

1. Introduction

1-1. The Plot of *Klara and the Sun*

The story of *Klara and the Sun* (hereafter, *Klara*) takes place in a futuristic society, where human beings managed to use genetic engineering to produce intelligently enhanced children. However, the development of information technology also gives birth to the need for artificial friends, or AFs, due to the lack of communication among these elite children. The narrator Klara is one such AF of the B2 model, and her human friend/master is a girl named Josie, who suffers from a mysterious disease because of the genetic engineering she received. Josie and her childhood companion Rick have a “plan” of their marriage in adulthood, despite the fact that Rick belongs to the lower rank of society since he is “unlifted”—never has received the genetic engineering operation. Thus Klara has two objectives during her life in Josie’s house: to cure Josie of the disease and to help realise Rick and Josie’s “plan.”

Klara’s uniqueness as an AF lies in her curiosity for the outside world. She observes it carefully to prepare herself for the coming task as a sick child’s companion. She firmly believes in the healing power of the Sun, partly because of her solar-powered nature, partly because of her experience of witnessing a homeless person—Begger Man she calls him—miraculously revived after being exposed in the sunshine. Josie’s deteriorating health stimulates Klara to ask the Sun for his healing power to revive Josie, while Josie’s mother Chrissie—Klara calls her “the Mother”—has a more dire plan in mind. The plan is to have Klara learn everything about Josie and “continue” Josie after her possible death. Klara reluctantly gives consent to this plan but doesn’t give up her practice of praying to the Sun. Eventually, Klara’s prayer seems to be rewarded, as Josie recovers from her illness after bathing in sunshine, yet her “plan” with Rick is not realised alongside her recovery. As there is no need for her to “continue” Josie anymore, Klara is deserted to a dumping ground which she calls “the Yard,” looking back on her fading memories while waiting for the approaching death.

1-2. Heritage from *Never Let Me Go*

In his latest novel, Ishiguro introduces two different types of children in a futuristic society: genetically engineered human children, and the AF (Artificial Friend) whose appearance stays forever as a child. These elements, however, serve for the meditation of an ancient question—what does it take to become *human*? The necessity for the clones in *Never Let Me Go* to prove the existence of “soul” simultaneously indicates the Sisyphean task assigned to all artificial beings, as well as emphasizes the definitive alienness between man and man-made. The same task is given to Klara, as she faces continuous denials of her possession of feelings. Her repulse to these accusations is instant yet feeble, as though she never refrains from declaring her capability for emotions, her narrative provides little proof for this claim. What’s worse, Klara talks about feelings in a detached manner. She sees feelings to be something that would turn “available” through observation, and seldom addresses them unless in a distanced way like “feel sadness,” instead of a more intimate one. With this clumsiness regarded, though Klara keeps learning about human emotions, the internalization of feelings seems to be not accompanying her accumulation of knowledge.

However, when awakened from their dormant state, Klara’s emotions are captured by the people surrounding her. When Josie refers to her childhood friend and future companion Rick as her best friend instead of Klara, Klara’s queer facial expression is sensed and inquired about (55). Also, when the Mother persuades Klara to “continue” her daughter for her, she indicates an intimate relationship between Klara and Rick, causing Klara to raise her dissent for the first time by interrupting another person’s words (214). All these observations point to a discrepancy between the existence of emotion and the lack of expression, which leads to a vital question: in which way does Klara allow her emotions to be noticed by the readers? What sort of emotional leakage renders Klara less robotic, and more humane? A potential answer to the question points to symbols, and the discovery of which reveals to readers “living, subjective meaning” (Edinger 109).

This paper aims to decipher the obscure emotions in Klara’s narrative, by analyzing three main symbols: the bull, the sheep, and the grass field. I hypothesize that these symbols are founded upon Klara’s personal experience. Because of this special connection, they carry “various levels of symbolic meanings” (Denham 32). Due to her linguistic immaturity and emotional suppression, Klara’s thoughts cannot find a verbal way to express themselves. Therefore, this paper would identify and

reconstruct the multi-layered message behind the symbols in Klara's narrative, in order to extract Klara's deeper thought from her Pollyannaishself-portrait.

2. The Bull and the Sheep

2-1. Symbolism in Ishiguro's Oeuvre

Symbolism has been a vital part of Ishiguro's literary arsenal for a surprisingly long period, dating back to his very first novel. On some occasions, the symbolic meanings are well known by the characters, like the mist in *The Buried Giant* which causes a widely acknowledged amnesia. Others contain meanings that are less universally recognised; The rope held by Etsuko in *A Pale View of Hills* functions as an omen foretelling her daughter Keiko's unfortunate suicide by hanging herself (Eckert 89), as well as the stranded old boat observed by Kathy, Tommy, and Ruth in *Never Let Me Go* reflects the clones' determined fate through its immobility (Robbins 294). Ishiguro refrains from authorizing Klara to understand and explain the symbolic images she engages with. So although readers are provided with Klara's reports on objects she observes, these reports remain superficial and reveal little of the connection between the symbolic object and the observer. Since the meanings that Klara unconsciously attaches to the objects derive from her personal experience, understanding these meanings requires a thorough view of Klara's mental world.

