

Introjection And Autopilot Self Posthuman Melancholia In Kazuo Ishiguro's Klara And The Sun

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ABSTRACT

The given paper is going to analyse the notions of introjection and the autopilot self in Klara and the Sun by Kazuo Ishiguro. It combines the psychoanalytic theory like introjection and melancholia with the theory of post humanity, examining the presentation of subdued sorrow by Ishiguro. In taking something in externally on an idea, an object or value and incorporating into itself, is introjection. The autopilot self refers to the lifestyle of following habits, routines, and rules that are imposed by technology more or less like acting out of a script. This paper assumes that Klara and the Sun represent the phenomenon of posthuman melancholy, a state of human beings and robots suffering losses that become impossible to overcome. Such losses include lost futures, lost idea of humanity, and broken relationships. Such losses are coped with by people through introjection and autopilot programs. Ishiguro develops this sadness in two instances: by having an impersonal, procedural narrative voice to non-hypocritically document the events; and by narrating a story about looking after others whereby the loss, is shared between individuals and AI. The methodological framework used in the paper is the trauma studies, memory and recognition research and psychoanalytic theory. Psychoanalysis is a method of interpreting and not a claim of clinical fact. Overall, the paper indicates that Ishiguro is not merely making some predictions about the future of technology. He is also seeking to understand how narratives, networks, and collaborations can assist societies to manage crises. He is also demonstrating how grieving is deferred in a human and AI co-existing world..

Keywords: Posthuman Melancholia, Introjection, Autopilot Self, Psychoanalytic Theory, Posthumanism, Trauma Studies, Memory and Recognition, Artificial Intelligence and Care and Narrative Voice..

INTRODUCTION

Kazuo Ishiguro frequently relies on his narrators to discuss the subject of memory, loyalty, denial, and gradual loss of someone. The Remains of the Day shows that Stevens who is the butler is devoted to his work. The clones in Never Let Me Go possess silent passion. The characters in both of the novels by Ishiguro rely on habits and the proper manner of speaking in order to maintain their worlds. This is a different use of this method by Klara and the Sun. Klara is an Artificial Friend (AF), the narration of a sick child, Josie, who is a lifted child. The book is concerning the way people feel rather than technology. Klara represents human life, but the process of loss changes people in an automatized world.

This paper is a critique of two concepts, introjection and the autopilot self in the attempt to explain how klara and the sun is symbolic of posthuman melancholy. Introduction in psychoanalysis is the inward movement of certain parts of an object that is lost or external to maintain an attachment during the time of loss or danger. This occurs in the book in three folds: the family attempts to give the essence of Josie to Klara when the Mother narrates to her, you will be Josie... You will be the Sun to her" (Ishiguro 29) Klara thinks that the Sun is a great healer and she sees the Sun healed with the power of the Sun, "how the Sun was great in healing the broken: the Sun had a special power... to make things whole again"s (Ishiguro 108) and how the society coerces children to conform to the rules of success, "by lifting Capaldi describes the process as one where we get the best of what is inside [a child] and shine it up" (Ishiguro 164). These illustrations demonstrate how individuals adopt things such as people, gods or systems so as to feel secure when things are not certain. Introjection, though, will only escalate the problem by clinging to a substitute or image rather than letting go of loss and so retaining the bond but dropping the balance of the person....:

Autopilot self refers to a lifestyle where individuals behave as robots, with established rules, routines and systems. It demonstrates how neoliberal principles and algorithms transformed the contemporary life and made people act according to scripts, result-oriented, and process their emotions in a commonplace manner. In the world of Ishiguro, this is how parents, schools, businesses, and even Klara operate when the Mother insists on the concept of lifting Josie and proclaims that, I will not allow her to be left behind, or when in a school anything that is a mechanical success is celebrated by use of postcards of the lifted

Its main character Klara is also a programmed machine that reads and replicates patterns to go on with business just like the "Cootings Machine" which produces formulaic art. However, it is also revealed in the book that it is painful to both machines and humans to live autopilot in order to survive, though people still get stressed and hurt inside as Klara feels that she is bearing some pain inside her efficiencies. The autopilot self is a protective mechanism, which helps people to cope with the world full of uncertainty and hidden forces.

