

Alterity and Ambivalence in the select novels of Kazuo Ishiguro: A Postcolonial Approach

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Abstract

The study aims to broaden the conversation about globalisation, localisation, diasporic study, and postcolonial studies by examining the ambivalence of multiculturalism and cosmopolitanism in the novels of Ishiguro and following the writer's development as a cosmopolitan who embraces several cultures but rejects clear boundaries. Consideration of "otherness" is central to postcolonial theory. Even while it rejects the colonising society's authority to define, every "other" is diachronically constructed, including that society's beliefs and significance, since otherness is complex by concerns and because it involves both identification and difference. Alterity comes from the Latin term *alteritas*, which describes the condition of just being different or other; diversification, otherness. Psychoanalysts coined the term "ambivalence" to characterise the experience of having conflicting desires that are essentially the same as "one thing" and "the opposite," respectively. Curiosity and repulsion are two emotions that might be described using this word. A literary analysis is just one of many disciplines that could benefit from exploring this idea. Language choices, indoctrination, objectification, and attempts at assimilation are all examples of othering in *Never Let Me Go*. *The Remains of the Day* takes place in a nobleman's mansion after WWI. *Artist of the Floating World* describes Nagasaki's post-war rebuilding. Even while the othering phenomenon is present in the actual world, it may also be found in works of fiction. To begin with, the term cosmopolitanism is contradictory because it implies both global and region are included in its definition. Its implication is rife with conflict that cannot be resolved.

Keywords: alterity, ambiguity, postcolonialism, cosmopolitanism

Introduction

Postcolonial thought centres on "otherness." Otherness is complicated by concerns such as "other," "different than," and "excluded by " is constructed dialectically, incorporating the ideas and significance of the colonialist culture while it denies the coloniser's authority to define. The Manichean allegory (which divides the universe into right and wrong) is the basis of the Western conception of the Orient, while the Western conception of the Colonized Peoples is extremely nuanced. This totalising and essentialising is typically a sort of nostalgia that begins more in the coloniser's psyche than the colonised. It gives the coloniser a sense of oneness in his own culture

while baffling the other(s); as John Frow says, it creates a mythical one out of many. This means colonised peoples will be distinct from their own history, which can be restored but never rebuilt and cannot go back home. As with most postcolonial philosophy, it's based on subversion, antagonism, or mimicry.

The paradox inherent in this concept is that the resisted is inscribed into the resisting. The colonial perspective of humanity may not have shared the resistance's goals of independence, liberty, identity, and individuality. On a political and cultural level, it's troublesome to have to participate in colonisers' means of production to make literature that reconstructs colonised identity (such as book authoring, publishing, advertising, and production). These may require an integrated economic and cultural framework from the West or combining indigenous and Western ideas. In most cases, colonised peoples (a) had no literature or writing, or none at all, b) did not view art as serving the same purpose as defining and establishing cultural identity, and/or c) had been transplanted, like the West Indians, into a completely different geographical, political, and economic situation, making the concept of producing national or cultural literature foreign to their traditions. India has a long literary past, but it was a highly balkanised subcontinent with few shared identities and many subcultures. The seminal works in the field of postcolonial theory include *The Wretched of the Earth* (1961) by Franz Fanon, *Orientalism* (1978) by Edward Said, *The Empire Writes Back* (1989) by Bill Ashcroft et al., and *Nation and Narration* (1990) by Homi K. Bhabha. As a growing movement among indigenous writers to recover their experiences and histories, as well as to proclaim their own views, in works that come from countries that were once colonised and marginalised. These works come from countries such as Canada, the United States, and Australia, among other places.

