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Scapegoat: Sacred Dissolution and Ethical Redemption in *Never Let Me Go*

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Abstract: Kazuo Ishiguro's *Never Let Me Go* focuses on the experiences of clones and stands as a literary example of the ethical dilemmas brought about by technological advancement. As "scapegoats", the very origin of the clones' identity contains a sense of sacredness. While explaining the cloning mechanism, Ishiguro deconstructs this sacredness through a procedural system that resembles the "rite of passage." In contrast to this programmatic deconstruction, the novel opens up a new path for ethical redemption on the micro level. By presenting Kathy's memories and the emotional bonds among the clones, the narrative suggests a form of self-redemption for the clones that does not rely on institutional absolution.

Keywords: *Never Let Me Go*; Scapegoat; Rite of passage; Ethical redemption

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1. Introduction

In January 2025, the official DeepSeek app was formally launched, and its active user base surged dramatically within a short period. AI once again came to "dominate" every sphere of society. Its impact across various fields makes people turn their attention to the new opportunities, challenges, and issues of technological ethics AI presents to humans. Technological innovation expands the scope of ethical inquiry, while ethical civilization provides a framework of values to guide technological development. Literature is regarded as furnishing a concrete foundation for bioethics, as well as offering an opportunity to bridge the gap between specific events and universal principles [1]. Thus, within the contemporary context characterized by the interplay between the philosophy of technology and bioethics, Kazuo Ishiguro's *Never Let Me Go*, with its distinctive narrative of "dystopian realism", became a literary specimen analyzing the ethical dilemmas caused by modern technological civilization.

Cloning technology has not only introduced ethical turmoil into biomedical practice but has also become a confusing medical-ethical dilemma for humanity. Viewed through the lens of donor ethics, the tragedy of

clones stems from a range of factors involving healthcare professionals, governments, and the general people [2]. Viewed through the broader context in the text, clones confront not merely the natural environment in a physical sense or the backdrop of human society. Moreover, they are also compelled to live in accordance with a set of bioethical laws formulated for them by humans [3]. This criterion manifests through a procedural approach to narrative and plot. The author advances the story at a deliberate pace to stimulate reflection on issues such as the sanctity of life and medical ethics, and to assist both the characters and the readers in exploring pathways of the reconstruction of ethical order [1]. The narrative also presents a post-human ethics, compelling readers to confront their reliance on their own understanding of the exclusive "human" category [4].

Peter Sloane thinks both literary texts and their readers require a fundamental reorientation to align with the humanities' ongoing transformation into post-human disciplines [5]. Therefore, after engaging with interpretations of medical ethics and narrative theory, readers come to realize that not only must their own cognitive frameworks be critically examined, but the literary texts also demand reinterpretation. That means new interpretive strategies are needed to apprehend the elements embedded within the text. Against this backdrop, the present study posits that the unique nature of the "clone" identity offers a viable way for re-articulating ethical concepts to address existing epistemological weaknesses. Previous scholarship has tended to focus on the "non-human" status of clones to explore the identity formation and the textual representation of memory to derive insights into bioethics. However, while these inquiries have centered on the subjective agency of the clone, they have largely overlooked the pivotal role that the clone's social identity plays a role in the ethical redemption.

In the novel, in the human's collective unconscious, clones are seen as "scapegoats", and their existence serves only to meet medical demands and to prevent humanity from reverting to a "Dark Age" fraught with war and the adverse effects of technology [6]. Humans require clones to serve as victims who bear the burden of guilt to alleviate their own fears. As "scapegoats", the sanctity of clones comes from two sources: the ancient, sacred significance historically of the scapegoat archetype and the act of organ donation. However, this sanctity is dynamically eroded as they traverse three distinct spaces: Hailsham, the Cottages, and the Recovery Centre. And these three locations function as stages of the "rite of passage." This study argues that, within the very framework of this "scapegoat" mechanism, the clones spontaneously achieve an ethical reconstruction through Kathy's role as a witness to preserving memories, their resilient emotional bonds, and the construction of a shared community. They reawaken the intrinsic sanctity of life.

2. The scapegoat: Archaic sacredness and clones

The development of Western literature boasts a long and profound history. But no matter how far it extends into the future, it will always retain traces of the imagery and narrative forms found in humanity's earliest literary expression: myth. By drawing upon mythological imagery, critics are able to re-interpret and re-evaluate literary works to make these texts full of renewed vitality.

