy's narration. Her narrative is contradictory than that of narrator and reader which makes her unreliable.

Additionally David Lodge writes, "The point of using an unreliable narrator is indeed to reveal in an interesting way the gap between appearance and reality, and to show how human beings distort or conceal the latter" (154-55). As the novel is the work of fiction so as this text. Kathy is one of the invented character in the text who is the narrator as well as the character of the text. She narrates the whole events on the basis of her memory and her perception. Hence, she admits her inability to narrate the whole thing as it is which prevents her from being totally unreliable. Though her

narration is somehow fallible, we, the readers consider it regarding the text as a work of fiction which creates the gap between truth and false. Ishiguro presents unreliable narrator to show the fictional world which separates it from the real world.

The author uses unreliable narrator to create confusion among readers.

Kathy's perspective does not give clear vision to the readers so they have to be self-conscious to decipher the hidden message of the text. Booth explains, "If an author wants intense sympathy for characters who do not have strong virtues to recommend them, then the psychic vividness of prolonged and deep inside views will help him. If an author wants to earn the reader's confusion, the unreliable narration may help him" (378). As an unreliable narrator, the focalizer Kathy has confusing view regarding her focalized, Ruth. In one hand, she is presented in friendly manner and in other hand she is presented as rude character. In the beginning Ruth plays with Kathy's and Tommy's emotion. Ruth knows that they are in love still she tries to separate her as far as possible. She never lets them to be close to each other and express their feeling. Ishiguro narrates through Ruth, "You must know what I mean. Tommy doesn't like girls who've been with...well, you know, with this person and that. It's just a thing he has. I'm sorry, Kathy, but it wouldn't be right not to have told you" (197-98). When Ruth and Tommy have some sort of misunderstanding, Ruth is afraid of friendly relationship between Tommy and Kathy. She talks about Kathy's relationship with multiple male partners and makes her feel humiliated. So she tactfully keeps Kathy and Tommy apart from each other. But after her donation her egoistic nature is totally changed. Again, she kindles the fire of Kathy's emotion towards Tommy. She even apologizes for keeping them apart. At the end, she insists her to be together with Tommy. She tells her about the idea of deferral if they are truly in love so they can postpone their donation to enjoy few moments of their life together. As Ruth asserts,

“It’s Madame’s address. It’s like you were saying to me just now. You’ve at least got to try” (229). Ruth provides Madame’s address to them and encourages them to visit her to talk about deferral. Though Ruth does injustice with Kathy and Tommy by playing with their emotion, later she gains sympathy when she regrets on her guilt. As she mentions, “The main thing is, I kept you and Tommy apart. Her voice had dropped again, almost to a whisper. ‘That was the worst thing I did’” (228). Kathy’s perception and narration about Ruth’s dual characteristics creates confusion in the understanding of her true nature which makes her unreliable narrator.

Mieke Bal has been listed amongst the most important theorists of narrative through her work, *Narratology: Introduction to the Theory of Narrative* (1985). She is post Genettean Dutch narratologist who redefines the concept of Genettean focalization. She defines focalization as the relationship between the focalizer and the focalized, the “subject” and the “object” of focalization. She claims:

Focalization is the relationship between the vision, the agent that sees, and that which is seen [...]. [As] the definition of focalization refers to a relationship, each pole of the relationship, the subject and the object of focalization, must be studied separately. The subject of focalization, the focalizer is the point from which the elements are viewed. That point lies with a character [...] or [with narrator]. If the focalizer coincides with a character, [s/he] will have an advantage over the other characters. The reader watches with [his/her] eyes.

(146)

It shows that the focalizer, who perceives and the focalized, which is perceived by the focalizer should be studied separately. The focalizer is the center of consciousness from whose perspective, understanding, race, gender and ideology, the focalized are perceived. This is the reason because of which the focalizer can give either reliable or

unreliable picture of the fictional world. The focalizer is the one who provides all the information in the text. Kathy is the focalizer in the text from whose perspective the focalized such as the nature of her friends, event and situation are presented. She interprets the focalized objects according to her own perception and understanding.