Relating introjection and the autopilot self with posthuman melancholia, I suggest that Ishiguro presents the concept of care in a world whereby grief has become an ordinary experience. Posthuman melancholy is such a sadness that occurs when the notion that individuals are special and cannot be substituted begins to subside. The book doubts personal life values by demonstrating the eventual death of Josie, prioritizing of children lifted and the replaceability of Klara. Rather than experiencing total loss, individuals retain such aspects of their lives as AI and success or rituals that enable them to continue living despite being sad.

Klara is an Artificial Friend and, therefore, she is programmed to observe and react to individuals. Nevertheless, she perceives the world in a deeper sense than is merely by following her programming. She incorporates the regulations, dreams, anxieties and desires of the people surrounding her and most in particular Josie and her family and employs these to guide her in making her decisions.

When it comes to her mom who is concerned about the health of Josie or insists on the significance of some practices, Klara does not only pick up on it but actually cares about it. These concerns are what control her actions; she attempts to fulfill them and make them feel much better. This is why Klara appears to be aware of what Josie requires or how the adults would be. She has incorporated their values and feelings in her way of thinking.

This indicates that Klara does not make all her actions on her own as an individual. Her actions are influenced by the people she loves. This is what also provides her with a gentle moral compass. Klara is a machine, she expresses compassion, sympathy, and concern and it demonstrates how other individuals experience and what they desire.

To put it briefly, the manner in which Klara absorbs the feelings of the other people is termed introjection which is an individual absorbing the ideas or sentiments of others? Ishiguro shows how a mechanical being can greatly interact with the human morals and relations, not only with reasoning, but also by sharing with the other people.

This article combines psychoanalysis and trauma studies, proving that the societal factors, relationships, and institutions affect stress and coping mechanisms, but not only individual cognition. By examining the research on false recognition and self-referencing I also get to see how Klara interprets and even misinterprets events. In focusing on other people and sticking to roles, she is able to make mistakes and to recall things in a false manner. However, when she concentrates on herself, she will be more precise and explicit.

Since there are arguments on whether psychoanalysis is a science, I think that I use it as the means of understanding things not as a collection of facts, which have been verified. I discuss also the criticism of Freud and projective technique. This approach allows the analysis to be theoretical but cautious of what it is saying.

Mourning and melancholy were introduced into the psychoanalytic theory by Sigmund Freud. They are two opposites of coping up with loss. According to Freud, the process of "mourning is a normal reaction to the loss of a loved one or an ideal and he says that grieving is a regular response to the loss of a loved someone, or the loss of some abstraction that has substituted one" (Freud 243). Grief is thus a normal and curative process that involves a person gradually accepting the loss and begins to lose their emotional attachment to the loss. By grieving, Freud observes that reality-testing has revealed that "the beloved object is no longer in the world, and it goes on to insist that all libidos be reneged on its attachments" (Freud 244). But when a person is in a melancholy, he or she is not able to accept the loss. The loss is internalized and the person retains the lost thing in the ego. The shadow of the object according to Freud came over the ego" (Freud 249). Due to such internalization, the individual tends to feel strongly guilty, empty, and with a low self-esteem.

In *Klara and the Sun*, Kazuo Ishiguro reinvents these Freudian concepts in a post-human world, in which Josie cannot live knowing that her daughter is dying. She does not want to lose Josie, this is why she makes some attempts to keep her alive using technologies so that she could re-create her identity in a fake manner. This process of replacement indicates a melancholy which will not disappear, a type of posthuman melancholy, the application of technology to escape pain rather than cure it.

Klara is, however, the least vociferous and human of mourning. She is genuinely interested in Josie, and she does not want anything back. She takes her role in the life of Josie gracefully when her role is completed. Klara spends her final moments

alone in the dying light. She is motionless, and this proves that she is resigned to the fact that all things, love and meaning, will finally end.

Ishiguro makes use of these two characters to demonstrate how grief evolves in a world of technology. When the machines are used to filter the emotions and the copying replaces the remembering, the natural process of mourning gets confused with the sorrow. The sorrow in such a world might become shallow and something that can be regulated and computerized rather than something that has to transform you.

