


Kazuo Ishiguro's *Klara and the Sun*: A Posthumanist Anatomization

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Abstract

Kazuo Ishiguro's eighth novel Klara and the Sun is a quintessence to manifest Ishiguro's power when he tactfully explored the new arena of technology that encompasses Artificial Intelligence and Gene Editing. The novel stands as a test of time to prove Ishiguro's humanitarianism in the post era of pandemic. While transhumanism is on the rise, the society is in a great flux across the globe with speedy technology that marches to post humanist epoch. It is a watershed moment to wake up to the fact that breakthrough in technology has mixed blessings and albeit the high fidelity world provides sophisticated artificial intelligence to aid human existence, still there are certain things a machine has less competence doing. The article aims to give a panoramic view of how the novel foreshadows post anthropocentric world where it questions the identity of human dignity and how with the leading edge of technology viz. gene editing to push the frontier of the human excellence for the maximum reap will come home to roost.

Keywords: Transhumanism, Post Humanism, Artificial Intelligence, Humanoid, Gene Editing, Anthropocentric

"Posthumanism" is an umbrella term used in various theoretical and critical discourses. It is difficult to find a definitive term due to its diversity of approaches, hence posthumanism denotes varied group of phenomena some are ongoing and others are predicted and imagined. The term is applied to a wide range of contemporary theories in various disciplines of philosophy, science and technology studies, literary studies, critical theory, theoretical sociology, and communication studies. Posthumanism diminishes the boundaries of the human, the animal, and the technology and also rejects the traditional western humanism. Posthumanist theory gives new epistemology that challenges Cartesian dualism and enlightenment. With the speeding up of the 'Anthropocene' and what others call it as a 'crisis of humanism', it is argued that we are living in the historical moment where the concept of human is losing the centre by overlapping with technology.

Ihab Hassan coined the term and offered an influential definition in his article "Prometheus as Performer: Towards a Posthumanist Culture?". He advocates the necessity for accepting the fact that human form is changing and needed re-examination. It is underscored that there is nothing peculiar in moving towards posthumanist culture but it is a 'sudden mutation of the times' where the inception of merging 'imagination and science' and 'myth and technology' already embarked. The term came into contemporary critical discourse during mid-1990s but its root goes back to 1960s when Foucault announced it in his *The Order of Things: An Archaeology of the Human Sciences* where he says that if human constantly involved in enhancing the human capacity endlessly, which disrupts the 'existing arrangement', then it is assured that "man would be erased, like a face drawn in sand at the edge of the sea" (Wolfe xii).

Philosophers and scholars like Judith Butler, Michael Foucault, Bruno Latour, Cary Wolfe, and Donna Haraway not only defined the term but through their discourse mostly opposed Posthumanism.

Posthumanism is an advanced stage of transhumanism to upgrade physical, mental and psychological capabilities beyond the boundaries of actual human capacity. In the Introduction to the book *What is Posthumanism?* Cary Wolfe puts it rightly “transhumanism should be seen as intensification of humanism.” (Wolfe xv). The extreme of transhumanism that disregards human values such as empathy, compassion and love is condemned in the scientific discipline. For instance, He Jiankui, the Chinese scientist was imprisoned when he announced his world’s first ‘gene-edited babies’ in November 2018. Some transhumanists took an effort to handle the ethical aspects of humanity while the fringe of technology has taken its toll on humankind. For instance, James Hughes, a chair at The Institute for Ethics and Emerging Technologies, works on ensuring the safety of new emerging technologies, rightly says, “the technologies won’t make society more equal or tolerant, but we could use technologies to become more equal and tolerant”.