The narrator recounts the events whereas the focalizer perceives the events and the story is told from his point of view. In this context Seymour Chatman discusses about the terms ‘slant’ and ‘filter’ which corresponds to Genette’s ‘who speaks’ and ‘who sees’. He insists:

“Slant” well captures [...] the psychological, sociological, and ideological ramifications of the narrator’s attitudes, which may range from neutral to highly charged. “Filter,” on the other hand, seems a good term for capturing something of the mediating function of a character’s consciousness — perception, cognition, emotion, reverie — as events are experienced from a space within the story world. (143-44)

Chatman shows distinction between slant and filter. Narrators can report from their own point of view in a biased way whereas reflectors are the medium through which the fictional world is seen thus they are filters. ‘Slant’ refers to the narrator’s attitude whereas ‘filter’ refers to the character’s mental status and his/her perception. Kathy is both the narrator and character in the text so Chatman distinction between narrator’s perception and character’s perception do not apply here. She is the first person narrator. The narrator who has the status of character in the story is called a “hemodiegetic narrator” (Genette 248). Kathy is also a homodiegetic narrator who is both the center of narration and focalization in the text. She perceives the events and tells about them according to her understanding. As she asserts, “What I really wanted, I suppose, was to get straight all the things that happened between me and

Tommy and Ruth after we grew up and left Hailsham. But I realize now just how much of what occurred later came out of our time at Hailsham, and that's why I want first to go over these earlier memories quite carefully" (37). She uses the pronoun 'I'. She believes that whatever has happened in her later life as well as in the life of her friends, Ruth and Tommy is the result of their early time in Hailsham. Therefore, the thirty-one years old Kathy wants to understand herself along with Tommy and Kathy through her old memories at Hailsham. Her narration centers upon the recollection of previous life and her perception over it which has great impact in her present life.

The representation of all events is filtered through Kathy's consciousness. This foregrounds her subjectivity, which is oriented towards the past. She defines herself and her connection towards other. However, Kathy's perspective towards both past and future, other characters and her job as a carer is limited. There is the limitation in her understanding of self and others. Kathy's limited perspective results in her passivity of understanding the circumstances properly. The reader's understanding is also affected by Kathy's limited perspectives. As Leona Toker and Daniel Chertoff points out, the fundamental "question of morality of creating life for the sole purpose of organ donation and of the fostering of a dual class society" is not asked. Thus, "the reader likewise tends to be lulled into dealing with subsidiary issue" (176). Kathy sheds her ideas of distinction between human and clones. Ishiguro writes through Madam:

From your perspective today, Kathy, your bemusement is perfectly reasonable [...] There was no going back. However uncomfortable people were about your existence, their overwhelming concern was that their own children, their spouses, their parents, their friends, did not die from cancer, motor neurone disease, heart disease. So for a long time you were kept in a shadows, and

people did their best not to think about you. And if they did, they tried to convince themselves you weren't really like us. That you were less than human, so it didn't matter. (257-58)

Madam presents the idea of the distinction between clones and humans to Kathy. Clones are created only to serve the mankind by donating them their vital organs. Human beings think them merely as an object to cure their disease. Clones do not have the place as humans. The question of morality is not raised in Kathy's narration which makes reader not to concern more on it. Her story only gives the reader the chance of understanding the consciousness of clones who are created and raised only to donate their vital organs.

Kathy's limited perspective is manifested with regard to other characters as well as her job as a carer. Mainly, Tommy and Ruth are the centres of Kathy's narration. She has not started her donations yet, she cannot give an insight into what it feels like to be a donor. Although Kathy has no access to Ruth's and Tommy's minds, she often tries to guess their thoughts and feelings. She asserts her credibility when she claims that she "gets[s] to see a lot as a carer" (222) and, when Ruth is dying, guesses her feelings from the look on her face. As she asserts, "It was like she was willing her eyes to see right inside herself, so she could patrol and marshall all the better the separate areas of pain in her body- the way, maybe, an anxious carer might rush between three or four ailing donors in different parts of the country" (231). Kathy points out the inner feeling of Ruth after her donation. She seems pondering within herself about the donated areas and the pain she is having after separating the organ from her body. Her feeling is compared with that of carer who rushes between the donors who are having pain after the donation.