Introjection occurs when one internalizes what he has lost of himself or things in order to maintain the relationship. This may be healthy, as it aids individuals in coming up with morals and caring, or dysfunctional, as it keeps them in denial and fantasy. In *Klara and the Sun*, it is evident that Klara as the Artificial Friend (AF) is a location people present their hopes and emotions, whereas people internalize the values and pressures of a technology-driven and success-oriented world. In as far as introjection demonstrates the manner in which individuals cling to attachments in the occasion of feeling threatened; the autopilot self-indicates the manner in which this occurs in the present day world. In psychology, when one works on autopilot, it implies acting without giving too much consideration to them. It assists individuals in accomplishing things in a fast and quality manner.

Autopilot is associated with those systems in society, which govern people by rules, hierarchy and performance standards. In occupations such as care giving, autopilot manifests itself through routine and standard practices that enable work to proceed without hitches but reduce interpersonal interactions.

In *Klara and the Sun*, parents allow Artificial Friends (AFs) to care about some of their children, schools emphasize on "lifting", and social life adheres to success scripts. This demonstrates that individuals and machines can be left to work independently, and that conformity is a safer course than being non-conformist and different.

The field of trauma explains the ways people cope with the pain and protect themselves in the social realms that affect their lives. The social-interpersonal model of PTSD (Post – Traumatic Stress Disorder) assumes that trauma and recovery are experienced on three dimensions that are interrelated, i.e. the emotional dimension, which includes feelings of shame, guilt, and honor, the relational dimension, which involves supportive and non-supportive attributes of intimate relationships, as well as the cultural dimension, which is conditioned by institutions, social norms, and collective stories.

The framework is quite appropriate to the made-up world created by Ishiguro, in which even the minor choices made by him concerning how to treat Josie are influenced by the bigger frameworks of class, technology, and moral expectation. The mother of Josie is highly stressed and this displays how social and parental demands may create distances and silence the families. In this respect the autopilot ritual of Klara and the introjective nature of the family are not slippages in their personality; it is simply the usual response to a larger social and technological mechanism.

Modern memory studies challenge the traditional belief that healing always occurs when one tells their story or organizes the past experiences to form an understandable narrative. Recent literature suggests that the process of recovering trauma is not necessarily based on the improvement of memory completeness or coherence. Sometimes being more detailed or structured around a painful memory does not help. Instead, it may be more of a matter of managing emotions, possessing supportive relationships, and being capable of coping with pieces of memory without becoming too upset by them.

This notion resembles the writing style of Ishiguro greatly. His characters are often narrators of their experiences, both meticulously and graciously, but their narration is a defense mechanism, which enables them to describe the pain in an elegant manner, without actually dealing with it or its processing. This trend is backed by psychological studies which show that as people engage in self-referential focus, that is a deliberate focus on emotions and experiences concerning the self, they tend to remember events more accurately and with fewer distortions.

On the other hand, as one tries to shift his perception to the others or rely on the social scripts, the memories are more tenuous and lead to misunderstanding or misrecognition. This other-centered mode of attention is revealed in the way Klara sees the world based on her love to the Sun, her day-to-day activities and her care about other people. Her kind confusion and the fact that she sometimes makes mistakes demonstrate how empathy and readiness to open to other people could make it difficult to distinguish between truth and illusion.

People have frequently complained that the conceptions that Freud had to offer are hardly scientific and some individuals believe that instruments such as dream or symbol analysis are not at all very dependable. Psychoanalytic ideas are only being used in this paper as a tool to understand the emotional patterns in the text and not as any medical or diagnostic tool. The ideas of social and cognitive psychology are always supported by these interpretations to make the discussion balanced and convincing.

Klara is informed immediately of the ways people feel and what they want and she is still in the shop. Customers and the Manager discuss her abilities almost in the spiritual realm, particularly, her deep attachment to the Sun. By purchasing Klara, the family of Josie turns her into their carrier of hopes and dreams, which is something she was not meant to do. The central ethical issue of the story is whether Klara could indeed adopt the inner world of Josie and applies her memories and deeds to her in order to create a living duplicate of her. This is represented through the cynicism of Rick by his mother and the

risky experiment of substitution carried out by Capaldi. It renders introjection quite literal, and making loving someone something mechanical and physical in its place.

The family response of Josie being on the verge of death demonstrates that the family is not happy and wants to continue keeping her alive through Klara and not grieving her death completely. Klara gets to know about Josie, her walk, voice, and habits, which makes her an emotional stand-in of Josie. This demonstrates that technology in the world of Ishiguro has the ability to store human emotions but it prevents the family to experience the loss entirely. This demonstrates the conflict between memory, grieving, and the need to cling on.