Postcolonial criticism tries to show how imperial agenda, colonial dominance, and Western hegemony have been imposed on authors, themes, and representations of Indians by focusing on the ways Europeans have shown Indians in politically biased ways. This is done by looking at the ways Europeans have shown Indians in politically biased ways. This is accomplished by identifying the texts that feature Indians portrayed in politically biased ways. It tries to analyse the inherently racist, sexist, and imperialist views that lie underneath overt and ostensibly universal themes, artistic, and humanist themes. Through a reevaluation of the meanings and interpretations of literary works that are centred on the historical and cultural contexts in which they were written, postcolonial critics are able to unearth the colonial ideology that was previously concealed inside the works of literature. Rereading classic works such as Joseph Conrad's *Heart of Darkness* by Chinua Achebe and Jane Austen's *Mansfield Park* by Edward Said are all good instances of this kind of approach. They look for gaps in the argument that indigenous people can exploit for subversion and resistance, as well as for opportunities for dissident colonials to communicate their objections to the status quo.

Kazuo Ishiguro Japanese descent British writer. He is known by his full name, Sir Kazuo Ishiguro. Ishiguro is recognised for his lyrical stories of regret mingled with subtle hope. Because of the job

opportunity that was presented to his oceanographer father by the National Institute of Oceanography, he and his family decided to go to England. After high school, Ishiguro spent a year writing novels before enrolling in a master's degree in creative writing in 1980. At that time, he was already an established author. His writings were cited as having "uncovered the abyss below our misguided sense of connectedness to the world," which resulted in him being awarded the Nobel Prize in Literature in 2017. ("The Nobel Prize in Literature 2017 - NobelPrize.org") *A Pale View of Hills* (1982), his first book, is about Etsuko, a Japanese woman in World War II who is forced to come to clutches with the fact that Keiko, her daughter, took her own life. *An Artist of the Floating World* (1986) depicted the life of Old Masuji Ono, who thinks back on his time as an imperialist propagandist artist. In the years following World War II when Japan was becoming more Westernized. The next novel, *The Remains of the Day*, is a memoir written from the point of Stevens, a retired butler in England whose stiff formality has prevented him from developing meaningful relationships with anyone. The memoir was written by Kazuo Ishiguro in 1989, and the film adaptation was released in 1993.

Ishiguro, who was 35 years old at the time, became an overnight celebrity after the publication of this novel. *The Unconsoled* (1995), his next novel and a significant stylistic break from his earlier, more conventional works, was met with very mixed reviews but explored the themes of isolation and disconnection when a concert pianist travelled to a European city to perform. The novel was met with very mixed reviews but explored the themes of isolation and disconnection when a concert pianist travelled to a European city to perform. Ishiguro's books are mostly historical. In 1989, he published *The Remains of the Day*, which takes place in a nobleman's mansion after WWI. *Artist of the Floating World* describes Nagasaki's post-war rebuilding. Kazuo Ishiguro was born in the book's setting. His stories are historically accurate and have believable atmospheres. The first-person narration shows that the narrator, like us, makes mistakes. The butler Stevens in *The Remains of the Day* is torn between his duties and his attraction to Miss Kenton. Ishiguro's story ends ambiguously, leaving the reader wanting more. As the characters realise who they are, their emotional pain eases.

Ishiguro is praised for his exceptional command of the prose style, which enables him to describe the countless dimensions of the human condition realistically. This is one of the reasons why his writing is so popular. Ishiguro is a writer who focuses on life and, more specifically, memory. In the course of his career, he has written in a variety of genres, which means that the subject matter that he writes about has a significant impact on his style. According to his admission, he has a pattern of writing multiple versions of the same book. His works almost always feature first-person narratives told from the perspective of protagonists who are unsure of their history and are trying to recall it. Ishiguro uses the passive voice in his writing due to the fragility and unpredictability of recollection. Additionally, although his writing is partly plot-chronological, the organisation is quite loose, and the reader is responsible for piecing it together. Ishiguro's use of writing as a device assists in defining the narrator of the story. The main character maintains a dialogue with the audience throughout the entirety of the narrative. On the other hand, he uses language to create

the characteristics of his other characters. His use of literary devices is rarely excessive, with most of his literary devices reflecting commonplace hyperboles and metaphors. His use of literary devices is rarely extreme.