Kathy recounts her past memories at Hailsham with Tommy and Ruth in the narrative. Gerald Prince, in his standard work *A Dictionary of Narratology* (1987) defines narrative as, “The recounting [...] of one or more real or fictitious EVENTS communicated by one, two, or several (more or less overt) NARRATORS to one, two or several (more or less overt) NARRATEES” (58). Kathy is the only one narrator who narrates her story by addressing it directly to the reader. The reader is constantly reminded through-out the text that Kathy is an unreliable narrator, and that the story is her attempt to order her old memories. She believes that her past life plays vital role to shape her future so she wants to order them and keep them fresh in her memory. But she doubts on her narration. Kathy asserts “Maybe I’ve exaggerated it in my mind, but I’ve got an impression of thing changing rapidly around then, like day into night” (76). This uncertainty makes the reader aware of constructed nature of Kathy’s stories and her memories. She admits her fallibility as a narrator when she expresses that “Or maybe I’m remembering it wrong” (8). It happens because she is in her early thirties but she narrates her story by relying on her past memories. So, she admits that she may forget, exaggerate or remember them wrong. It makes her honest as well as her version of events more trustworthy.

The focalizer perceives the focalized objects as per his/her knowledge, perception and understanding. This makes the focalizer unable to understand himself or herself as well as the focalizeds and their feeling and emotion. So, it presents the sense of irony in the narrative. There is the relationship between the dramatic irony and the focalization. Dramatic irony occurs in the text when the audience knows something that some characters in the narrative do not. Chris Baldick asserts that dramatic irony exists when “the reader knows more about a character’s situation than the character does?” (114). The main characters in the text are clones whose lives are

already fixed. The purpose of their life is predetermined. They come into existence to serve mankind by donating their organs till their completion. They are also totally aware of their existence in the world. Still, they make the plans for their future as humans do. Ishiguro points out through Kathy:

But a few evenings later when several of us were sitting around the fire in the farmhouse, Ruth began telling us about the sort of office she'd ideally work in, and I immediately recognized it. She went into all the details-the plants, the gleaming equipment, the chairs with their swivels and castors-and it was so vivid everyone let her talk uninterrupted for ages [...] Infact, listening to her, I even started wondering if maybe it was all feasible: if one day we might all of us move into a place like that and carry on our lives together. (142)

Ruth's explains her plan to work in the office to her fellows. Though she ignores the reality of her life, the readers are aware that she has no future at all. There is no point of planning about the future still the other clones are listening to her which is ironical. She is weaving a dream which is never going to fulfill in her life. So, it is irony in itself. There is the contradiction between her dream and reality. The ironically treated character is "confidently unaware of his/her own ignorance" (Muecke 81) she goes on misreading and misunderstanding them. Even Kathy asserts "I was sitting beside Cynthia E., and we'd just been chatting and complaining about the heat. Then somehow we'd got onto the subject of boys, and she'd said, not looking up from her work: And Tommy. I knew it wouldn't last with Ruth. Well, I suppose you're the natural successor" (98). Kathy knows about her feeling towards Tommy. But she stays away to keep Tommy and Ruth together. She ignores her feeling for Tommy. She can neither express her feeling to him nor can maintain proper relationship with other boys. She realizes her feeling when Cynthia tells her to be natural successor of

Tommy. She keeps friendly relation with Tommy but represses her love towards him. Though she ignores her feeling, the readers know it very well. She is unable to realize what she wants and keeps on ignoring it which makes her both ironical narrator and character.

