



The Impact of Knowledge and Science in *Never Let Me Go* by Kazuo Ishiguro

R.Gunasekaran
 Research Scholar
 Sir Theagaraya college
 Chennai-600021
 Assistant professor
 Department of English
 SRM Arts and Science College
 Katankulathur
Dr. Thiagarajan
 Associate Professor and Head
 Supervisor
 Department of English
 Sir Theagaraya college
 Chennai -600021

Abstract

This article revolves around the values of humanity and the impact of Science in the contemporary world. *Never let me go* is the famous work by Kazuo Ishiguro reflects the story of cloning and its impacts through the various characters. A narrator introduces the story by describing the Festival of Summer in the seaside city of Omelas. Bells ringing and boats in the harbour with draped flags create a joyful and solemn ambiance. Swallows soar overhead as the residents of Omelas march joyfully through the streets of the lovely city. People dance in various parts of the city while there is music playing. Children play outside in the sunshine while mothers carry their newborns. Everyone moves towards the Green Fields, where young children in their knickers get their horses ready for a race. The eager horses have few riding accessories and are decked out with vibrant ribbons. The snow-capped mountains that surround Omelas are visible in the pure air. As the joyful city crowd draws near, a gentle breeze blows the banners around the racetrack.

Key terms: Science, Cloning, Impacts, soul, happiness, Emotions

Introduction

Here, the narrator pauses and starts to consider what they have just described about the Festival. The narrator muses on how to adequately convey the happiness and the people of Omelas and warns that the account of the Festival might give rise to presumptions. One may presume, for instance, that the populace has a monarch, yet they do not. They also have few, if any, laws. Another misconception is that Omelas residents are uncomplicated

just because they are joyful. This presumption, according to the narrator, is a result of the widespread belief that only evil can be complex and that happiness is always bland. But if we find interest in evil, it becomes harder to appreciate joy. As a result, it is challenging to characterise the Omelas people since, despite their contentment, they are not straightforward individuals. They are no less complex than us simply because they lack certain modern conveniences like the stock market or the nuclear bomb. The narrator then confesses that their portrayal won't allay everyone's concerns and wishes they could persuade the reader of the intricacy of the inhabitants of Omelas.

The narrator then asks a series of questions and suggests a number of scenarios for the reader to consider as they imagine the specifics of Omelas. What sort of technology is there on Omelas? In response, the narrator says that since flying cars and helicopters are not necessary for happiness and the residents of Omelas are content with their lives, it is likely that none would exist. However, the narrator speculates that Omelas likely possesses other cutting-edge inventions as well, such as floating light sources and a cold cure. The narrator then appears to retrace his steps by noting that any combination of these possibilities or none at all could occur. The next part of the narrator's speculation is that during the previous few days, individuals from nearby towns have been arriving by train in Omelas to attend the Festival. The narrator further speculates that there is a fantastic Farmers' Market and that the train station is the most opulent structure in the entire city. After this final bit of conjecture, the narrator worries that the reader will think Omelas is too upstanding and asks them to throw in an orgy. Even during the Summer Festival parade, the narrator conjures up images of attractive people walking about in their pants offering sex to anyone who requests it. However, the narrator cautions that this cannot be a religious type of Orgie with nude priests; rather, there may be religion, but no clergy, as Omelas, is free of guilt. Then, the narrator queries what else ought to exist in the city. They invent a drug called Drooz, which produces ecstasy and pleasure but is not addictive, and they suggest drugs, but nothing too harmful.

The narrator implies that the inhabitants of Omelas celebrate life rather than death and are so satisfied with the life that they rarely need to use Drooz after all. After that, the narrator goes back to explaining how the Festival of Summer procession arrived at the Green Fields. Delicious food has started to be consumed, and the race is ready to start. A woman distributes flowers, and a small child can be seen playing a wooden flute while sitting on the outskirts of the crowd. When the boy completes his song and puts down his flute, people pause to listen, and the race starts to formally launch the Festival of Summer. This time, the narrator queries the audience as to whether they concur with the events thus far and the happiness of the inhabitants of Omelas. To make everything more credible, they promise to describe one more detail. The next section of the narration describes a basement in one of the houses or structures in Omelas. There is a small, dirty chamber, roughly the size of a wardrobe, in this basement. There are a few filthy mops, a bucket, and a young child inside the room, which is behind a barred door. The child, who is 10 years old but appears younger, either was born with an intellectual handicap or developed one as a result of abuse. The youngster is sad and terrified. Never is the room to be left unattended. Sometimes, someone kicks the child to get it to stand up after opening the door. Corn meal and fat are added to the food bowl until it is halfway full. After filling the water jug, the person departs. The kid wants to be let outside

because he or she remembers what it looks like. The infant cries out in agony at night while being naked and covered in sores.

Everyone in Omelas is aware of the kid in the basement. They are all aware that the pain of the infant is what makes Omelas, including their plentiful food and pleasant climate, so wonderful. They are brought to meet the child when they are between the ages of eight and twelve, and this trade-off is described to them, so they all understand this. The youngsters of Omelas feel repulsed by this encounter. They are told they cannot assist even though they want to. If somebody provides the child with clothing, food, or other care, Omelas' abundance and perfect contentment would perish. As a result, nobody is allowed to be kind to the child.