Alterity is derived from *alteritas*, a Latin word that means "the state of being different or other; diversity, otherness." (Ashcroft et al. 45). Philosophers embraced the phrase as a replacement for "otherness" to denote a change in how Westerners view the interplay between the mind and its external environment. Individual awareness had been regarded as the beginning point for consciousness since Descartes, with his post-Enlightenment ideologies, described "other" as an epistemological inquiry. In such a scenario, where the premise that "I think; therefore I am" (Descartes 98) underpins every aspect of the human experience, questions like "How can I know the other?" and "How can other minds be known?" (Descartes 89) becomes central when considering the other. The idea of "alterity" turns attention away from philosophical preoccupations with otherness (the epistemic other, which is only meaningful since it can be known) and toward the more concrete moral other, which is placed in a political-cultural, linguistic, or religious context. As the construction of the subject is inseparable from its others, this is fundamental to developing subjectivity in ideology, psychoanalysis, and language.

According to literary theorists, the most significant application of alterity is Mikhail Bakhtin's description of how a writer steps away from a character's identification. The writer must, so to speak, comprehend their character from the inside out while yet perceiving it as distinct from its creator. Importantly, dialogue is only feasible with an "other," so alterity, in Bakhtin's definition, is not merely exclusion. Nonetheless, separation serves as a prerequisite for communication because engagement entails a cultural transfer of sexual identity, class, and other social categories. This corresponds to his concept of homotopy or outsideness, which is not only alienness but a precondition for an author to understand and develop a character, a precondition for communication itself.

The term "ambivalence" was coined by psychoanalysts to describe the alternating desire for equivalent to "one thing" and "the opposite," respectively. (Nobus 98) It can also tell something, someone, or something that makes you feel both curious and repulsed. This helps to clarify the paradoxical pull and push that defines the coloniser-colonised dynamic as adapted by Homi K. Bhabha for colonial discourse theory. The relationship is ambiguous since a colonised subject rarely opposes their coloniser in its entirety. It is more realistic to argue that the colonial subject is ambiguous than that some of its members are "complicit" and others are "resistant" (Nobus 98) because ambivalence denotes that collaboration and resistance are not static states but rather present in a dynamic relationship within the colonial subject. Colonial discourse can be exploitative, nurturing, or compassionate toward the colonised subject, depending on the circumstances.

According to Bhabha's theory, ambivalence complicates coloniser-colonised interactions, unsettling colonial authority. The coloniser sees ambivalence in colonial rhetoric as harmful. Colonial discourse moulds docile people who "copy" the coloniser's beliefs, practices, and attitudes. It creates conflicted people whose imitations are funny. Colonialism is troubled by the dichotomy between mimicry and mocking. This makes colonialism ambivalent or "two-powered," not always disempowering. (Fay and Haydon 188) This dualism undermines imperial propaganda. Postcolonialism is Bhabha's theory that colonial relationships are doomed to fail due to their inherent ambivalence. It is controversial because it indicates the colonial bond will dissolve despite resistance or insurrection. Bhabha argues that colonial speech must be ambivalent since carbon copies of colonisers are dangerous. Charles Grant feared converting the Indians to Christianity in 1792 would make them "rebellious for independence." (Fay and Haydon 90) Grant sought a "partial reform" that combined Christian values with divisive caste practices to promote superficial English manners. Bhabha says this illustrates the tension inside imperialism that will lead to its demise: imperialism is driven to create uncertainty that disrupts its assumption of ultimate control.

Never Let Me Go nails "othering" in all of his cleverly planned levels feature of the plot. The story begins at Hailsham Boarding School. Human clones will be born and reared in this universe at a special school. Their guardians have been their only teachers. These cloned offspring are treated differently than others. This limits their worldview. Campus grounds are off-limits. They think the school is the cosmos. Clones are conditioned to accept any knowledge of their guardians' supply, including who they are, where they came from, etc. The college prioritises students' physical health over academic accomplishment in exchange for donations. When the clones reach puberty, they are distributed far from Hailsham. Kathy, Tommy, and Ruth visit the Cottages. Similar pupils from other schools join Hailsham's clone students here. The youngsters had never left the school grounds before. The three of them will need time to adjust. The Cottages provide them independence, unlike Hailsham.