The individualized linkage between symbols and the subconscious mental world of their perceivers is frequently discussed by psychologists and authors. In Ishiguro's works, this yawning gap between the vivid image described by the narrator and the prosaic vision of other characters draws attention to the narrator's unique memory that enables them to create this personalized symbol. An explicit example can be found in *The Buried Giant*—while looking at the same object, what the characters actually see can be drastically different: Sir Gawain, a knight who has participated in a massacre of Saxons, sees skeletons of men; Beatrice, a mother who has indirectly caused her son's death, sees skulls of babies. Meanwhile, the main character Axl perceives it as simply a dead bat (*Giant* 191), for his fragmented memory deprives him of the ability to conjure up a symbol. What Ishiguro managed to achieve here is to undermine the importance of the actual content or appearance of an object, only to stress the mindset behind the individual vision. There's little gained from trying to draw an ultimate conclusion as to what the symbols are, while much could be found by an analysis on how

the objects are individually imbued with deeper meanings. Should Klara be unaware of human feelings as the Mother claims, her memory would be a barren field, on which the flora of symbols cannot survive. Just as the dead bat triggers Sir Gawain's traumatized memory of children slaughter, Klara's secret might be similarly revealed to us should we concentrate more on the existence of symbols in her narrative.

Regarding symbolism from a psychoanalytic viewpoint, Neel Burton provides an intriguing statement on the relationship between emotions and symbols.

Several repressed thoughts or feelings can be combined, or condensed, into a single symbol, such that many of the products of symbolization are, so to speak, composite symbols—enabling dreams to be more compact and coherent, if also more opaque, than the repressed or unprocessed elements that gave them their form. (Burton 72)

Burton's argument suggests a possibility of deeper indications behind images that appear to be rudimentary or naïve. It also shows that a dream-like vision may include multiple repressed emotions, unknown even to the bearer of them. Likewise, Anna Freud discusses how children turn their angst into animal form and play the role of educator to tame their ferocious imagined beasts (Freud 79). Such are the premises on which I argue that the bull and the sheep in *Klara* are composite symbols that convey emotions too complicated to be fully understood using general terms like “anger” or “kindness.” This argument demands one to scrutinize Klara's “childhood” in the AF store and Josie's house from a psychological viewpoint in order to track down the symbols' origins. After all, Klara's somewhat exaggerated vision is not a mere “technical glitch,”¹ and it is necessary to realise that what Klara sees has an inner connection with her personality.

2-2. First Appearance of the Bull and the Sheep

By the time Klara has become Josie's AF, she is still in a strange infantile state, for she has the knowledge and ability endowed by technology (the term “calibration” is used in the novel), but not the experience of the human world or the precise recognition of mental activities. In an extremely short period, Klara has to understand human emotions to fulfill her duties as a considerate AF. Her rapid growth as an emotional being brings about different, if not advanced, methods for her to register more complicated feelings. It is during this process when the bull makes its first appearance during her trip to Morgan's Falls with the Mother. The destination in question is a personal favourite

for both Josie and her mother, as Josie mentions their heartwarming memories of going there with Sal, Josie's late sister who died from complications related to genetic engineering. The bull's image for Klara, however, is everything but heartwarming.

Just at this point, I happened to look to my left, over the fence running beside us, and saw the bull in the field, watching us carefully . . . I'd never before seen anything that gave, all at once, so many signals of anger and the wish to destroy. Its face, its horns, its cold eyes watching me all brought fear into my mind, but I felt something more, something stranger and deeper. At that moment it felt to me some great error had been made that the creature should be allowed to stand in the Sun's pattern at all, that this bull belonged somewhere deep in the ground far within the mud and darkness, and its presence on the grass could only have awful consequences. (100)

Klara is quick to notice the singularity of this bull, using the definitive article for an ordinary bull. Two features are highlighted here: the bull's angry, destructive nature and Klara's fear of it. I would deal with the former one in this section. Tracing back to its origin, the bull has been considered as the symbol of "unleashing of uncontrolled violence" (Chevalier 131), whose twisted anger and strength find an incarnation in the mighty figure of a minotaur. This traditional image of the bull corresponds with the bull Klara perceives, but the similarity calls for more doubts on Klara's previous declaration of her being "very pleased to be" (90) in Josie's house. So far, Klara's description of her new life pictures it to be comfortable and idyllic. The abrupt appearance of this bull interrupts Klara's former narrative in a confusing, or rather alarming way. For readers, this might be the first time to engage an image containing pure negative emotions in Klara's narrative. It is not unreasonable to say that the horror of the bull has an immediate source: Klara's nervousness when being alone with the Mother. Especially as Klara is still a novice when it comes to conversation, her anxiety is not altogether unfounded. Yet it is vital to keep in mind that symbols are unlikely to be irrelevant with the individual's own experience (Kawai 45), and the vicious bull can be a specific illustration of a veiled, much broader side of Klara's life. Her anxiety about the following trip with the Mother can be unsettling, but should be considered as a mere stimulus for her psyche to form the bull as a symbol for a grander picture.