One source of the "scapegoat" lies in the biblical story of Abraham. To test Abraham's faith, God commanded him to offer his son, Isaac, as a burnt offering. Out of reverence, Abraham consented. Just as he was about to raise his knife to slay his son, God, convinced of his fidelity, stopped him in time. Consequently, Abraham seized a nearby ram and offered it to God as a sacrifice instead. This ram thus became the "scapegoat", the substitute sacrificed in Isaac's place [7]. As a mythological image, the scapegoat serves as a metaphor for bearing guilt. In reality, it reflects the complex interplay between individual destiny and

collective social fate within the process of history. It represents a form of human "collective unconscious" or "collective memory." In ancient sacrificial rituals, the "scapegoat", as a sacred vessel for collective culpability, is expelled and destroyed to purify the community. In *Violence and the Sacred*, René Girard argues that the scapegoat mechanism functions not merely as a conduit for the release of social violence, but also as a means of constructing the sacred. Violence cannot be directly accommodated within the social order. But when transmuted into a sacrificial act, it is endowed with legitimacy [8]. The sacred nature of the "scapegoat" derives from the very act of its "sacred sacrifice."

In Girard's view, the scapegoat originates in the human capacity for mimetic desire. Desire is a ubiquitous phenomenon within human society, a subject worthy of deep inquiry. But it is most often understood through the lenses of psychology and morality. Girard conceptualizes desire as a cultural entity, thereby offering a philosophical and anthropological interpretation of its nature. He posits that human desire arises from the influence of the "Other", and it serves as a mediator between the desiring subject and the object of desire. The desire is understood as an imitation of this Other, a mediated desire. Girard designates the imitator as the "Subject", the one being imitated as the "Mediator", and desire as the "Object." Desire is generated through the Subject's imitation of the Mediator, and that constitutes a triangular relationship. Based on this triangular model of desire, Girard argues that the nature of interpersonal relationships is one of competition. When this competition creates conflict, an "imitative crisis" comes. When this crisis became irreconcilable, it could only be alleviated through violent rituals of "scapegoat" [9]. In a study of 2021, Riordan noted that the triangular desire described by Girard not only exposes the roots of cultural conflict but also functions as a crucial "social integration mechanism" during the early stages of human social evolution. Especially when societies face anxieties regarding resources or panics concerning disease, this mechanism will be generated [10].

The archetype of the "scapegoat" is projected onto the clones in Kazuo Ishiguro's novel. As Kathy and Tommy go on a quest to uncover the truth behind "The Gallery", Miss Emily reveals the reality of the clones' existence: humanity's post-war introspection gave rise to a high reverence for life. People begin to be concerned for their loved ones and hope them not die from illnesses such as cancer, motor neuron disease, and heart disease. They turn to technology to create a "backup" for their own health to realize their long-held aspiration to cure terminal illnesses that were previously deemed incurable. Humans are crazy about conquering terminal disease. However, in an era where medical technology remained underdeveloped, this wish can not be realized easily. Confronted with the sense of powerlessness stemming from their inability to cure illnesses, humans turned to mythological narratives to explore their collective aspirations, hoping to find a solution in ancient tales. When this "imitative desire" for mythology reached its zenith, and people failed to yield a method for resolving the crisis, humans took the "clones" as scapegoats to alleviate the existential crisis. Human beings, as imitators, serve as the subjects; the sacrificial myth, as the object of imitation, acts as the mediator; and the curing of incurable diseases, as the object of desire, functions as the ultimate goal. These three elements interact to generate a logic of "redemption": humanity attempts to cure incurable diseases through the sacrifice of "clones."

The sacredness of the "scapegoat" echoes the sacredness of the clone's life. The sacredness of a clone's life resides not in the biological fact that they possess "human genes" but in the act of providing organs. Francis Fukuyama identifies the "X-factor" as an irreducible foundation of what it means to be human. Created humans also possess this "X-factor", because they are alike with humans in terms of cognitive

capacity, physical attributes, self-awareness, and emotional depth, so they are subjects of inherent dignity [3]. Human life is sacred and inviolable. Even as "copies" of human beings, clones are equivalent to humans and sacred and inviolable. From the perspective of a humanitarian, "providing organs" is synonymous with "organ donation." However, within the novel, the act of "providing organs" has been alienated and transmuted into "organ deprivation." The procedure between "organ donation" and "organ deprivation" differs; the former is a voluntary act, while the latter is a coerced one. In *Never Let Me Go*, clones serve as "organ backups", and the way they provide their organs is characterized by deprivation. Nevertheless, these procedural differences regarding the "provision of organs" do not affect the inherent sacredness of the act itself. Cloning degrades human beings into mere objects, devaluing the worth and uniqueness of human life and eroding the sense of life's sacredness [2].