In the real world, kids can discover the differences between regular people and clones by driving around, replicating reality show activities, falling in love, quarrelling with friends, and hearing fraudulent rumours. Kathy begins to question if they truly exist. The narrative concludes with the Recovery Center. After the first donation, clones are sent to a rehabilitation facility to rest and rejuvenate until the next round. A clone's carer oversees its self-repair process in these facilities. They're likely a nurse and companion. The caretaker is cloned. Before making their initial donation, this is their only requirement. Caring for clones at The Recovery Center increases their longevity and delays their first donation. "Othering" is multifaceted. Because othering is exclusive and discriminatory, every language element employed with it is negative. Euphemisms substitute harsh, rude, or unpleasant words and phrases with courteous, indirect comments without changing the content. The author uses certain narrative techniques, such as when caregiver Kathy recounts her terminally ill patient to the reader after he donates to The Recovery Center: "What he wanted was not just to hear about Hailsham, but to remember Hailsham. (...) He knew he was close to completing" (p. 5).

Ishiguro uses the phrases "to complete" and "finished" as synonyms for the phrase "to die." (p.8) In addition, the author uses the word "possible," which can mean either copying or the original. Several various situations call for its application, such as when Ruth travels to Norfolk in quest of her "possible": "The point is, they claim they saw this... person. Working there in this open-plan office. And, well, you know. They reckon this person's possible. For me" (p. 136). The word "possible" has been substituted for this concept in several contexts. The claims are undermined by the use of "potential" and "model" in place of "copied" and "original," respectively. For clones created without parents, this lessens the emotional burden of being an outcast. Cloned people have been called students, which is unusual. Cloning has its advantages but also its limitations, which protectors are quick to point out. Indirect and direct references to this sentence both exist. This means the clones attended boarding school as babies. Children are not labelled "students" by adults; they are seen as full human beings. Clones are relieved they will not be called students.

A linguistic quirk is employed to name clones "the other." Kathy thought we were odd compared to our guardians and the general population. This phrase makes clones feel rejected, unappreciated, and inferior. Kathy hears about Hailsham's contribution protocols but regards them as insignificant.

You'd merely unzip a part of yourself, let a kidney or whatever fall out, and give it to them when the time came, so the thinking went. What made us laugh was not the incident itself but rather the fact that it discouraged each other from eating. In this case, you unzipped your liver and served it to someone (p. 86.).

This may be about clones. At this point, they are allegorical. Similar to lost or forgotten items, clones are easy to manufacture and lose track of. People and the outer world ignore them. Madame Marie-Claude considers clones as less than human and devalues them. She's a regular lady who aids Hailsham's principal, Miss Emily, who insults the clones several times. For example, she calls clones "Poor Creatures" (p. 91) a pejorative word. Madame said this when Kathy and Tommy, now grownups, visited. She emphasises the clones' inadequacy by using this word.

Othring could be built at a school. Schools satisfy children's entitlement to an education and are places where teachers and students connect. The classroom brainwashing technique may affect others. A person indoctrinated accepts the truth of what they are told without investigating its honesty or credibility. It is especially easy for the government, the church, and the military to indoctrinate students when we are still young and in school. Hailsham is where guardians indoctrinate their student clones with thoughts and beliefs. There are various scenarios where indoctrination occurs. The lesson would stop when we observed a renowned author or world leader smoking. The training contained vivid illustrations of smoking's damage to organs. In addition, Miss Lucy tells the same students I smoked too much.

I realised it was bad and stopped. But you must realise that smoking is much worse for you than it was for me." (...) It's been discussed. You're likely students. You're...special. So, taking care of yourselves and preserving good health is more important for you than for me (p. 68).

Given these circumstances, it is safe to conclude the clones' guardians taught them smoking is dangerous. But the clones don't understand what their guardians taught them, and regular people can do it.