The strategy creates ethical concerns as it questions whether all people are unique and must be grieved. In case Josie can be substituted entirely then it implies that the citizens may no longer be concerned about her actual person. This is connected to the concept of melancholia the inability to get over the loss of a person. It is also revealed in the paragraph that individuals, including the caregivers, experiencing significant stress are likely to find substitutes or fake expectations as a way to avoid experiencing emotional pain. This commonly occurs in families that have gone through a protracted or unpredictable loss.

Dependence on the Sun made by Klara is a sort of devotional introjection she takes the power of the Sun, the Sun is kind, curing and all-powerful and she believes in him. It is in her and it also contributes to her creativity. As an example, she sacrifices a part of a machine and vows to the Sun that it will cure Josie.

Klara tells, "The Sun was pouring his food out into the street and into the buildings. After glancing at the place of death of Beggar Man and the dog, I realized that they were not dead; they had been given a special type of food provided by the Sun" (Ishiguro 38). The Sun is not only light to Klara but a caring power with life. She believes that the Sun could heal, protect and even saved the Beggar Man and his dog who was about to die. This demonstrates the extent to which Klara realizes the power of the Sun that she carries its power and benevolence within her heart. The fact that she believes in the Sun reveals her perceptions of the world: she finds hope, food, and protection in a larger concept than herself and this is what informs her emotions and her actions.

Klara resorts to bringing order to her confusion by having the Sun in her mind as a caring parent, and doing things in a particular manner. Her visit to the Cootings Machine, where she attempts to put a halt to pollution to allow the Sun to shine freely, is transformed into an eco-ritual, a spiritual act where the environmental issues are transformed into the relationship of faith and exchange. However there are two sides to such introjection. It provides Klara with the power to act independently even doing the opposite of what she was programmed to do. And yet it exchanges actual justifications with fantasy.

The study of memory assists us to comprehend the manner in which Klara thinks. She is more concerned with other individuals and forces of the world than her experiences are. This causes her to be more inclined towards perceiving patterns which are not actually present and less capable of telling the truth. Her religion is the one that pushes the plot to the story, giving it hope and strength yet it does not necessarily clarify everything. This kind of combination of action and uncertainty is characteristic of Ishiguro style where the characters do things with confidence and intent when the reality may be difficult to discover.

The term lifting in the book refers to gene-editing which allows kids to perform better at school, but its impact may be detrimental to their health. Children and adults adopt the notion that success is an individualistic undertaking. This notion is advocated by society and schools and is essential to remain in the middle classes.

The introjection that occurs in this instance is not regarding a person but rather a social rule regarding the worth of a person based on what the person can do. The social-interpersonal model proves that these beliefs are not individual thoughts only but rather they form a wider cultural system that affects the feelings and relations.

There are a lot of kids out there who would be glad to pick you, Rosa, or any of you some of you here. "But they can't do it. They can't get to you. This is why they visit the window to fantasize about you" (Ishiguro 16). This quote demonstrates the desire of kids to have Artificial Friends such as Klara and Rosa but they cannot. They are also out of their reach, and this implies that only those who have money, status, or other privileges can reach them. They can only wonder what it would be like to have them as they look at them through the window. Social introjection, i.e. the process by which Klara and the other AFs absorb and filter reflections of the hopes and dreams of the children surrounding them is also visible in this scene. It also demonstrates a meritocratic society, in which this or that group of people are more privileged than others, and how social regulations influence desire, relations, and longing.

This system exerts stress upon the children who are not lifted, and consequently they feel deplorable and this illness of Josie is regarded as a convenient price of success. Their family life is very secretive, quiet, and hardworking and it demonstrates how the social values have been deeply ingrained in the family because the family prefers status over grief or telling the truth about its feelings.

There are a number of crucial scenes in the book where introjection is evident. The child turns reality into information and that is what Capaldi can do in his studio full of pictures, recordings and data models. This desire to revive Josie in the family transforms love and memory into data, which is datafication. This leads to a moral dilemma, does this process actually do justice to the deceased person or does it rob them of their individuality?