During an interview with *The Guardian* in 2015, Ishiguro vehemently declared that he has a ‘dirty secret’ that his novels have continuity. Now with *Klara and the Sun* published recently to bring his ‘dirty secret’ to limelight. He is skilled in camouflaging his trails by deliberately placing his novels in different settings and genres. Being a serious writer, Ishiguro conferred it to Sean Matthews that “I’m concerned with serious, but straight forward truths”, he has the will to revisit certain aspects of his previous novels that needed fine tuning. Hence, *Klara and the Sun* is a companion book to *Never Let Me Go* published in 2015. It is a reply to *Never Let Me Go* because Ishiguro feels, “I wanted to express a kind of optimism and sunshine in Klara that could balance the bleaker mood and vision of *Never Let Me Go*.” (Orhanen)

Klara and the Sun is a dystopian fiction set in the unspecified future in the US. Klara is an Artificial Friend and narrator of the story. She is solar powered whose specification is power of observation. She is sold, with other AFs in the store, to eliminate

loneliness in children and to assist them throughout adolescence. In the novel, children attend schools by taking up virtual classes through their ‘oblongs’ (smart phones), so they lack socialization. Parents who can afford, arrange ‘interaction meeting’ at home as an opportunity for their children to learn social skills. Klara has boundless faith in the Sun and worships it since it has a power of healing. She is naïve to the world but tries hard to learn about human emotions. Josie, a fourteen year old, buys Klara from the store. She suffers from an unspecified illness due to the process of ‘lifting’ (term used in the novel to refer to the process of gene editing) that makes one smarter and more intelligent. The ‘lifting’ process wasn’t successful with Josie’s sister Sal and therefore she died. Rick is Josie’s only neighborhood friend who is not ‘lifted’ and his interest lies in drones. Rick and Josie have a ‘plan’ to spend their life together but that doesn’t happen because Rick is ‘unlifted’. Rick finds it taxing to get opportunity to get into college. He and his mother Helen face so many problems in the society due to not opting for ‘lifting’. Mr. Capaldi is entrusted with creating AF model of Josie in order to transfer the consciousness of Klara to the model, in case Josie doesn’t make up in the process of ‘lifting’. Klara destroys the ‘Cooting Machine’, which emits pollution, by sacrificing her P-E-G Nine solution so to persuade the Sun to heal Josie’s illness. Klara is indebted to the Sun for his special nourishment to Josie. She recovers soon and gets ready for college studies saying at last good bye to Klara. At the end, Klara is kept in the yard for her ‘slow fade’ with other AFs. She is immobile and preferred to be alone because it gave her space to rewind old memories of her life with Josie and her family.

The novel *Klara and the Sun* can be placed betwixt the phenomena of transhumanism and post humanism. Ishiguro brings out a new perception to AI when he preferred calling Klara not as AI but euphemistically AF (Artificial Friend) in the novel. So Klara can no longer be a source of antagonism because she is designed to bring maximum benefit to humans to eliminate loneliness through her companionship. With highlights on gene editing, the novel is an epiphany to the uncertainties of the world with numerous technological breakthroughs

that give rise to post human world where it disrupts the very existence of civilization. It resonates the idea of Nick Bostrom, a founder of World Transhumanist Association (WTA), when he says that there are “existential risks” in posthumanism where “an adverse outcome would either annihilate Earth-originating intelligent life or permanently and drastically curtail its potential”.

Klara and the Sun is a semi dystopian novel. It invites readers to contemplate ethical questions that are similar to the ‘Turning Test’ popularized by the British Scientist Alan Turing during the wake of World War II; can machines think like human beings? Do they have feelings and emotions? Klara and the Sun is a positive reply that humanoids have emotions in a certain pre-designed context. Klara confesses, “I believe I have feelings. The more I observe, the more feelings become available to me” (98).