The existence of clones is at once a product of humanity's mimetic desires and of resolving crises through violence. Paradoxically, it also bears a twisted form of sacredness. The fate of the clone stands as a cruel illustration of the sacrificial myth within modern society, which is enacted under the guise of technology. Functionally speaking, these myths stem from the deepest resource of the modern psyche that seeks to "rediscover hope for curing modern maladies, finding remedies for the fragmentation and atrophy of humanity caused by technological dominion and rational alienation" [11]. Through this case study, the author gains a profound insight into how the "scapegoat mechanism" continues to shape the complex and tragic interplay between individual destiny and collective social desire.

3. The dissolution of the sacred: Spatial mobility and identity transition

The sacredness of the scapegoat is an endorsement of the true purpose of humans. The existence of clones as modern scapegoats is not an abstract ethical metaphor. Instead, it is specifically embedded in institutionalized structures. This structure is mainly expanded and strengthened through spatial shifts. And that makes individuals gradually complete the process of identity separation, suspension, and redefinition at different stages. The movement of clones in different spaces actually represents the reverse dissolution of sacredness. During this process, sacredness cannot influence the progress of the cloning mechanism and is gradually detached. Therefore, space becomes the place where the "sacredness" of clones is dissolved.

Many scholars have examined the growth and identity formation of clones through a spatial lens, arguing that Kazuo Ishiguro excels at utilizing time and space to shape character development and employing shifts in time and space to illustrate the trajectory of his characters' destinies [12]. From the lens of the scapegoat, space became a specific area where the scapegoat ritual is generated. James Frazer argues that the typical rituals for the creation of a scapegoat involve stages such as public punishment, parading through the streets, and solitary confinement [13]. In *Never Let Me Go*, the realization of the scapegoat ritual can be divided into three phases: Hailsham, the Cottages, and the Recovery Centre. In his theory of "Rite of Passage", the French cultural anthropologist Arnold van Gennep argues that the process of "transition" comprises three stages: "separation" (rites de séparation), "liminality" (rites de marge), and "incorporation" (rites d'agrégation). This classification not only reveals the linear nature and inherent dynamism of ritualistic behavior but also includes its broader social and psychological significance, offering a new paradigm for the study of scapegoat rituals [15].

When discussing the relationship between the individual and the group, Van Gennep observes that, beneath a multitude of formal variations, certain patterns have a striking similarity after studying a number

of documents about individual separation and community rituals. This pattern manifests as follows: a large group of people arrives, and the local inhabitants evacuate the village to take refuge in a place of safety. Or, there will be a chieftain (either alone or accompanied by a few warriors) stepping forward as a representative of the society to confront the strangers. Or, specific intermediaries or specially selected delegates are dispatched for certain situations. The outsiders are not permitted to enter the territorial boundaries of the tribe or village directly, and they must declare the purpose of their arrival from a distance. This stage is correspondingly marked by a transitional phase, and the ritual ultimately concludes with a rite of aggregation [14]. For this framework, every element finds a corresponding archetype within the text, and the subsequent analysis will study the specific pattern to explore the three processes in which the sanctity of clones' lives is eroded.

Hailsham School lies in the phase of "separation." It serves as an institutional site where human society civilizes the clones. In this stage, clones lose their sense of self. This "separation" makes an individual or group depart from their original social structure and social status, and thus makes them enter a distinct, liminal state. Kathy's narrative reveals that Hailsham encompasses both a primary and a secondary school phase. But the nature of the clones' lives prior to the primary phase remains unknown. Through this specialized education at Hailsham, the clones gradually lose their self-awareness and come to accept the legitimacy of "donation." Readers do not directly perceive this loss of self-awareness during this phase until the third phase, when Kathy and Tommy attempt to apply for a deferral of their donations. Tommy seeks to prove that "they have souls" by showcasing his artwork. The underlying logic of this thinking implies that the clones have never regarded their own lives as an independent and dignified existence. They consciously erased the sacredness inherent in their lives from the perspective of subjectivity. Miss Emily reveals that this artistic education was merely an experiment, an attempt to challenge the established donation system [6]. Upon learning the true fact of Hailsham's existence, Kathy and Tommy do not question the practice of "donation"; in turn, they continue to define the ultimate value of their lives solely in terms of the act of "sacrificing organs for others." During this phase, the clones fail to derive any deeper insight into the meaning of "existence" from their artistic education and lose their sense of self amidst the disciplinary mechanisms of the school.