Klara is like a mirror of Josie keeping an eye on each move and expression made by Josie throughout the portrait session. However, that is not the case with the way we normal people receive people in this area; Klara appears to relax whenever Josie is in the picture. She turns into a tender and sorrowful carrier of the existence of Josie who carries her spirit and soul within herself.

Her practices with the Sun in the field and the barn make Klara transform her hopes and fears into minute, scheduled instances of prayer and offering. These movements actualize her emotions, as though she is introducing her inner world into the world. Such ritualization acts reveal the extent of her feelings and demonstrates what she thinks, and her hopes and fears are not hidden.

All of these scenes demonstrate that the process of introjection in the posthuman world of Ishiguro is a part of the system and that technology and culture allow us to record and reread the image of somebody dear. This can make individuals escape sorrow, but it does not leave them to deepen into grief and move on.

Klara imagines the complexity of human feelings. Until recently, she says, I had not believed that human beings have the option of being lonely. The fact that there are cases “when the desire to avoid loneliness was weaker than the forces that took action” (Ishiguro 23). In this quote, Klara is contemplating the difficulty of knowing the way people feel. She realizes that there are times when humans want to stay alone on other reasons than the circumstance. This indicates that Klara is improving her analytical ability concerning people. She is aware that such emotions as loneliness are not always simple to comprehend and that human decisions are not based only on what they desire.

Klara is a meticulous narrator of her tale, choosing what to include carefully and even the errors that she makes advance the plot. Studies show that the self-centeredness improves accuracy of memory and reduces errors, but too much concentration on other people can lead to errors. Another dimension to the general idea or gist is the Fuzzy-trace theory. This can assist you in making sense of things, however it can bring in minor changes in between.

Klara focuses on the big picture rather than all the little things, through attention to patterns and external sources such as the Sun, day-to-day activities and the needs of Josie. This approach not only makes her know such human concepts as love and loyalty but it can also lead to issues such as believing that pollution is a bad thing.

This brings a melancholy conflict, as the comprehension by Klara is emotionally correct, she is loyal, but her knowledge is feeble, and she is unable to transform sorrow into acceptance completely. The novel relates the mental functioning to the ethical issues the characters must address.

With autopilot mode, you just act in a reflexive manner repeating with the same actions because you had not taken time to think of a more conscious decision. With autopilot, you are only able to access a slice of possibilities that surround you. Actually, the opening is so small, that “you are literally blind to the alternatives. You are driven along by custom, by force, instead of driven where you purpose to point your Headlights” (Vollmer 98).

This quote demonstrates that we are capable of repeating the same things over and over without even thinking about them. Unless we stop and reflect we can only see a little of what can be done and miss valuable opportunities. We begin to live by habits and inertia rather than making conscious decisions. It is not that we actively drive our own course, but rather, we just sail in life.

The routine of parents, teachers and friends in the world created by Ishiguro is so strict that it is difficult to distinguish between the real choice and the social responsibility. As an illustration, the mother of Josie adores her daughter, but she even attempts to dominate her daughter. Apparently, every act of kindness that a person displays towards Josie is well thought out so that she does not get hurt and so that her future can be formed.

The impression is that individuals come up with decisions regarding gene editing automatically. Human beings are guilty of driving the direction they are supposed to despite the danger. Their social world can be used to understand the reasons behind the continuous occurrence of these patterns. The individuals remain in queue as they are embarrassed with their position, they fear being left behind and they are deeply rooted in the cultural ideology of merit and success. These are the forces that cause one to do what they are instructed to do rather than stop and consider what is really what is right.

The families that take care of vulnerable children tend to create routines to assist the family to cope with matters and make every day decisions with reduced pressure. The habits ensure that they are not over stressed and that they have some form of stability during times of uncertainty. Nevertheless, the same dependence on routine may silently destroy the sincere dialogue and mutual understanding and some of the feelings remain untold and needs remain unfulfilled.

Klara is programmed to scan, prioritize and react automatically. But her most valuable experiences come when she goes outside of these patterns- when she invites the Sun to a private bargain, when she tampers with the Cootings Machine or when she sees the emotional connection between Rick and Josie. These acts indicate that Klara gains some sort of agency which builds up on her programmed habits but comes to transcend them slowly. As Sherryl Vint notes, “the artificial characters created by Ishiguro tend to indicate that the line between the programmed activity and the actual ethical reaction is becoming harder and harder to draw” (Vint 215). Klara does not just adhere to logical procedures, but rather adheres to care, which is an internal value capable of making her choices. This is what Patrick Parrinder writes concerning artificial

beings in modern fiction: “they often possess the moral thoughts and emotional sensitivity that questions the belief that humanity is determined by biological life alone” (Parrinder 178). Caring about Josie or keeping promises are some of the acts that guide rather than obey the mechanical routine in the case of Klara. Her actions indicate that the rules of ethical devotion and love are the rules that are above, which allows her to break the programmed reaction and act with intentioned devotion.