The novel is a catchall for the recent technological intervention in the human evolution. Klara, the Artificial Friend, alludes to Sophia, a humanoid robot developed by Hanson Robotics. She was so popular across the globe when she was activated on February 14, 2016 in US. She was designed to be a suitable companion to nurse elderly people in a convalescent home and also to manage crowd in the large community gathering. She was marketed as ‘social robot’ since it has the competence to induce feelings of love in humans. For instance, Aubrey Shick, Carnegie-Mellon University researcher built a therapeutic robot called Romibo designed specifically to assist elderly people with dementia and children with autism in order to help them recover through constant interaction. The novel also rings a bell to the ‘virtual women’ created with utmost sophistication to replica realistic human interaction. It played an invaluable role in some of the loners by providing some form of social interaction to relieve themselves from the pressure of boredom and isolation and to keep up their spirits. It has been normalized to have robotic companionship and Human-robot interaction (HRI).

Even Children nowadays used to living with robotic pets and digital toys like Simon and Tic-Tac-Toe. Sherry Turkle, a psychologist, in her essay “The Robotic Moments” discusses how adults are willing

to consider seriously robots as a better companion than humans since they feel sociable robots are safer as they arise no conflicts and heartbreaks in relationship. She views: “some children are learning to confide in robots because they are safer than people” (Turkle 5). Robots are manufactured beyond from performing just manual duties for instance, Gynoids/fembot (female robot) are used as “sexbots” which arise many conflicts and ethical issues. In the article “Gendered Robots: Implications for Our Humanoid Future”, Michael Rigby and Simone Alesich pointed out “female robots and cyborgs in science fiction are often highly sexualised, their human-like bodies accentuated by tight-fitting clothing...” while male robots are “machine-like in appearance with accentuated, stereotypical male features such as large muscles and broad shoulders” (Alesich and Rigby 55). As many survey show clearly that attractiveness is a quality attributed to female robots and intelligence for male robots. But in the novel, Klara never bears any elaborate physical description except when Josie called her as “You look a kind of French” (18), having ‘neat and short hair’ otherwise it is only through her name it is known that she is a female android.

Klara is a high-end Artificial Friend manufactured exclusively to eliminate loneliness in teenagers. Only the elites of the society could afford AFs. The children in the novel aspire to have an AF and with longing gaze, they walk past the store where humanoids are sold. The manager of the store puts it rightly, “A child like that, with no AF, would surely be lonely” (9). Klara, the robotic narrator, is solar powered and has a remarkable observational skills. She has faith in the Sun which stands for her a source of nourishment and benevolence. She is naïve about the world but through her exceptional observational skill she learns about humans and the world through the window display of her store. She longs to see the outer world in detail because it gave her every opportunity to get fascinated by the “mysterious emotions passer-by would display in front of us”.

As she waits patiently with other AFs in the store to be chosen, Josie, a fourteen and half year old, prioritized Klara. It is after getting home, Klara comes to acknowledge that Josie suffers from illness which is unspecified in the novel. She seeks special

help from the Sun to help Josie's recovery. Her sickness is something that people in the house avoid confiding. Josie's illness is indeterminate when she says, "May be it's because some days I'm not so well. I don't know. But there might be something going on. I'm not sure what it is. I don't even know if it's something bad. But things sometimes get, well, unusual" (24). Rick, Josie's only neighborhood friend, is not 'lifted' whose interest lies in drone technology. Rick and Josie have a 'plan' to spend their future together. After getting along well with Josie's mother, Klara comes to know her sinister plan that she has chosen her to replace Josie if she doesn't make up from her illness. But that doesn't happen at the end, because Klara with her 'religious-like belief' on Sun, seeks a 'special favor' and cured her.