The Cottage represents the "liminality" stage, the initial point of contact between the clones and the society. In this phase, clones experience a loss of social consciousness. Van Gennep thinks that a neutral zone can be understood as a borderland situated between nations or social groups. Anyone traversing this neutral territory to reach another region will perceive themselves as a unique state for a considerable period: they hover in two worlds, physically and religiously [15]. This specific state is what constitutes the "liminality." Procedurally, the "liminality" phase serves as an extension of the "separation" phase, because life at the Cottage is infused with memories of separation and incorporates novel elements of the liminality state. Cultural anthropologist Victor Turner reinterpreted Van Gennep's concept of liminal transition as a state of being "betwixt and between" [15]. These ambiguous liminality rites of passage are frequently situated between two distinct classificatory metaphors, such as "life and death", "immaturity and maturity", or "non-believer and religious adherent" [16]. The Cottage places the clones in a transitional state characterized by ambiguous identities, relaxed social norms, and an indeterminate future, which is proven as an illusion of "freedom and liberation." The initiates enter a sacred ritualized space-time, an intermediate state or one symbolically situated "outside of society." It is a space-time constructed according to the norms of secular life that is different from the past and future [17]. As "scapegoats" dwelling within this liminal zone, the clones

are unable to locate their own place in the collective. After departing from Hailsham, they have lost the fixed coordinates of their former identities. They attempt to mimic the behaviors of others, and the most typical one is Ruth's imitation of the manners of the "veterans." She studies every gesture and action of the veterans, including the various intimate displays between the veteran couples, while these behaviors and affectations were still learned from television [6]. When the veterans asked Tommy, Ruth, and Kathy whether the theory of deferred donation was true, Ruth replied, "Obviously, they told us about that. But our knowledge regarding the matter is limited. In fact, we never discuss it." Tommy responded, "Frankly, I don't know what you're talking about and what rules are these?" [6]. This contradiction reinforces Ruth's sense of superiority as a "Hailsham student" so that she mocks Tommy in order to assert her maturity. Human behavioral norms are expressions of social awareness. The clones' mimic behaviors remain between immaturity and adulthood. Their actions illustrate the lack of social consciousness.

The Recovery Centre represents the "incorporation" phase and is the final stage in the clone's journey toward the "altar", in which the physical integrity of the clone's body is compromised. During the "incorporation" phase, the "scapegoat" returns to its original socio-cultural status after undergoing a series of rituals. However, now, they have acquired an entirely new and distinct set of social and cultural categories and attributes like new powers, obligations, identities, and statue [18]. Only after undergoing this "aggregation" ritual can the scapegoat's sacrifice enable the collective's social life to return to a normal and balanced state. Therefore, the Recovery Centre in which they reside is parallel with Hailsham School, a place where obedience supersedes freedom. The Recovery Centre functions as a medical facility that serves to take organs and recover the clones after donation. Here, the clones are stripped of their corporeality. Organ donation is the central act of this phase, and repeated donations signify a state of continuous physical depletion until the end of life. Kazuo Ishiguro has not told the readers the ultimate destination of the organs, but the readers can know automatically. He only describes half of the "sacrificial" cycle. In fact, it is the clones' organs, not the clones themselves, that are reintegrated into human society. Thus, the "aggregation" phase is a form of "semi-incorporation." Not a rebirth or an elevated status, it is a total physical dissolution, in which the sanctity of life is utterly supplanted by the utilitarian value of organs.

From the moment of their birth, the clones are designed, managed, and guided through a series of institutionalized, compulsory "rites of passage." The rituals are not to integrate them into human society or to accept them by humans, but to transform them from "potential human beings" into "organ vessels." In fact, this spatial and transitional process is to strip away their personhood, emotion, and the inherent sanctity of their lives through ritual procedure. And that will reduce the value of their existence to nothing more than pure utility and expendability.