Klara's experience with negative emotions can be richer than what is told. Back in her early days in the AF store, Klara is curious to see the outside world but tends to view it as a bleak and hostile place. When she and Rosa, her only AF friend, are placed near the window facing the street, she is

sure in seeing two taxi drivers fighting each other, both of them not recoiling from possible lethal consequences, while Rosa sees the same two drivers merely mimicking a fight without causing real harm. A brief arguing between Klara and Rosa follows this, and while Klara gives in to Rosa's version of what happened, she expresses her unique sensibility ("Rosa would never have understood" 18) for sensing and reproducing the emotion of anger. Klara even proceeds to imagine a fight with Rosa, and even though she soon discards the thought and claims it to be "useless" and "I'd always end up laughing at my own thoughts," she does possess a mind that is familiar with the sense of anger and destruction.

Aside from observation of others' negative feelings, Klara experiences her own frustration and anger during the Interaction Meeting, a gathering designed for genetically engineered, or "lifted" children to participate. Klara and Rick, AF and unlifted child as they are, are not supposed to nor willing to be part of this gathering. Nevertheless, their attendance is secured by Josie's insistence. Yet they are showered with discrimination and disrespect from the "lifted" children, whose vicious schemes invite connections with the sinister behaviour of B3 model AFs that Klara witnessed back in the AF store.² Rick fights back bravely for himself and Klara, but what Klara was actually expecting is the aid from Josie, which is absent. Josie not only submits to her peers' suggestion of replacing Klara with the latest B3 model—one of Klara's greatest fears—she also keeps her silence when other boys attempt to throw Klara over the room as an "ability test." When Klara's expectation turns out to be unfulfilled, the result is received with much exasperation, and the friendship between her and Josie is severely damaged. Josie's own words, "now I'm starting to think I should have [got a B3]" (82), permanently traumatises Klara as these words continue to occupy Klara's thoughts in the rest of her narrative. The anger out of discrimination and betrayal, and the fear of being replaced by a better AF, become the foundation of the bull's ferocious figure.

With ample ammunition for "anger and frustration," we now face the crystalized form of these emotions: the bull. The trip to Morgan's Falls is originally intended by Josie and the Mother, with Klara going with them as a result of Josie's kindness. Just before their departure, the Mother decides that Josie's condition wouldn't allow her to take this trip, so she is forced to stay at home while Klara and the Mother go on as planned. This unpredicted change reshapes the structure of the original trip—the one shown in a photograph of Josie, the Mother, and Sal—into a tête-à-tête between the Mother and the AF. By participating in this family trip, Klara is supposed to be filling the blank Sal's

death created, making her an additional part of the family. However, with Josie's sudden withdrawal from the trip, Klara's role as a counterpart for the "lost daughter" would change correspondingly to the counterpart for the "only daughter." Klara finally gives her tacit consent to the Mother's insistence on their trip to Morgan's Falls without Josie, fully aware of Josie's displeasure towards this decision. Klara's apology, which defends herself on the ground of the possibility of "crucial insight concerning Josie's situation" (96) provided by the trip is feeble since Josie, the target of observation, is absent. It is this kind of ambiguous attitude that suggests the possibility of Klara's other motivations.

When they finally reach Morgan's Falls, Klara understands that she must try her best to keep the Mother satisfied, and her nervousness might be derived from her lack of confidence. But the Mother actually demands much more from her: an impersonation of Josie. This momentary scene has a truly monumental significance on both herself and the Mother. For the Mother, this is the first actual step of a series of efforts to seek another "daughter," in case of Josie's death. Yet for Klara, not only does she share a secret that couldn't be revealed to Josie, creating the first crevice in their friendship, she also trespasses over the border between AF and human beings. Here she "becomes" Josie in all aspects, including posture, facial expressions, tone of voice, and choice of words. The Mother calls the impersonation to a halt not because of its poor quality. Quite to the opposite, Klara is perhaps too competent in becoming Josie, to a point where the Mother can no longer distinguish her from the actual Josie. The impersonation ends on an unsure note, but is nevertheless successful.

So far, the whole conversation seems like a mere act of giving and taking orders. That is why the introduction of the sheep as an auxiliary symbol is necessary. The sheep's appearance is described as the "exact opposite" image compared to the bull. The fact that Klara is capable of materialising and caricaturing two conflicting emotions once again proves her ability to perceive and express feelings through non-verbal methods.