As Josie is getting worse, Klara destroys the 'Cooting Machine' that emits more pollution which blocks the Sun, believing that in doing so would convince the Sun to help Josie from her illness. Josie thinks that Rick is jealous of her when he probes about her 'portrait.' It is 'creepy' to see Josie going frequently for 'portrait' session where Josie is taken photo shoot at all angles. Later on, Klara comes to know that the portrait is made to help create robotic version of Josie, so they encourage Klara to observe Josie's manners closely in order to transfer Klara's consciousness to the robot Josie if in case she dies in the process of lifting, "Klara, we're not asking you to train the new Josie. We're asking you to become her" (209). Mr. Capaldi, who is assigned with this project, believes in the 'intellectual powers' of AFs and assured that it would not fail as with Sal because they have come far ahead in technology, "The new Josie won't be an imitation. She really will be Josie. A continuation of Josie" (208). Paul, Josie's father, expresses his discomfort over the ethical aspects of Mr. Capaldi's work. But Chrissie whose inability to face the consequences of her choice, made her adamant in not losing Josie in some or other way possible.

The controversy between Josie and Rick become haywire especially during 'bubble game'. Josie sketches portrait and have bubbles around each character that are to be filled with words by Rick. Whatever thought Rick thinks fit into the character

in the sheet, he writes it up. At first prospect, it is engaging but later when Josie accuses Rick for lack of showing any growth in academics it severed their ties, "I think your mom never went ahead with you because she wanted to keep you for herself. And now it's too late" (129). Josie is doing her best that Rick isn't, so she says that he has to try hard to get into 'Atlas Brooking' that helps their 'plan'. But the 'plan' never worked at the end. They go separate ways because both are not same in the society since "She was demanding future worthy of her spirit" (281). It never worked for Rick, getting into college and "trying to compete with all those lifted kids" (292) so he has his own plans and way of dealing things that works for him.

Rick and his mother are constantly criticized by the society for their lack of courage and their impoverished condition. So the underlying idea is that the 'unlifted' has no society because they are minority and also not included in the community of the 'lifted'. Josie fears that she may not share her life with Rick so she is anxious about his growth, "How's it going to work if I've got society and you haven't? My mom drives too fast. But at least she's got courage. It goes wrong with Sal, but even after that she finds the courage to go ahead with me all over again. That takes courage" (130). Being normal human being has become something strange and outlandish. With his natural intelligence, Rick puts on a greater effort so as to survive with cognitively enhanced children. Although he is academically disadvantaged, Rick is healthy and free from any potential threat to his life. He expresses this indirectly through writing thoughts of Josie in her picture in the 'bubble game', "I wish I could go out and walk and run and skateboard and swim in lakes. But I can't because my mother has Courage. So instead I get to stay in bed and be sick. I'm glad about this. I really am" (132).

The character of Rick stands to epitomize that 'unlifted' are more kind than the "lifted" children who treated him bad during the 'interaction meeting'. Additionally, it is Rick came to Klara's rescue when Scrub and Danny are trying to harm her by throwing her across to test whether she can somersault and land on safely without damaging herself. It reflects what Anders Sandberg, a Swedish researcher, futurist and

transhumanist, rightly put forth, “There is no reason to think that intelligence itself will make something behave nice and morally. In fact, it is possible to prove that certain types of super intelligent systems would not obey moral rules even if they were true” (Sandberg). If we go for enhancement of cognition unduly, it is likely that we may lose the good grip of the world. Consequently, ‘intelligence explosion’ would happen and the humanity will be under machines’ control.

Rick’s mother Helen becomes more reserved due to their miserable condition. Rick has attended traditional school before but that is ‘lawless’. He has left the schoolings to take up “home tutoring like other smarter children” (147). But Rick has fat chance in getting ‘screen professors’, because, “They’re either members of TWE, which forbids its members to take ‘unlifted’ students, or else they’re bandits demanding ridiculous fees which we of course are in no position to offer” (147-148). His mother is happy at least he has prospect in ‘Atlas Brooking’ the college which reserves two percentage for the ‘unlifted’, because they “believe in the principle”, “Sufficiently generous and liberal to be open to all students of high caliber, even some who haven’t benefited from genetic editing” (247). But the college regrets that the present society cripples the talents of those ‘unlifted’ from achieving ‘full fruition’. Helen seeks favor from ‘an old flame of hers’ Vance, who is in the board of ‘Atlas Brookings’, to help her son’s admittance. Paul, who still believes in the old ways, assured Helen that: “Lifted or not, genuine ability has to get noticed. Unless this world’s *completely* crazy now” (230).