4. Ethical reconstruction: Memory and emotion

Kazuo Ishiguro was awarded the 2017 Nobel Prize in Literature for his "great emotional force", which reveals "the abyss beneath our illusory sense of connection with the world." The Swedish Academy further identified three key elements in his work: time, memory, and self-deception. Ishiguro himself has noted that his writing fundamentally relies on memory. For this reason, memory and emotion become central to understanding his fiction. The study of emotion is distinctive in that its object, "emotion", is not merely a set of concepts. Rather, it permeates nearly all elements that constitute literariness itself [19]. Therefore, emotion study is not confined to finding expressions in language but is continuously generated through narrative

rhythm, perspective, and structures of memory. In *Never Let Me Go*, memory and emotion are deeply intertwined. Memory carries emotion, and emotion intensifies memory.

Never Let Me Go is a work grounded in memory. By Kathy's recollections as a "carer" at the beginning of the novel, the cloning system is told slowly. She applies to become a "carer" in order to participate in the "incorporation" phase of the "scapegoat" ritual. The duty of a "carer" is to accompany donors, comfort them, and listen to their inner thoughts. All these are to provide donors with companionship, solace, and end-of-life care, like a "shepherd." Why did Kazuo Ishiguro specifically devise this profession of the "carer"? From a religious perspective of Christianity, the figure of the shepherd encompasses God, as well as Christ, the Apostles, and clergy, who are appointed by God to "protect the entire flock and look after every single sheep." The "shepherd" guides both individuals and the collective toward the path of salvation, while supervising them and issuing them commands [20]. Before becoming scapegoats, clones remain part of the "flock", and their spiritual redemption depends on the guidance. The existence of the "carer" reflects Ishiguro's moral solicitude toward the clone community. Even amidst the cold, clinical machinery of the cloning system, the souls of the clones still require guidance and a place of rest. Ishiguro did not convey many passive emotions. Instead, through Kathy, and her memories and emotions, he offers the reader positive intimations and makes the reader believe there still exists the radiance of humanity and a path toward redemption in the "scapegoat" system.

Kathy's memories bear witness to the living experiences of clones. What she recalls are not institutional arrangements or biotechnological details but the interpersonal relationships, emotions, and fleeting moments. In Kathy's memories, every character possesses a unique identity and irreplaceable value. Ruth and Tommy serve as her closest friends and lovers, and the interwoven threads of friendship, romance, jealousy, and loss can be found in three distinct stages. The details of Hailsham and the Cottages in Kathy's narration exceed their functional role within the "donation", and they become a means of resisting the erasure of life. As a "carer", Kathy witnesses the entire life of Tommy and Ruth. When Ruth's life came to an end, Cathy and Ruth reached a silent understanding through glances and expressions. Kathy agrees to become Tommy's carer to fulfill Ruth's final act of atonement and give an end to her life. By portraying the life-end care, Kazuo Ishiguro demonstrates that clones also possess a radiance of humanity like ordinary human beings, which echoes the ethical paradigms of "hospice care."

Kathy's memories also serve as a crucial key to salvage the inner worlds of other "donors." During her third year as a carer, Kathy encountered a donor who constantly asked her about Hailsham. "He could barely breathe, but he looked at me and said: 'Hailsham. I bet that place must be beautiful'" [6]. Kathy realizes that he is not merely hearing stories but attempts to internalize Hailsham as his own childhood [6]. Hailsham was a rare and exceptional entity among many institutions, which serves as a dream place for clones from other institutions. Since childhood memories are unique to every individual and can not be copied, the donor's behavior to substitute his own childhood memories with Kathy's implies that Kathy's memories of "Hailsham" are important for spiritual redemption for other donors. However, this transference of memory is not only a redemption for the donors' inner worlds but also a reciprocal redemption for Kathy herself. By devoting love and care to these other donors, she imbued her short existence with meaning [21]. Through memory, caregiving is transformed from a technical task into an ethical practice. It becomes a way of mutual redemption among clones.

These memories convey an indictment against the cloning mechanism, serving to remind humans that there are tragedy and complaint evidences in remaining memories. Through Kathy's memory, Kazuo

Ishiguro depicts the shifting emotional dynamics among Kathy, Ruth, and Tommy. Centered on Kathy, the narrative branches into two distinct emotional threads: the bond of friendship between Kathy and Ruth, and the romantic love between Kathy and Tommy.