We passed one field containing more than forty such creatures, and although we were moving very fast, I was able to see that each one of them was filled with kindness—the exact opposite of the terrible bull from earlier. My gaze fell in particular on four sheep that looked even more gentle than the others. They'd arranged themselves on the grass in a neat row, one after the other, as though proceeding on a journey. But I could tell, even though we were passing quickly, that they were in fact standing quite still, aside from the small movements of their mouths as they ate the grass. (107)

This paragraph arouses more questions than answers. Why does Klara notice these sheep grazing on the grass in peace, whose existence wasn't even mentioned on the way to Morgan's Falls? What kind of change takes place in her mind to enable this manoeuvre from one extremity of emotion to another? In regard to the trip to Morgan's Falls, Klara yields almost zero references to her feelings. Given that the trip accidentally places her in the role of a daughter, thus becomes the beginning of the whole scheme of her transformation into a substitute daughter, Klara's reaction is unnatural exactly for its tranquility. The Mother expresses her uneasiness by interrupting Klara's impersonation, yet her inferring of similar trips in the future betrays her ambivalent attitude about using Klara as a substitute to fulfill her need of a daughter. Compared to this, readers are not aware of Klara's opinion towards her impersonation of Josie, as she acts passively while talking with the Mother on the way home, showing no inclination nor opposition to the Mother's plan of more "imitating." Even at the very end of her narrative, Klara's opinion about this scheme remains confidential, exactly as an order-taking servant.

Symbolic messages from the sheep may help us with this enigma. Despite Klara's matter-of-fact manner, it is rather obvious what her impersonation of Josie has earned her, as the Mother's attitude towards her becomes perceivably intimate. Right after the impersonation, the Mother asks Klara to get a closer look at the waterfall. By doing so, the distance between Klara and the Mother is shortened to an unprecedented level, if we compare this with their previous conversation, during which Klara stayed near the refrigerator, while the Mother stood far away from her (89).³ On their walk back to the car, Klara looks for a second time at the spot where the bull was seen, and "the terrible creature was now nowhere to be seen" (106). The disappearance of the bull—"taken back down into the ground"—signifies the pacified status of Klara's mind, with the satisfied desires submerging back to the unconscious. The fulfilled hunger ("as they ate the grass") indicates this satisfaction from receiving maternal love. Such are what can be interpreted from the first appearance of these two symbols.

Finally, another detail here needs to be mentioned. When they approach the car to drive home, Klara is going to sit in the rear seat, when the Mother asks her to sit in the front seat, which belonged to Josie only a few hours ago. This newly approved situation might have caused unfathomable enlightenment in Klara, which is again compressed into a symbolic image: "I could see a tree with a trunk that was in fact three thin trunks entwined together to look like a single one. I observed it carefully

as we passed, turning in my seat to see it for longer” (108). This image attracts Klara so much that she turns to see it for longer, but for what reason? If we consider the trunk as a symbol of the family, what “three thin trunks” stands for here requires minimum explanation. The yearning to form this family of three—Josie, the Mother, and Klara—has its seed planted in Klara’s mind, which is now sprouting without her being conscious of it. Under this circumstance, the symbolic indication of the sheep is reiterated, as we can see clearly that their kindness and gentleness represent Klara’s *fulfilled* desire to become a daughter, thus a part of the family herself. Klara truly believes that her place in the family can be gained by hard work, and the satisfaction is genuine as the sheep she perceives are actually *eating* the grass. This detail will reveal to us more painful understandings once compared with the second appearance of the symbol of sheep in Klara’s narrative.

2-3. Following Reappearances

Klara’s description of the bull and the sheep offers a potential breakthrough to her complexity of mind, yet it requires a reappearance of these two images to endow them with comprehensible meanings. Psychoanalytic scholarship from both Freud and Jung highlights how images perceived from real life can be altered into symbols that reappear in dreams or as an illusion, with Jung emphasizing further how images from a person’s childhood can maintain an everlasting impact on symbols that person continues to apply to his life experience (Freud 99; Jung 76). Klara’s first encounter with the bull and the sheep occurs under the bliss of ignorance, when she is only vaguely aware of the grim truth behind Josie’s sickness. Resonating with Jung’s theory, these two images find their place deep in Klara’s inner world, as they emerge to Klara’s consciousness long after the trip to Morgan’s Falls. Three times does Klara’s mind trace back to the bull, and they all happen during her “negotiation” with the Sun. Among them, the third and last appearance emphasizes Klara’s fear towards the bull, which contributes to the further enrichment of its symbolic meanings.

‘I know I’ve no right to come here like this. . . If only he would show his great compassion to Josie, as he did that day to Beggar Man and his dog. If only he’d send Josie the special nourishment she so desperately requires.’

As these words swept through my mind, I thought of the terrible bull on the way up to Morgan’s Falls, of its horns and its cold eyes, and of the feeling I’d had at that moment of some great error having been made to allow a creature so filled with anger to stand

unconstrained up on the sunny grass. (273)

In the previous section, Klara's repulsion towards the bull remains unexplained. It seems that the bull and the prayer for Josie's life are forming a peculiar duplet, casting a shadow over Klara's altruistic and loyal action. However, these reappearances are not entirely identical to each other. Here Klara feels strongly that the bull shouldn't be allowed to emerge from the underground world. This can be caused by the revealed knowledge of "continuing" Josie, which changes Klara's expectations drastically. Klara's prayer, should they bring about Josie's recovery, would render the substitute daughter useless. Ironically, only Josie's death can guarantee the realisation of Klara's secret desire. Therefore Klara's praying to the Sun is also the denial of her own desire, which takes the form of the angry bull. The scene where Klara feels herself watched by the bull with its cold eyes shows the reader a painful split of her personality.