In *Never Let Me Go*, objectification is used against others. Madame's visit to Hailsham unnerves the clones due to her dislike for them. Always afraid of us. In the same way that some "people are afraid of spiders" (p. 263). Also, the contribution process treats clones as goods to donate. Kathy has portrayed herself as an object: "The idea was that when the time came, you'd unzip a bit of yourself, a kidney or whatever, and send it over. It was a way to put each other off our food. You unzipped your liver and served it (p. 86). Miss Emily tells Kathy and Tommy, who has come to visit her as an adult, that "before that, all clones-or students-existed only to supply medical science." After the war, "dark objects in test tubes" was commonly labelled (p. 256). As such, clones are considered scientific instruments.

Both assimilation and rejection are forms of othering. Objectification, in which negative terms are used to devalue, exclude, and discriminate against others, is a form of rejection. One of the assimilation's primary goals is to hide objectification results. Assimilation relies on laudatory language to elevate the status of the target group. Because members of a more powerful group are more likely to feel accepted by those in a subordinate group, this phenomenon is also referred to as "othering by valuing." The clones are effectively rendered indistinguishable from regular people. There is still discrimination and unfavourable treatment of a lower-status minority. The guardians in *Never Let Me Go* often address the clones affectionately, calling them things like "sweetheart"(p. 23) ", my dears," (p.45) "dear learner," (p. 78), and "darling."(p. 128) Another tactic utilised to establish the clones' equality with the general population is assimilation through discourses. To give only one example, Miss Emily, on her way to see Madame, places a high importance on the adulthood of Kathy and Tommy: "your art will reveal your inner selves! That's it, isn't it? Because your art will display your souls!" (p. 248). In addition, "We took away your art because we thought it would reveal your souls. Or to put it more finely, we did it to prove you had souls at all" (p. 255). The clones and the regular people are brought together under the same umbrella concept of "soul" to show their equality. That's because the word soul represents our very beings. Miss Emily raises the same concern once more.: "Look at this art! How dare you to claim these children are anything less than fully human?" (p. 256).

A depiction of Stevens' estranged connection with his own father, whom he can only address as "I," can be seen in the forefront of the picture. Although this image is more commonplace, it is nonetheless troubling. At the same time, he is adamant that Stevens Sr. be given the utmost respect. However, he is unable to perform any duties beyond those of an under-butler at Darlington Hall

due to the effects of advancing age and illness. In the end, the strict fulfillment of Stevens's paternal obligation causes him to break his professional duty when he conspires with the older man to hide the latter's worsening incapacity from his employer. Stevens's discharge directly results from his failure to uphold this professional obligation. Stevens's attitude toward his father is in line with his need for an old social order to give him a sense of who he is. However, his refusal to recognise that his father's powers are getting weaker may be due to a love he can't express in any other way. In addition, Stevens's behaviour is evident from the fact that he cannot verbalise the depth of his love for his father. Ironically, the collapse of that social order is justified in the book by the law of "natural" succession, which can be interpreted as the logical extension of the filial metaphor. In other words, the law legitimises the dissolution of the social order. As Stevens Sr. is eventually forced to turn power over to his son, so too does Lord Darlington, as a representation of Britain, eventually cede his global influence to the most hopeful progeny of the empire, the United States of America.

However, like dignity, bantering is subject to standards that either express particular power relations or, more frequently, conceal such power ties. If Stevens was held in his place by the rules of dignity, which conferred a kind of transcendent worth on the self-effacement that was required of him in his position, then Farraday's teasing achieves the same result by publicly shaming him. Stevens is kept in his place by this. When Stevens inquires if a certain guest will be bringing his wife, Farraday says: Farraday is capable of reducing Stevens and the consumer's wife to minor characters in a dirty comedy. Because of the formula that portrays commiserating as the "language of the world" (p. 56), which ignores the nearly invisible patterns of class and gender privilege. If the visitor is a man, Stevens wants to know if Farraday thinks he will bring his wife along. Throughout the rest of the book, bantering is portrayed as a natural and worldly interaction, hiding these power systems. Throughout the narrative, Stevens's repressed provincialism is contrasted with this. Stevens might not be able to take part in this trade because he doesn't have a certain cultural, or monetary system. This shortfall can only be made up for if his boss is kind. This interpretation is consistent with the fact that Stevens cannot do so. Stevens is allowed to become acquainted with various aspects of the outside world thanks, in large part, to the generosity of Farraday. However, as we already know, Stevens is rendered incapable of speaking due to his ignorance of the "language of the world," therefore, Farraday suggests that he take a vacation. (p. 93) Farraday says:

'God help us if she does come. . . Maybe you could keep her off our hands, Stevens. Maybe you could take her to one of those stables around Mr Morgan's farm. Keep her entertained in all that hay. She may be just your type (p. 15).