According to Wayne C. Booth, there should be the proper relationship between the author and reader to understand the ironically presented character and his/her situation and the alternative reading is also needed. As he claims, “The reader is required to reject the literal meaning [...] [S/he should see] conflict between the speaker’s [or character’s] surface meaning and the author’s intended meaning” (10-20). The readers should not totally rely on surface meaning of the narrator. They have to be critical to understand the author’s intended meaning. Kathy remains passive and does not raise voice against human cloning but the author is against of it. As Kathy claims, “Something in me just gave up. A voice went: ‘All right, let him think the absolute worst. Let him think it, let him think it.’ And I suppose I looked at him with resignation, with a face that said, ‘Yes, it’s true, what else did you expect?’” (193). It shows Kathy’s acceptance of her fate as a donor. Ishiguro addresses the passivity of the main characters or clones and the troubling acceptance of their circumstances. He is against of the idea of organ farming. Through the clone’s perception, he tries to highlight the suffering of their life.

The complexity and suffering in the clones’ life are presented in ironical way. The readers show sympathy upon the life of clones. Though the characters accept donation as their ultimate truth, Ishiguro does not want the readers to accept this fact. Booth further points out that, “Dramatic irony occurs whenever an author deliberately asks [the readers] to compare what two or more characters say of each other or what a character says now with what he says or does later” (63). Whatever the characters say

before does not remain the same later. Their thoughts and speech change according to their perception. In the text Ruth tries to keep Kathy and Tommy apart. As she asserts, “Well, Kathy, what you have to realize is that Tommy doesn’t see you like that. He really, really likes you, he thinks you’re really great. But I know he doesn’t see you like, you know, a proper girlfriend” (197). Ruth tells Kathy that she cannot be with Tommy though she splits with him. She can be his friend as he adores her most of the time. But he has never seen her in the form of girlfriend due to her relationship with many boys. Later, after having donation she feels that she does great mistake by keeping Tommy and Kathy apart. As she asserts, “‘That was the worst thing I did’, she said again. ‘I’m not even asking you to forgive me about that’” (228). She realizes her mistake and feels guilty for separating them. She apologizes as well as expresses her desire to see them together. Earlier Ruth does not let them to be together but later she tries to unite them. Her dual nature gives ironical sense in the text. Even Kathy’s perception about Ruth’s behavior is also ironical. Ishiguro reveals through Kathy:

In those first months at the cottages, our friendship had stayed intact because, on my side at least, I’d had this notion there were two quite separate Ruths. There was one Ruth, who was always trying to impress the veterans, who wouldn’t hesitate to ignore me, [...] that the one I confided in before bed was one I could absolutely trust. (127)

Kathy explains the different nature of Ruth. Ruth tries to impress the veterans in the cottage. She tries to show that she knows everything. She wants to be popular among them. She becomes self centered and ignores anyone to maintain her style and reputation. Kathy is not pleased with Ruth’s such kind of behavior. But by the end of the day Ruth seeks Kathy’s company and enjoys the evening with her. So the different nature of Ruth makes her ironical in the text.

Focalization directly influences the reader's reception of the story and his sympathy for its character. As Seymour Chatman points out, "Access to a character's consciousness entrée means to his point of view, [...] to identify with him. Learning his thoughts insures an intimate connection. The thoughts are truthful, except in cases of willful self-deception. Unlike the narrator, the character can only be 'unreliable' to himself" (157). Kathy's consciousness helps the readers to realize the trouble and suffering of the clone's life. Her revelation about clone's life makes the readers sympathize about them. Kathy states, "Why did we do all of that work in the first place? Why train us, encourages us, make us produce all of that? If we're just going to give donations anyway, then die, why all those lessons? Why all those books and discussions?" (254). On Kathy's perspective educating and encouraging clones are futile because they are brought to life only for donation. In her view giving lesson to clones is meaningless as they are not going to use those lessons in life.

The narrative of Ishiguro presents the suffering of human clones. The clones are not treated as real human beings. There is the huge gap between the human and the clones in the society. They are only regarded as the medium which help to prolong the life of human beings. Their only purpose is to cure humans by donating their organs. Kathy presents the complexity of clones' life in human world but she remains passive. One of the key aspects of Kathy's narration is that it uses the language of acceptance. Neither Kathy nor the other clones ever use words which reflect the fact that they might rebel against donating their vital organs. They simply accept the life as donors. They are not able to enjoy love and friendship as their life is over in early ages. Their choice of language is not those of rebels rather their use of language seems as if they have quietly accepted their fate.