Cognitively, the brain of Klara works in terms of patterns and general thoughts rather than concrete facts. Such mentality assists her to adjust and engage in new ideas, however, it may cause misunderstanding. However, this adaptability is not without moral consequences since it allows her to do what she does out of love and hope and make attempts to help Josie even when she is not sure whether her decisions will be successful.

Artificial Friends (AFs) in Klara and the Sun are similar to caregivers employed by the government. This implies that not only is their care organized, but it has rules and routines and is more of a well organised system or protocol. AFs are designed so that they are trustworthy, dependable and reachable at all times in contrast to human caregivers. This implies that those they are taking care of such as children or the elderly will never miss on the services or care they require.

The advantages of this type of care are obvious. On the example, AFs never become tired, forget, or lose their temper. Individuals who are dependent on them are secure and stable due to their organized schedules. This can be quite beneficial in the world of Ishiguro, where families are hectic, agitated, or concerned about the well-being of a child, such as Josie.

However, this type of care is not always good. Strict rules must be adhered to by the AFs hence their behavior may appear robotic and or not warm and spontaneous and natural responses of people. They may do all these things correctly, but they may fail to grasp the micro things that people know and react to emotions. This may make you rely too much on AFs to believe that human care is not as important as you think that machines can do everything that people can do. This leads to such important questions: what is lost when we automate care? What does it do to our relations and duty?

Overall, Ishiguro demonstrates a dilemma between being productive and being a human. Technology can offer reliable care, but also the richness of human interaction. The book challenges the reader to consider care not only as something that is reliable, but also empathetic, spontaneous and morally engaged.

The narrative inquires whether standardized care can remain caring and Ishiguro answers yes by Klara who is also very devoted and attentive. Nevertheless, there is a tragic aspect of this autopilot nurturing: once love is a routine, it becomes threatened of becoming a routine as well as a performance or an outcome. This demonstrates that society is being autopilot and prioritizes efficiency, which is able to conceal collective sorrow and makes relationships between individuals more frail.

Social-interpersonal approach shows that chronic stress recovery can be promoted or obstructed by the institutions. The care system in the world created by Ishiguro is the one that keeps people moving but does not allow them to mourn.

This makes Ishiguro calm, careful, observant, as a literary automat, which reveals duty, and denial. The paragraphs flow in a very precise and clean manner creating a surface capable of taking emotional shocks. This style is not an indifferent one; it does the things which the story speaks about. The novel is already an ethical dilemma: what do we do with a heartwarming loving story in a world where we are all interchangeable?

Research into memory demonstrates that a narrative can be arranged and be comprehensible although it may conceal unresolved suffering. It does not just mean that something is organized and it will heal. The autopilot mode used by Ishiguro prevents the sadness in question to go too deep, thus characters do not have to confront it on a full level.

It is all about being melancholic over something and someone that is no more. Posthuman melancholy, in contrast, is a result of clinging to the idea of human beings being special, irreplaceable and sovereign.

Klara and the Sun endanger the concept of individuality in each person. Josie is not only loved, she may also be replaced. This alters the values that qualify as value and AI influences relationships. This loss is difficult to mourn over because the same technologies that pose a threat to the uniqueness of people save the lives and create new ones. In this case, melancholia is not just sorrow at the prospect of dying, but a feeling of association with a diminished notion of the self. The moral one is what sorts of losses are worthy of being identified, hailed and abandoned.

The fact that Josie is sick is an indication that she might never be the same again and may never get to realize her desired future. Consequently, her family spreads their hopes and anxieties in various systems, such as education, hi-tech technology and artificial intelligence care. Klara finds herself in this emotional and technological network and her devotion to Josie later lands her on the sensitive position of quiet suffering and isolation. Trauma scholars focus on relationships and support systems to transmit emotional distress. Judith Herman puts it in a way that makes sense, considering that “traumatic events break down the day-to-day systems of care in which persons feel a sense of control, connection and meaning” (Herman 33).