It is a general perception that although genome editing technology helps extension of human life (cryonics) and to defeat diseases that are genetically passed on, as Joel Garreau puts it, Transhumanism is for “the enhancement of human intellectual, physical, and emotional capabilities, the elimination of disease and unnecessary suffering, and the dramatic extension of human life span” (Garreau 231-32), the cutting edge of technology in biotechnology such as CRISPR, DNA synthesis etc. should know where to draw a line otherwise its repercussion is apocalyptic. The idea of an extensive gene manipulation is belligerent because when the world grabs its offer at

full swing, it is undoubtedly opening a can of worms. When gene modification is at everyone’s disposal, irrespective of the social and financial ranking, then the repercussions are loss of identity of the Homo sapiens, inequality and unemployment due to automation as in the case of Josie’s father Paul and others in the novel that they are ‘substituted’, “You were top-flight. Unique knowledge, specialist skills. How is it right no one can make use of you?” (191). The future may suffer probably not from inequality of gender, race and sex but inequality of rights between genetically modified and unmodified. As Francis Fukuyama, the opponent of the transhumanist movement, in his article titled “Transhumanism- The World’s Most Dangerous Ideas” rightly puts, “If we start transforming ourselves into something superior, what rights will these enhanced creatures claim, and what rights will they possess when compared to those left behind?” (Fukuyama 42).

Klara and the Sun foreshadow some of the pitfalls, due to accelerated technology, that is likely to happen in the near future. It induces a potential threat of inequality as Rick’s family in the novel suffers. Parents are in two minds to arrive at a decision. Parents who want their off springs to have advanced cognitive skills to cope with the competing world go for unrestrained genome editing but some parents never opt for ‘lifting’ not only because it costs an arm and leg but because the impending maladies as in the case of Josie’s illness and her late sister Sal. For instance, one of the guests in the ‘interaction meeting’ says that Josie’s mother has got a nerve for ‘lifting’ Josie even after it got collapsed with her elder daughter Sal, “You were so courageous, after all you’d been through. Josie will be really grateful to you one day” (68). It is their ‘worst fear’ to be in such a quandary because if parents never choose to ‘lifting’ their children then they are despised and prone to suffer from severe criticism, “Did his folks just... decide not go ahead? Lose their nerve?” (67).

Rick is not ‘lifted’ so in the ‘interaction meeting’, which is arranged for ‘lifted’ children by Josie’s mother to boost social skills for Josie; he is seen as different and does not fall into their category. Rick, who is aware of his social standing, says, “I suppose they have a point though,” he said. ‘I don’t belong here. This is a meeting for lifted kids” (81). The

children are so hard on Rick so it induced fear in him that even Josie's behavior might change in the long run. 'Lifting' is something essential if anyone wants to be a part of community. Josie, who worries Rick is not getting 'lifted' which might disrupt their 'plan', accused Rick's mother for keeping him same without taking any bold action, "... Anyone can have one or two individual friends. But your mom, she doesn't have society. My mom doesn't have so many friends either. But she does have society" (129). Society in Josie's world means people respect you around and have right kind of attitude to you wherever you go.

The novel foreshadows how the minority, who never in the vogue of genetic modification, will be abandoned. Chrissie chooses 'lifting' Josie although it risks her neck because she wants Josie to have a good life. She doesn't want her to suffer from discrimination and limited excellence. She confessed, "After Sal, he said we shouldn't risk it. So what if Josie doesn't get lifted? Plenty of kids aren't. But I could never have that for Josie. I wanted the best for her" (213). Klara and the Sun is a metaphorical proof that the world is out of balance while choosing what is right for the human race and it is ironical when it came through the scientist himself in the novel Mr. Capaldi who advocates Chrissie to have rationality not just faith, "We're both of us sentimental. We can't help it. Our generation still carry the old feelings. A part of us refuses to let go. The part that wants us to keep believing there's something unreachable inside each of us. Something that's unique and won't transfer" (210).