Kazuo Ishiguro's portrayal of the emotion between Kathy and Ruth is interwoven with friendship and romantic competition, which ends with Ruth's confession. Regarding romantic competition, during their lives at the Cottages, Ruth's possessive behavior toward Tommy is to transform it into the "spiritual survival commodity." Her actions distorted her friendship with Kathy into a struggle over "survival resources", which led their life path to diverge dramatically. Affect is an embodied expression and a speech act and is pivotal to society conceived as a "dispositif." Affect serves not only as the driving force and guiding compass for sociopolitical practices, but constitutes a sociopolitical practice in and of itself [22]. The emergence of affect is a form of practice, generated through social relationships and interpersonal interactions. Thus, throughout their entire life journey, these clones undoubtedly confront the happenings and changing of emotions. Faced with the existential nihilism imposed by the organ donation system, Ruth's emotional anxieties were largely amplified. She sought to locate her existential worth through intimate relationships and measure her own value by the love of others. During the short travel before Ruth's second organ donation, she confessed, "The main thing is, I kept you and Tommy apart. That was the worst thing I did" [6]. In a systemic framework that the individual is predestined to be consumed, the act of emotional entrustment constructs a chain of responsibility that transcends the physical body. That forges an affective and ethical community among the clones.

The love between Kathy and Tommy exists as scattered fragments in Kathy's memories. Emotional writing is an important cultural practice that always involves interpretation and construction, but it also always touches upon "truth." It is a dynamic process where language and bodily experience engage in a mutual contest and integration [22]. In this sense, it is precisely that Kathy's recollections of her emotional bond with Tommy are characterized by hesitation, discontinuity, and constant recurrence. Although their love first blossomed at Hailsham, it remained unnamed and inexpressible and could only exist as scattered fragments. In Hailsham and the Cottages, the emotional bond between the two was subsumed within the utilitarian framework of "proving the soul." However, this alienation did not persist throughout the Cottages period. Before Kathy's departure to begin her work as a carer, Ruth's revelation regarding the true nature of her relationship with Tommy and Kathy disrupted the institutional discourse and made Kathy and Tommy reconnect. This precisely demonstrates the "truth" of emotions as bodily experiences' counter-restraint on the construction of language and institutions. Although the external society tries to co-opt their emotions as instrumentalized evidence, Kathy and Tommy's love continued to flourish in the spaces of the margin, demonstrating that the emotions of clones cannot be stopped and fully disciplined. The existence of emotion is a refutation of "the soul does not exist." Through this belated yet authentic romantic experience, Kazuo Ishiguro exposes the absurdity and cruelty of the "Soul Proof" hypothesis. With the spontaneity, tenacity, and non-utilitarian nature of emotions, this mechanism of alienation was internally deconstructed.

Through Kathy's narration, Ishiguro transforms the abstract violence of the cloning mechanism into a concrete lived experience. Kathy's recollections do not target the institution but the interpersonal emotional bonds, fleeting moments of experience, and end-of-life care. Meanwhile, emotion, as a cultural practice, engages in a game between language construction and bodily experience, allowing the alienated emotions of cloned individuals to constantly touch upon the true dimension of human nature. Whether it is the ethical

reconciliation achieved by Cathy and Ruth through confession, or the delayed manifestation of love between Cathy and Tommy in fragmented memories, all these indicate that the emotions of clones have not been completely disciplined by the "soul proof" mechanism. Instead, they constitute an internal negation of the system. Through the interweaving of memories and emotions, the novel achieves an ethical reconstruction at the micro level that does not rely on institutional pardon. And it has established the human dignity of life based on care, memory, and emotional resonance.

5. Conclusion

In *Never Let Me Go*, Kazuo Ishiguro portrays clones as metaphorical vessels, "scapegoats", which bear the weight of collective desires and ethical pressures. By doing so, he exposes the indifference and violence inherent in technological rationality when faced with bioethical concerns. Moreover, Ishiguro articulates his ethical reflections on a technological society with his writing style. By using memories to safeguard the spiritual world of the clones and using emotions as the most genuine connection form among them, a self-sustaining and virtuous cycle of redemption is spontaneously formed. *Never Let Me Go* achieves reflection and subversion of the grand narrative through the human dimension in the micro-narrative, and reveals a path of self-redemption that does not rely on institutional pardons. The hope of ethics quietly grows among these "abandoned ones" who look out for each other.

Disclosure statement

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