Klara finds it inappropriate to allow the bull to stand under the sunshine, and she believes that the bull must be from somewhere deeper under the ground. By describing the bull's horridity, Klara is unconsciously exposing her sense of fear and shame⁴: fearful that such an abominable thought of replacing Josie could emerge from her own mind; shameful that the Sun still shines upon her, regardless of her horrendous wish. Back in the AF store, Klara witnesses how the new B3 model AFs distance themselves from the older AFs to appear more attractive to potential buyers. She strongly denounces the B3s' sneaky behaviour to separate themselves from older AFs to appear more attractive, which shows her firm belief of the importance to be a "good AF," which requires her to never "invent ideas" that might be considered dishonest or mischievous. Yet Klara reaches a state of mind where the mother's secret plan and her desire found themselves merging with each other, and the transformation into a new "Josie" is no longer a mere task, but also a sincere wish. One can only imagine Klara's horror and mortification on discovering this side of herself.

All in all, Klara's symbol of the bull is a combination of the violent desire to replace Josie as the daughter, the suppressed anger generated in daily life, and the shame of aberration from a "good AF." Yet her mind is not ready to verbalize this complicated mixture of anger, yearning, shame, and fear (even for human beings, chaotic or entangled concepts that exceed the capacity of language usually find their expression in symbols). The angry bull lives on within Klara's mind as the incarnation of all her feelings that must not be named. Once we realise Klara's desire for metamorphosis, her fear and distaste for the bull's existence can be explained alongside this desire.

The sheep would only make one final reappearance, when Klara goes to Mr. McBain's barn for a last appeal to the Sun. Their presence is refined into a photograph in Klara's imagination, indicating its origin within Klara's happier memories. This slight change also signifies Klara's enhanced ability to learn from the human beings around her, as photographs are originally used by Josie to keep her joyful memories with her late sister (87).

It showed a green field on a sunny day, dotted with sheep, and in the foreground, I recognized the four special sheep I'd glimpsed from the Mother's car returning from Morgan's Falls. They seemed even more gentle than I'd remembered, lined up as they were in a neat row, their heads lowered to partake of the grass. These creatures had filled me with happiness that day, helping to erase the memory of the terrible bull, and I was pleased to see them again, if only in this oval photograph. (274)

So far, the sheep are depicted similarly to what Klara sees in real life. She also acknowledges how it was exactly the appearance of these sheep that helped "erase the memory of the terrible bull," yielding further evidence for the antithetical relation between the two symbols. Yet this idyllic scene soon faces a sinister twist.

But something was wrong: although the four sheep were positioned in a line in just the same formation I'd seen from the car, here they'd become oddly suspended, so they no longer appeared to stand on the surface of the ground. As a result, when they stretched down to eat, their mouths couldn't reach the grass, giving these creatures, so happy on the day, a mood of sadness. (274)

Here the pivotal difference appears—no grass for the sheep. The impression of happiness cannot annihilate the fact that they are now deprived of their own satisfaction. Especially at this stage Klara is well aware of the either-or situation: Josie's survival would only nullify her hope for becoming a true daughter once and for all. Still, she decides to prioritise Josie's life over her happiness, which is simultaneously a heroic action and a dear sacrifice. The deprivation of grass here serves as the euphemistic form of Klara's deprivation of daughterly happiness, as she comments on how the image lures her into "a mood of sadness."

This altruistic attitude might also explain why for the second time in Klara's vision, the sheep are "oddly suspended," creating a Christ-like image. The suspension leads to a possible reference to the crucifixion of Christ—the Lamb of God—who devotes himself to the well-being of mortals. By

trying to exchange her opportunity of incarnation for the happiness of Josie and the Mother, Klara is fulfilling her role as the savior of man, at least from her perspective. Still, she cannot help noticing the sad expressions. One may argue that it is exactly this combination of artificialness and humanity that endows Klara with the power to evoke so many emotions while saying so little.

With all the deductions above, a symmetrical relationship is formed between the bull and the sheep. If the bull represents Klara's feverish desire for human affection and maternal love, along with her voiceless protest for the disappointment, coldness, and instability that has been haunting her constantly during her years with Josie, the sheep can be regarded as the sense of satisfaction due to her brief happiness as a substitute daughter. The sheep turn into a sublime, altruistic part of Klara, which triumphs in the end, leaving Klara satisfied partly as Josie's savior and a responsible AF. But this satisfaction comes with a price of a possible future for Klara as a daughter. Contrasting each other, the bull and the sheep reveal to the readers the much sophisticated mental state of our non-human narrator.