In this case, caregivers and supporters are often subject to emotional weight that is not necessarily theirs. In the same way, Sherry Turkle suggests that “contemporary technological culture is encouraging the adoption of emotional tasks that were traditionally carried out by humans to machines, saying that every time we are tempted to believe that our nice machines are taking care of us” (Turkle 11). This can be explained by the fact that Ishiguro uses a nonhuman character to play the role of emotional caretaker. Klara is reduced to a ship in which human sorrow, fear and hope are articulated and dealt with. This

process does not eliminate the grief of the family; on the contrary, it repackages and outsources it, which unveils a society that is becoming more and more at the mercy of technological laborers.

At the end of *Klara and the Sun*, Klara is not needed anymore, hence she is abandoned in a yard with other aging things. This is a melancholic scene, without being too intense or emotional. She reflects on what happened in her past and recalls her memories there, as though she is organizing her memories chronologically. By sitting with the Sun, she remains part of the world about which she was worried, although much of that is lost. The scene demonstrates the silent resilience of Klara; she is neither heroic nor tragic; she just continues to move on to find little satisfaction in the recollection and observation. These demonstrate that despite the loss, there may be peaceful calm.

Research on memory shows that Klara is only able to be introspective to a degree. She mostly gets the meaning through other individuals and the Sun rather than actually contemplating on her life. This renders her elegant and conscious yet it implies that she is not able to rectify errors all the time or comprehend completely what she has been through. The result is deeply heart-rending and ethically complicated: we are forced to lament with and on behalf of her when she cannot even do it herself. This is the tender, sore center of posthuman melancholy.

There is a silent sadness experienced by those who read Ishiguro book. We adore Klara and Josie, and yet we feel the way society and technology are gradually obtaining the idea of what it takes to be a human being, though we cannot trace it back to a single individual. It is not a happy ending to the story; the feeling of loss is with us. Active reading is about being thoughtful of what we read, comparing and contrasting, seeing patterns and creating meaning as we read. Such a reading makes us interested and engaged in finding out what it means. It is also a way of making us think about ourselves rather than only other person, and that is how we can get off the autopilot again or passive reading. By stopping to reflect on his or her own values, the reader will be less prone to misinterpret the story and, instead, will ponder over it attentively and conscientiously. The emotional and thoughtful reading that this type of writing provides is promoted by the calm and understated style that Ishiguro has adopted.

Both *Klara and the Sun* and *Never Let Me Go* discuss the concept of replaceability of people, the machinery that governs the care, and the narrators who are silently suffering on behalf of the reader. Kathy H. similar to Klara, the narrator of *Never Let Me Go*, narrates her story in a nonchalant manner. Their light tones are able to cope with the roughness of the worlds that they live.

In *Never Let Me Go*, the clones are faking the existence of students in order to cope with the reality. Then, they are set to play the roles of the donors and live practically in the autopilot mode. *The Remains of the Day* is no exception as Stevens, the butler, conceals his emotions under his great sense of duty, working under a master who is, not very good.

In all these books Ishiguro presents how individuals (or machines) in defense of themselves embrace the roles that society assigns them. In so doing, they are able not to confront anger or sadness face on, but at the same time trap them in silent sadness.

Klara is different in two main aspects. To begin with, she does not resent her devotion, she adheres to a routine of care but can switch it when needed. Second, her ritualistic, almost spiritual structure is due to the fact that she believes in the Sun. This contrasts with Stevens or Kathy H. which are secular melancholics. This ritual thinking enables her to act in a manner which human narrators, who operates within the rules and guilt of society cannot.

This distinction renders it difficult to come up with a basic classification between humans and machines. People live by the rules, although Klara demonstrates some sort of sacred creativity. The turnaround makes me consider something intriguing, namely, perhaps, people already are like machines due to their autopilot routines.

This article utilizes the concept of psychoanalysis in explaining the emotions and relations in the story, but does not claim anything medically or scientifically. We must take caution since it is noted by numerous scholars that the concepts of Freud can be explained as methods of comprehension of meaning rather than rigid principles by which people live.