Sometimes Kathy shows her dissatisfaction for rearing and teaching lessons to them as humans because they are unable to apply those lessons in their life. In her view it is futile to give clones lessons of life. But they never question on their destined life. The narrative is presented through the perspective of Kathy who is also one of the main protagonists of the text. She is the fixed internal focalizer in the text. Being the only focalizer of the novel all the characters and events are filtered through the consciousness of Kathy. The focalization is based on Kathy's understanding of herself as well as other people, events and her surroundings. She narrates the story directly to the reader in the first person, describing events and places as she experienced them herself. Therefore, there is the absence of omniscient voice to describe the feeling and emotions of any of the characters. Everything is presented as Kathy perceives and interprets them. She is an observant so she notes the changes in people's behavior that indicates their feelings. She even interprets people's interaction with one another. As a first person narrator, Ishiguro provides an intimate connection to Kathy and complete access is given to her thoughts. Kathy controls the way the readers view the entire story and its characters including her own thoughts. Her narration depicts her as hesitant and unsure as she admits the quality of her own memory. She tells the readers that she is unable to recall the whole events as they actually happen because her present self describes her past self.

Focalization determines the way the story is perceived by its characters and gives subtle judgement on the story's events, objects and participation without making the reader fully aware of it. As the focalizer of the story Kathy perceives and narrates the story based on her understanding. She tries to maintain her reliability by expressing her inability to tell the truth. But in some cases she deliberately keeps the things hidden. Therefore she is considered as an unreliable narrator. She cannot be

considered as trustworthy in her narration because she narrates the story on the basis of her memory. She even admits her inability to memorize things completely. There is the gap between the actual happening of the events and its narration. Ishiguro has presented his internal focalizer ironically because his intention and Kathy's narration is totally different. The implied meaning of the novel does not match with the surface meaning.

Kathy and other clones have to donate their organs till death. But they do not go against it. They consider that donation is their ultimate goal of life but in the implicit manner the issue of human cloning is not presented in positive way. Though Kathy and her friends accept their fate silently, still they have the pain and suffering in their life. They have feelings and emotions like real human beings. They want to live, love, dream and want to maintain their friendly relationship with others. But they hide their feelings. They hope to live their life with their loved one but it is never fulfilled. Kathy is presented ironically and her evaluation of herself and others cannot be taken as reliable. She justifies her action as well as other's action. She even confidently expresses others' feeling and emotions as if she knows everything.

She presents the whole things based on her own perception and understanding. Mostly she narrates her relationship with her friends, Tommy and Ruth. She also focuses more on Hailsham, the cottage and her job as carer. She believes that her future is the outcome of her relationship with Tommy and Ruth in Hailsham. That's why she wants to recollect all those memories to understand her present self. In present she is alone and desperate and her past memory is the only thing which gives her company. She has already lost her friends, Tommy and Ruth with whom she builds connection from her childhood. The readers totally rely on the focalization of Kathy to understand the every aspect in the novel. Sometimes, there is the restriction

in her narration which resists the readers to have complete picture of the story. She has gone through the pain in her life and she wants to heal memorizing the past but she does not express it. So, it prevents the readers to have total version of truth.

Kathy shares only those ideas which she wants to express with the readers. Her ignorance of telling the fact shows her inability to accept the fact. In the novel, the focalizer, Kathy is thirty one years old but she focalizes on the past events and experience. So her narration is not straightforward as she tends to jump from recalling one incident to another in a non linear way. Therefore, Kathy has subjective dominance over the focalized events, objects and people. She interprets them through her own perception and understanding. Her limited perspective does not allow the readers to have complete truth. She has total control over her narration so the readers have to be self competent to dig out the implicit information.

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