It is possible to draw parallels between the selling of Stevens as a true old-fashioned English butler and the monetisation of Ishiguro as a genuinely new world international writer, albeit using different terminology in each case. The story of world literature, as told by Pico Iyer, which counts Ishiguro as one of its characters, may be read in much the same way as a romance, with a dash of

politics tossed in for flavour. Alternatively, one could view it as a story whose imperialist politics are filtered via the sublime rhetoric of a love storey. This interpretation of the text would be more accurate. According to Iyer's article, the erotica of global publishing may be to blame for the current rise to the notoriety of authors such as Ishiguro. The search that the American publishing industry is conducting for "books where we [may] feel a bridge between other cultures and our own, but in an idiom that is fresh and different" (Iyer 23) as expressed and exemplified by the *One World* series published by Ballantine Books. Farraday remarks,

'You fellows, you're always locked up in these big houses helping out. How do you ever get to see around this beautiful country of yours?' (p. 4).

A sense of spiritual isolation, misery, and loneliness reverberated throughout Britain's great houses as they reached their final years of existence. The ethereal motions of a butler's day-to-day life are employed to conjure the structural splendour of a great mansion that is built on the sentimental foundations of Darlington Hall. The butler remembers Darlington Hall through the moving imagery of "those summer evenings" On "those summer evenings" (p. 89), when one ascended to the second landing of the grand staircase, the sunset cast a series of bright red shafts into the hallway, which lit up the open bedroom doors.

The butler recalls Darlington Hall through this imagery. The correspondence between light and gloom traces the complex relationship between the imaginary greatness of cultural heritage and the grim reality of capitalist commodification. This relationship is immediately relieved when the house is sold to an American businessman named Mr. Farraday. The architectural aspects, which are what define the grand house, are rarely mentioned by Stevens, except for a few passing references to the darkened corners of the smoking room, the banqueting hall, and the summerhouse across the lawn, all of which are places where Lord Darlington entertained his guests at tea. The parts, which are remembered through shards of recollection, compose the complete construction of the home, wholly dependent on the reader's imagination for its outward look. In the film adaptation of the novel, which was released in 1993 and starred Anthony Hopkins and Emma Thompson, several different settings were used to pictorial the physical environment of Darlington Hall. These included the imposing settings of Dyrham Park, Powderham Castle, and Corsham Court, among others. The accumulation of these factors results in constructing a particularly imposing structure for the hypothetical Darlington Hall, which would have been challenging to produce in any other way. Stevens is left "remembering a time when I had had a staff of seventeen under me, and knowing how not so long ago a staff of twenty-eight had been employed here at Darlington Hall" (p. 87) since its valid owner had been evicted. The majority of the property is "under wraps." (p. 87)

A lot of theorists have looked at the rise of cosmopolitanism and the arguments about it in different ways. Even though there are both supporters and critics of cosmopolitanism, the word "cosmopolitanism" has always been a bit of a paradox because it refers to both the global and the

local, which are inextricably linked. It is possible to look at a certain place from a cosmopolitan point of view by combining the different studies listed above. On the one hand, you have to find the unique idea in the text, and on the other, you have to pay attention to the contradictory voices. Ishiguro was a cosmopolitan writer, so his ambivalence could come out in his work. He has been putting himself in different cultural situations on purpose, and he has also been writing in a way that is not influenced by culture. By setting the story in Japan after the war, the author of *An Artist of the Floating World* does his best to get away from the Japanese self. In *The Remains of the Day*, the author tries to criticise what it means to be English from the point of view of a witness whose name is not clear again ambivalence. He does this by setting the story in Britain between the two world wars. Some of his works have been translated into Japanese, English, French, and Italian, among other languages. He makes a story that goes beyond nationalism by going into more detail about the shame and guilt that come with an eastern way of acting. Ishiguro has left an indelible mark on his environment, especially on the more well-known parts. Using these as a cover, he has written a work that is paradoxically cosmopolitan because it is about more than just the setting, the strange things that are talked about, or the foreign people who are in it.