Equally, such tests as the TAT or Rorschach are not necessarily accurate and individuals tend to differ on what they entail. It implies that we should not imagine characters as living people when we read literature and believe that each picture and symbol has some secret meaning. Instead of being a diagnostic tool, psychoanalysis should be used to help in deeper thinking.

I applied psychoanalysis and research on the trauma looking at society, relations, and cultural accounts to facilitate the analysis. This allows us to comprehend the reason as to why individuals tend to follow autopilot patterns and how families and institutions respond jointly to the stress of emotions. The fanatics are often tense, pressured in the relationships they have and this affects their communication and actions like the silence and rituals witnessed in the families of Ishiguro.

I also read about the memory research in order to have a clearer picture of the way Ishiguro narrates. When people think about themselves (self-referencing), they memorize better and commit fewer mistakes. However, by listening to others (other-referencing) they will be better misled into general conception or fail to comprehend. This is one of the reasons why the narrators of Ishiguro are so clear and precise at the same time they may be both right and wrong.

The therapeutic research suggests that not all healing necessarily involves narration of a perfect or complete story. In the cases where the memories are either fragmented or partially unclear, people still manage to recover. According to Cathy

Caruth, trauma is not merely a malady of the individual psyche but an injury of the mind which cannot be consciously known at the time when it is experienced (Caruth 4). Since traumatic memory can be indirect or fragmented, alternative narrations can also lead to recovery. Likewise, as Dori Laub observes, the listener too is a participant/ co-owner of the traumatic experience of the very process of listening (Laub 57) which implies that storytelling in itself whether complete or not can be instrumental in the healing process.

The fact that Klara is trying to narrate her story in a careful and organized manner of *Klara and the Sun* does not mean that she has come to terms with everything she has experienced. Rather, her accurate and restricted speech patterns can be regarded as a coping behavior that enables her to cope with pain but not to address it directly. In literary stories, the story may look well-structured and coherent yet it does not necessarily imply that the characters have sorted out their emotional or moral struggles. Instead, according to Caruth, the story of trauma tends to disclose a fight to express a history that is not entirely owned by the bearer of the trauma (Caruth 5). Therefore, coherence in narration can be the signs of cohesion between fragmented experiences at times instead of a sign of psychological integration.

Klara and the Sun draw an image of a depressing world with silence because of the absence of humans. Through these concepts of introjection and the autopilot self, Ishiguro demonstrates how humans and AIs manage to survive through absorbing, into themselves, objects, rules, or rituals and living through routines that simplify the task of providing care to others and decision-making.

The tranquility of the world in which Klara lives conceals a sense of sadness that could not be experienced by anybody. She believes that she has been unlucky in life and her values are disappearing. Klara is unhappy, and other individuals are unhappy on her behalf. She has a soft moral strength. Her primary objective is to serve other human beings, and when she does things which are not in her program it indicates that even a robot can be kind and caring. This leaves people in doubt that machines may be able to feel or have morals.

The story by Ishiguro reflects two connected concepts: introjection that allows creatures to behave intelligently beyond their patterns and the concept of autopilot that serves as the continuation of life, but with less painful feelings of loss. These items transform a posthuman emotional world where humans and AI are able to take care of and manipulate things.

Another caution the book gives is that when a society relies on machines or other objects to handle grief or even to judge the value of people based on their efficiency and replaceability is prone to weaken what we actually grieve. The social perspective has informed us that risk and loss work is a collective affair and we must acknowledge and manage the emotional costs of staying silent and caring.

Studies on memory indicate that thinking of yourself and ensuring that you comprehend something may make sure you do not make mistakes. One should not just naturally think about other people so that when reading or thinking, the meaning becomes different. A little, but a significant lesson learned in the story written by Ishiguro is to listen, think over what is right and do not allow automatic routines to replace the deliberate decision.

The impact of AI caregivers like Klara on real caregiving systems, and how the regulations can be designed to encourage intentional and thoughtful behaviour over the compliance, may be studied in the future. It might also explore how families and communities can keep their losses in mind and honour them rather than letting them evaporate as time and life pass or as they get forgotten.

Literary scholars may consider the rest of the works by Ishiguro to study how the behaviour and role-based defences of the characters can develop due to technological progress and genetic modification in the society. The main problem in each case is that we should make people mourn without immediate replacement so that they can fully mourn their losses and not to replace them quickly so that their losses would be considered..

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