The older generation who still believes in values and morality fails to let go of their world. Like Chrissie, Madame in the *Never Let Me Go* who represents the older generation weeps after seeing Kathy, the human clone, dancing for the song "Never Let Me Go ... oh baby, baby ... Never Let Me Go". She confesses.

When I watched you dancing that day, I saw something else. I saw a new world coming rapidly. More scientific, efficient, yes. More cures for the old sicknesses. Very good. But a harsh, cruel world. And I saw a little girl, her eyes tightly closed, holding to her breast the old kind world, one that she knew in her heart could not remain, and she was holding it and pleading, never to let her go. That is what I saw.

It wasn't really you, what you were doing, I know that. But I saw you and it broke my heart. And I've never forgotten.

The older generation who lives by values and morality are in catch 22 situation, as in the case of Josie's and Rick's family. Both the family suffer by choosing and not choosing the technology in their life. Chrissie chooses "lifting" and suffered troubled conscience. But Helen unchooses 'lifting' and suffers not giving the best for her son. Nick Bostrom proposes, "Genetic engineering is rapidly approaching the point where it will become possible to give parents the choice of endowing their offspring with genes that correlate with intellectual capacity, physical health, longevity, and other desirable traits" (Bostrom).

People have a blind spot when it comes to understanding human life. It is conventional belief that anything that is unnatural which disturbs the cosmos will consequently result in chaos of the earthlings. Lombard points out, "We moderns seem precariously unsure of what it means to be human. We have shaken off the old hierarchy of living creatures-with human at the top of the natural world and the bottom of the supernatural" (Lombardo). Some parents in the world of Klara, whose blind belief in the promising technology forced them to disregard the divine laws. Chrissie finds a way of extending Josie's life by every possible ways and means with Mr. Capaldi's assistance since she cannot bear the reality of losing her. At the same time, she is heavy heart and fears that her hopes in technology would desert her once more, "... if it happens, if it comes again, there's going to be no other way for me to survive" (212). As T. S Eliot says in Four Quartets that "Humankind cannot bear very much reality", Klara learns that death is one of the worst fears of humans to be accepted when she saw Josie crying at the midnight, "I don't want to die" (179).

Chrissie felt apprehension because she lacked vision to see the unfathomable aftermath of futuristic technology. We are not woken to the fact what this post- human world will bring upon the mankind when, as Garreau puts it, the post-human "whose basic capacities so radically exceed those of present humans as to no longer be unambiguously human by our current standards.". Even Paul is perplexed

where this intricate technology would lead to and panicked that what Capaldi says might be right when he implies that nothing is impossible with technology in the world, “That science has proved beyond doubt there’s nothing so unique about my daughter, nothing there our modern tools can’t excavate, copy, and transfer” (224).

Other scariest arena confronted by the humans in the novel is the superiority of these AFs over them. Mr. Capaldi is so proud that nothing is impossible in the world of science: “Nothing inside Josie that’s beyond the Klaras of this world to continue” (210). But his conceitedness fails him once the technology spins out of control. Now, he wants ‘reverse-engineer’ and open Klara’s ‘sealed black box’ in order to comprehend her supreme intelligence like he has done for other AFs, “You AFs, you’re magnificent. We’re discovering things we’d never have believed possible” (297).