Finally, it is worth mentioning that *Klara* is not the first Ishiguro's work from which readers can perceive the juxtaposition of these two images. In *The Unconsoled*, a comparison between two similar symbols also yields valuable insight into the characters' personalities.

Then at one point, as I was gazing out of my window, I heard Hoffman gasp suddenly:

'An ox! An ox, an ox, an ox!'

Although this too had been uttered under his breath, I was sufficiently startled to turn and look at him. I saw then that Hoffman was still lost in his own world, staring ahead of him and nodding to himself. I looked around at the fields we were passing but, although I saw sheep in many of the fields, could see no sign of an ox. (*Unconsoled* 383)

Hoffman is depicted as a man in constant fear of losing his wife, who cherishes only the company of talented musicians. To keep his wife surrounded by such companions, Hoffman becomes a generous patron of art in the town, hoping to hide his ignorance of art and preserve his marriage. Eventually, Hoffman confesses his incompetence, ask his wife to leave him while addressing himself as "nothing but an ox" (*Unconsoled* 507). The fact that the ox is exclusively visible to Hoffman and not Ryder, who is not under the same anxiety, highlights the sheep's symbolic indication of contentedness and pacification.

Compared with Hoffman's ox, Klara's bull is much more aggressive and energetic, though in a frightening way. Klara firmly believes in her capability to fulfill her ambitions, as inferred in her reply

to Josie's father (*Klara* 219). Just as Hoffman's awareness of his pre-determined failure hovers above his ox, Klara's confidence can be seen as the source of vitality of the bull. Equipped with the motivation, ability, and willingness to realise her desire of becoming a daughter, Klara's frustration is more pitiful when she acknowledges that her goal is impossible from the very beginning. She can never be loved as Josie was, since people like the Mother can never treat her as a fellow human, regardless of how hard she tries. Eventually, Klara finds satisfaction in sacrificing: she triumphs in the bullfight, which represents what Hunt stated as "art over the crude and powerful forces of the world and of man's own nature" (347). The bull is forced to return to a world of order, yet the sadness of the sheep lingers on. Together with Klara's decisive loss of maternal love, these symbols call upon a greater sense of pathos.

3. Grass Field

If we zoom out from the two major symbols discussed above, we might notice other images that could also bear a symbolic implication. This being said, I would suggest that the stage where Klara's interaction with the Sun takes place, namely the grass field, is another symbol that leads the reader to Klara's mental status.

The grass field is a wide and open area between Josie and Rick's houses. It is also on the way towards Mr. McBain's barn, where Klara conducts her negotiation with the Sun. Klara only sets foot on it a handful of times, but as she roams the field, her thoughts become activated and diverse, while in Josie's house she is skillful in maintaining her usual smile. The unrestrained state of both her body and mentality invites one to examine Klara's situation back in Josie's house, whether it is indeed as pleasant as Klara claims to be. Though not explicitly mentioned in her narrative, Klara has little freedom to choose where to place herself throughout a large portion of her life. An AF's place in the store is determined by the Manager based on its attractiveness to customers. When Klara chooses not to entertain one potential customer to keep her promise with Josie, she is soon moved to the rear part of the store as a punishment. Similarly, her range of activities inside Josie's house is highly restricted, as she emphasises several of her fixed spots in the house. In the living room, Klara would be constantly facing the refrigerator. Also, she always has the "Button Couch" as a fixed spot in Josie's bedroom, on which she sits with her head fixed to the windows to "give privacy" during Rick's visits. This immovability, especially with the refrigerator, almost creates a sense of intimacy between Klara and

her usual spot.⁵ For Klara, this immobility seems to be putting an invisible chain on her behaviours as well. The whole thing about standing while facing the refrigerator is a command from Melania Housekeeper that later turns into Klara's unconscious habit, as she repeats the same conduct without being asked to do so. All in all, Josie's house appears more resembling a prison than a home for Klara, where she is always under restrictions, and constantly reminded of herself not being a true part of the family.

Compared with this, the grass field is the only place where Klara can enjoy unprecedented freedom. Due to the novelty of this experience, her whole vision in the grass field shifts to an unpredictable and romanticized one. Klara describes the door that leads to the field as "picture frame door," which opens for her an undiscovered land. The nomenclature here already poses a collision between reality and fantasy, as if Klara is crossing into the world of a painting. It is intriguing to see that the bull and the sheep only reappear when Klara steps further into the grass field, out of the reach of the civilised world. As Klara ventures away from Josie's home into the fields, she is also leaving the world of restraint and orderliness to start a Conradian journey that unfolds her suppressed mental world. Klara finds no exceptional obstacles while crossing the first field, but she expresses her anxiety about crossing the following fields (156), claiming the grass becomes too high for her to navigate. Simultaneously, as she ventures deeper into the fields, Klara's vision suffers from significant distortion, where reality is gradually driven out by illusions. The tone of the grass field becomes dimmer and more complex, showing a more realistic and negative side of her personality.