Ishiguro takes apart Britain in the years after World War I in *The Remains of the Day*. He does this by using traditional British cultural symbols like the housekeeper and the manor to show how terrible it was for the British after World War II. When Europe changed, the Empire broke up, and cultural authority was lost. Ishiguro's study doesn't have any critical nuance, but from the point of view of an objective and unobtrusive observer, he changes what it means to be British and shows that the main story isn't true. In *Never Let Me Go*, Ishiguro raises moral questions and emotional demands that are tied to cultural differences and societal discrimination. He speaks for the "marginal" group and focuses on their need to survive and be creative. There are both requests for inclusion and requests for exclusion, as well as requests for respect and requests for disrespect. Ishiguro shows how popular he is across the country and in his community by going back to telling stories from the first-person point of view. Ishiguro's claim that he has no home comes from the fact that he "kills" several identities on purpose, which makes him a global writer. His story, which he tells in a way that crosses regional and national boundaries, shows many of the things that make a person cosmopolitan. His de-cultural writing style shows that he isn't sure what it means to be cosmopolitan. The author does a great job of "othering" in all of his well-thought-out plot points. Clones are treated differently than other people, which narrows their view of the world. Othering is exclusive and unfair, and every word or phrase used to describe it is negative. The author says that the words "to finish" and "complete" mean the same thing as "to die." Protectors are quick to point out that cloning has both good points and bad ones. This means that when they were young, the clones went to boarding school. It is easy to make clones and lose track of them. The rest of the world does not care about them. Madame Marie-Claude doesn't value clones because she thinks they are not as good as humans. Hailsham is where the guardians teach their cloned students what they think and believe.

In *Never Let Me Go*, people are used as objects against each other. The clones are scared when Madame comes to Hailsham because she doesn't like them. Also, the process of giving things away treats clones as things to give away. "Dark things in test tubes" (p. 7) was a common label after the war. The protectors often say nice things about each other. The clones are shown to be fully human in more ways than just how they look. For example, they can fit in with society by talking in different ways. When Miss Emily goes to see Madame, she talks about how Kathy and Tommy are now adults. The way Stevens treats his father shows how much he wants to be defined by an old-fashioned social order. In the book, the law of "natural succession," which could be seen as an extension of the father metaphor, is used to justify the breakdown of that social order, which is ironic in and of itself. After Lord Darlington dies, Darlington Hall is bought by a kind American named Farraday. Stevens has to talk with his boss in a friendly way. Putting aside the almost imperceptible systems of class and gender privilege, the way bantering is shown as the "language of the world" doesn't work. In the end, Stevens' story comes to life not because of the painstakingly controlled prose with which he describes what happened but because of the current of longing that flows beneath it. This makes it possible to argue that the growth of love depends, at least in part, on the progress of human history.

Iyer's *World Fiction* can read Ishiguro's novel in much the same way as a romance, with a dash of politics added for flavour. One could see it as a story in which the politics of imperialism are filtered through the language of love. Iyer says that Ishiguro's rise in popularity may be due to the fact that more and more erotica is being published around the world. The connection between light and dark shows how the imagined greatness of cultural heritage and the grim reality of capitalist commodification are linked in a complicated way. Ishiguro puts his main character, Mr. Stevens, on the edge of a huge social and personal change, and he uses Mr. Stevens's memories to show how nervous he is about moving into a brave new world. Since memory is tied to the passage of time and space, it has played a big part in how language has changed over time. Ishiguro was a cosmopolitan writer, so his ambivalence could come out in his work. The author has been putting himself in different cultural settings on purpose. Also, he changed what he thought he knew about the myth of connection from his earlier books set in Japan. His story has a lot of the characteristics of cosmopolitanism.

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