The children who are shown at first are very disturbed, but over time they start to rationalise the suffering by convincing themselves that the child wouldn't benefit from freedom. They convince themselves that the child has been in pain for so long that it has lost the ability to experience joy and misses the filth of the confined room. As a result, after seeing the suffering child, the kids in Omelas start to accept it as a given. In fact, as they get over their rage and grief, they start to credit their joy to knowing about the hurting youngster. They wouldn't cherish life as much as they do if they didn't know this. If the suffering child did not exist, their music, architecture, and even their freedom would not be as excellent as they are.

The narrator pauses once again to ask the reader if Omelas now seems more plausible in light of what they have just learned. One more detail is then revealed by the storyteller. Every now and then, someone who sees the hurting child deviates from the norm. They don't get upset, then lose their temper and accept it. Instead, they completely depart from Omelas. They leave the gates and proceed alone along the street. They venture into the mountains after crossing the fields, but they never return. Although the narrator freely states they do not know where these people go, those who leave Omelas appear to be fully aware of their surroundings.

Even though light and dark are frequently depicted as opposing forces in literature, Shadow and Bone pushes this idea beyond the metaphorical, with light and dark acting as forces that can actually have an actual physical impact on the world. After the light leads the velcro to recede, the interaction between darkness and light truly comes to the fore in the story. The velcro serves as an example of how light itself is a force capable of inducing a physical response, rather than just being an abstract idea. The Fold itself is a location where the power of the darkness can be felt.

The text makes frequent use of darkness to allude to hidden or secret things. Light also serves to denote intelligence and knowledge. The conflict between good and evil is frequently represented by the usage of light and darkness in literature as a whole. The parallel between darkness and evil is far more overt than the comparison between light and goodness, but this thematic tradition is maintained throughout the entire work. Alina has the ability to manipulate light, but she lacks the Darkling's close affinity for darkness. As a result, compared to the Darkling's simple wickedness, Alina's goodness is more nuanced.

In Shadow and Bone, power might be magical, personal, political, or social. The individuals are constantly haggling and scheming their way through various power structures, particularly in the capital city's inner circles.

The adversary of the book is particularly motivated by the need for power, and he emanates such force that he physically pulls other Grisha towards him. The Darkling's quest for more power lies at the heart of the main narrative, as it is this hunger that propels him to action. The Grisha power that dominates the plot for most of the novel is explored more throughout. As the story opens, Alina is devoid of the majority of her strength. But as the novel progresses, she realises that she has had incredible power inside of her all along. She may use her Grisha strength and recover what should have been hers from childhood if she quits restraining herself. Alina also comes to the realisation that she has power—her capacity for mercy that the Darkling rejects. Alina is able to escape his grip because of how powerful her mercy grows to be.

The Value of Self-Regulation

Although the topic of control is a universal one in *Shadow and Bone*, the more particular one of control over oneself is a major, overarching theme. The novel explores numerous variations of self-control, starting with Alina's capacity to exercise such much control over her strength that she is able to keep it hidden from even herself. The narrative is permeated with apprehension about one's capacity to wield this kind of control. The method in which this is most frequently illustrated in Alina's experiences is through how she suffers loss of control over her body when her power is hidden away and loss of control over her emotions when the Darkling overwhelms her with his powers.

Alina's capacity to exercise control over herself fluctuates as the tale develops, from her being wonderfully self-possessed to being totally under the Darkling's power. This ongoing shift in Alina's capacity to regulate herself indicates a challenge that is at the heart of her experience. The greatest betrayal that is committed against her is when the Darkling seizes control of her powers by yoking her with the amplifier. She is constantly in danger of losing control of herself in some way. Alina would rather die than lose self-control, as shown by the pledge she wants Mal to make should the Darkling reach the stag before them.

The novel frequently brings up the topic of class. Alina Starkov, who experienced severe poverty as a child, is taken aback by what she learns about Ravkan high society after becoming the Sun Summoner. She finds herself wondering how much wealth can coexist with the poverty she observed growing up when she first enters the Grand Palace. A man-made canal physically divides the elite of the nation from the common people, demonstrating how the nobility views themselves as apart from and distinct from the common people.

In addition to socioeconomic disparities, the Grisha are subject to a rigid hierarchy, which distinguishes Ravkan society. Each person's kefta immediately conveys their status based on the colors they wear. However, there doesn't appear to be a clear explanation for why the Corporalki outranks the Etherealki outranks the Materialnik, which raises the possibility that the entire system is manufactured. The Darkling, who has effectively surpassed the Grisha pecking order, is at the top of the hierarchy. Genya, who is at the very bottom, is an outcast despite having special powers. The fact that Alina places herself with the other Etherealki when she first comes rather than placing herself above the other Grisha like the Darkling further positions her as someone who poses a threat to overthrow this rigid class structure in favour of egalitarianism.

Conclusion

The foundation of the organ donation program is the notion that clones owe their life to society and ought to be willing to give them up. The novel's primary focus is on this idea rather than the actual donation scheme. When Madame tries to convince Tommy and Kathy that they should be grateful they had good lives at all, given that so many clones did not, she examines this idea. In *Never Let Me Go* and in general, the main argument against cloning and genetic engineering is that it amounts to playing God. Ishiguro explores more ways that people could act as if they are God in his book. Arguably, the clones who attempt to modify their fates are acting as if they are God just as much as the scientists who made them.