Not only does the grass field function as a land of freedom for Klara, but it also has a more direct indication of "good old days," for herself as well as for Rick and Josie. The grass field is in fact one of the few playgrounds for Josie and Rick before being separated by genetic engineering. It is exactly this separation that fortifies the memory of their last adventure together on both sides.⁶ Thus for the most part of the narrative, Klara takes the role of Rick's playmate instead of Josie. Rick is keen to notice Klara's disorientation in the grass field, and he even carries Klara on his back twice on her way to the barn. As the intimacy between Klara and Rick is mainly developed in the grass field, the loss of it also indicates the termination of this relationship, as the time for Rick to leave the neighbourhood being also the time when the grass field gets destroyed. In the starting paragraphs of Part Six, Klara offers a rapid report about Josie's restored health and several changes in the neighbourhood. Yet a sense of irreversible loss can still be noticed beneath these phlegmatic lines. Back then after the

Interaction Meeting, Rick worries about Josie's change into another lifted child, thus losing her kindness and cheerfulness. Despite Rick's wish to preserve Josie as she was, both Josie and himself are bound to face adulthood. Klara is sensitive, however, on noticing what else fails to stay unchanged.

As the seasons – and the years – went by, Mr McBain's vehicles cut down the tall grass in all three fields, leaving them a pale brown color. . . . Rick had continued to come regularly in the early days after Josie's recovery, but as the time passed, and certainly by when Mr McBain cut the grass, he was coming far less. This was partly because of Josie being away so often, but Rick too had become busy with his projects. (289-90, emphasis mine)

Josie survives the disease and gets "not only stronger, but from a child into an adult" (289). She is now preparing for college, a privilege exclusively for genetically engineered children. Notice how Josie gets along with her new friends—lifted children of course—and her "plan" with Rick becomes dismantled, being another objective distinction that accentuates Josie's adulthood. All of these indicate the final integration between Josie and the lifted children, and the failure of Klara and Rick's effort to keep Josie unchanged.

The end of Josie's childhood is also the end of Klara's service—after all, AFs are designed for *children* to keep their loneliness at bay. It is no coincidence that the grass field undergoes the same "slow fade" simultaneously with Klara. Those ferocious, vivid twists of emotions, represented by the bull and the sheep, cease to exist when the stage, the grass field, is replaced by "this hard ground" (300). It is painful to see Klara putting back on her smile, a "pleasant expression" that smothers all her feelings at the end of the novel. Klara's emotional vitality dies along with the grass field, and the smiling AF from the store is back. The disappearance of the grass field symbolises the irretrievably lost childhood, and the banishment from a fantasy world into reality.

Reading from a more palimpsestic perspective, the image of "grass field" has been introduced in Ishiguro's previous works, functioning as the signifier of emancipated emotions, albeit temporary. In *When We Were Orphans*, the narrator Banks reminisces over a certain memory on a lawn in Shanghai, a rare moment for him to see his mother engaging in mischievous games with him, showing no regard for social decorum (*Orphans* 88). Banks also notices his mother's dramatic shift in attitude, as she "stopped suddenly" when seen by a clergyman outside the grass field, and resumes their game as soon as the man goes out of sight. Here the edge of the lawn functions as a clear border between orderliness and freedom. Outside this border, Banks' mother is bound to maintain her elegance and

coolness, so as to cater to the society's bondage embodied by the clergyman. While inside the lawn neither Banks nor his mother is subjugated to any obligation, and it amazes Banks that even someone as impeccable as his mother would engage in things for which she can be "told off." The grass field in *Orphans* functions as the shelter for the mother and son to achieve true intimacy. This idea of the grass field being a paradise for people to be freed from their social persona helps the readers understand how once Klara returns to Josie's house, the chaotic feelings become untraceable. What is activated in the grass field must be suppressed outside of it; as Banks' mother who "stopped suddenly" in the presence of a clergyman, so must Klara let her feelings be forgotten under the scrutiny of both the surrounding world and her readers.

If the lawn in *When We Were Orphans* indicates happiness and emancipation, then the grass field in *Never Let Me Go* would be highlighting the narrator's obsessive nostalgia. After their leaving Hailsham for the Cottage, Kathy repeatedly includes the grass field in her narrative as a special place for Hailsham students.⁷

Or maybe it was because the stray sounds that would occasionally reach us as we lay there were of donors milling about, going about their business around the grounds, and not of students sitting in a grassy field, arguing about novels and poetry. (235)

Even if we take Kathy's narrative about the strong bond between Hailsham students and the grass field with a grain of salt, it is certain that at least for herself, to stay in the grass field is to "keep going for as long as possible the only routine we'd got used to." The grass field here functions as a fraction of reminiscence that summons up the lost felicity from the past.