There are people in the novel face uncertainty about how to carry themselves around AFs. Although the desperate state of Helen doesn’t prevent her from appreciating the possibilities of life while having Klara around, her remark throws into confusion when it comes to treating Klara who is categorically a different being. She remarked: “one never knows how to greet a guest like you. After all, are you a guest at all? Or do I treat you like a vacuum cleaner?” (123). A similar situation arises in the theatre where Klara is treated exactly a machine. A lady in the theatre expressed her contempt and raised strong objection when Klara entered the theatre while searching for Josie: “First they take the jobs. Then they take the seats at the theatre?” (201). Klara is seen as a threat because she represents technology that replaces human functions.

Ishiguro, in the Exclusive Q&A with Kazuo Ishiguro on Klara and the Sun posted on 24th February 2021 by Anna Orhanen, says: “I’d been interested for some time both in Artificial Intelligence and in genetic technologies – and in how we should accommodate the opportunities and dangers that will come from such profound developments that are now just around the corner.” Klara and the Sun can be taken as a fore warning that human in the process of relying too much on technology loses their identity to get collapsed with machines. Klara’s excessive

belief in the Sun and worshipping as a deity show how she is becoming like a human. The neat line of distinction between the human and the AF in the novel is muddling. Hence, it necessitates having an exceptional outlook when you live in a world that will be, as Wolfe points out, “populated by ... non-human subjects” (Wolfe 47).

If the world makes a rapid headway with the endless human self-modification, human essence is lost. According to Kant’s famous essay “What is Enlightenment?” the supreme motto of enlightenment is ‘*Sapere aude!*’ that is to “have courage to use your own intelligence” (qtd. in Wolfe xiv). But Rick’s courage while using his intelligence for his prosperous career is undervalued and disregarded in the world of Klara. When indulging in such altercation of intelligence, it questions what makes one unique and such supreme intelligence achieved through technological mastery is doubtful whether it is validated and honored. As Lombardo in his article “Losing Ourselves” a review on Klara and the Sun, rightly questions: “If our intelligence is all that defines us, who are we when AI matches it? (Lombardo 110). Whatever the technology that can boost human excellence to its unlimited boundaries, it has its own downfall and threat of uncertainty.

Ishiguro’s artistry lies when it came through Klara herself: “But however hard I tried, I believe now there would have remained something beyond my reach... I’d never have reached what they felt for Josie in their hearts” (306). Mr. Capaldi believes that even after studious search he never found anything impossible with Josie but only Klara knows that there is ‘something special’ about Josie “but it wasn’t inside Josie. It is inside those who loved her” (306). Klara herself acknowledges her own limitation when it comes to understand the complexity of human emotions which are the unique aspects of humans. Ishiguro says, “Each human is complex, unique and individual. That might give each a special status, a special set of rights. But by the same token, because of the complex individuality of each human, they are necessarily held apart from one another” (Orhanen). The novel calls readers to reflect on what Finch views, “whether our species will be able to live with everything it has created” (Finch) and compels to have cognizance of the dystopian future.

Klara and the Sun cannot be purely called science fiction because nothing like elaborate technical description of genetic engineering involved in the novel. Adam Buxton, an English comedian and author, invited Ishiguro to his podcast and tells him that people guess that he has ‘an affinity for technology’ since Klara and the Sun is science fiction. Ishiguro replied: “I suppose you can call it science fiction. Nobody travels into space or anything like that. But I think these categories have been blurred a little lately”. The author’s vision in the novel goes beyond generic consideration to appeal to his readers that human is unique and their dignity is beyond substitution.

Reflecting on what Ishiguro proclaims, “But there are some kinds of feelings and ideas that can’t easily be conveyed in anything other than in these carefully created forms we call novels” (Orhanen), it is evident that in the era of pandemic, Ishiguro wants to contribute “some kind of emotional truth that is beyond verification by science or fact-checking” (Orhanen). There are some ‘hard truths’ that however the new technology puts the world light year ahead of the previous generation, still there are certain invaluable things like dignity, respect and love belong only to the human race which are always inaccessible by the scientific technology. Klara is a living proof when she says “The heart you speak of ... It might indeed be the hardest part of Josie to learn” (219).

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