With the symbolic grass fields mentioned above, it is clear that the grass field in *Klara* is also a sanctuary for the narrator. Like Banks and Kathy, the feelings omitted in Klara's discourse find their expression in symbols. The disappearance of the grass field, reversely, declares the return of emotional repression. When everything Klara cherishes and builds her identity upon is deprived, her emotions and feelings no longer matter as she is left with a barren world. It is on the "hard ground" of the Yard—the opposite of the grass field—where she dwells on her memories, to indulge herself with an imagined scene in which she and Rick would go on another adventure in the fields (300).

4. Conclusion

This paper focuses mainly on symbols including the "bull" and the "sheep," as well as the "grass

field” within *Klara*, to examine the use and meaning these symbols have in this novel, and suggest the possibility of a new reading of *Klara*. This requires one to utilise an interpretive reading on Klara’s banal narrative, and combine her flattened observation with her personal experience. By viewing the bull as the symbol of anger, frustration, and the desire for human love, and the sheep as that of sense of satisfaction which later goes through an altruistic twist, we are acknowledging Klara’s capability to create a mental world no less complicated than that of human beings. The grass field, analysed as another crucial symbol, is a valuable auxiliary line that shows how Klara’s AF career ends with each of her desires extinguished, along with the lament for the shimmering memories. The summary provided by Brouillette, that “Ishiguro leads the reader to long for expression of outrage, but mainly by refusing to articulate them” (201), is partially proved by Klara’s taciturnity, but also partially rebutted by the existence of symbols in her narrative. Considering *Klara* within a larger scale including Ishiguro’s previous works, a tendency towards symbolism can be discovered, as a refined way of abstraction for the narrators’ complexity of mind. These narrators may succeed in obliterating the existence of emotions, yet still, these emotions are able to manifest in recurring symbols. In a recent interview, Ishiguro expressed his view on human communication as follows:

It’s not enough just to have knowledge of facts. We’ve got to somehow be able to communicate our feelings and our emotions. We’ve got to be able to tell each other what it feels like to be in different kinds of situations. Otherwise, we don’t know what to do with our knowledge. (Ishiguro, “Interview”)

The internal impulse of self-expression mentioned here is undeniably depicted in Klara’s attempt to verbalise her abundant feelings. As the symbols are compact with different layers of emotions, some even beyond Klara’s consciousness, her humanity is emphasized to an unprecedented level. Klara is venturing to lay the question on the borderline between human and artificial beings not only to the characters surrounding her, but also to all readers who are confused yet amazed by the multiple symbols assimilated in her narrative. The symbols discussed in this paper are still open to further interpretations. What can be concluded after this analysis is that as the dissonances of emotions, symbols greatly reinforce Klara’s succinct yet firm protestation, “I believe I have many feelings” (98).

Notes

1. For the usage of “glitch,” see Gordon and Bancroft.

2. The B3 type of AFs are supposed to be of improved abilities, yet Klara reported them of discrimination against older types of AFs (35). A clear similarity between and the “lifted” children can be perceived here, showing the combination of intelligence and kindness is not always necessary in this intelligence-based hierarchy of a society.
3. The physical distance between Klara and the Mother is useful in measuring the change of this maternal love. The once maintained distance goes through a gradual shortening, reached its consummation in a hug (214), and returned to its former state once again. A positive correlation can be said to exist between the physical and mental distance: the more likely Klara is going to “continue” Josie, the closer she and the Mother become in a physical sense.
4. In Charlotte Brontë’s *Villette*, a book which Ishiguro admits that he “had stolen” from, the narrator Lucy sees herself wearing a pink dress among other girls as “a meadow where pastured a bull”(379). This bull here refers to the shame and irregularity felt by the narrator, which might be the prototype of the bull in *Klara*.
5. Klara shows more friendliness towards the refrigerator, as the sound of it is described as “comforting” (172). The fact that Klara not only stayed at her spot facing the refrigerator in Josie and the Mother’s presence, but also reflectively did so during a random conversation between Rick and the Mother (280) shows how deep the habit became hard-wired in Klara’s mindset.
6. “Oh, a long time ago now. Rick and I were still quite little. Before I got sick” (54).
 “You mean that barn over there? We did go there once when we were pretty young still. Before she got ill” (143).
7. See pages 120 and 190 for Kathy’s mentioning of the grass field as a special place for all Hailsham students.

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感情の不協和音——カズオ・イシグロ『クララとお日さま』における象徴性

肖軼群

要旨 本稿は、カズオ・イシグロの『クララとお日さま』 (*Klara and the Sun*, 2021)における象徴の役割を論じるものである。象徴はこれまでのイシグロ作品の重要な一要素であり、リアリズムから離れた『充たされざる者』 (*The Unconsoled*, 1995)以来その重要性がさらに増している。『クララとお日さま』の語り手は、自身の所有者である人間の感情を観察し、学んでいく「人工友達」 (Artificial Friend) である。作品全体は楽観的な雰囲気に入れられ、語り手クララも自分の幸福感を謳歌するが、彼女の語りから高度な感情の抑圧を読み取ることができる。抑圧された感情的な部分は平坦な語りの中ではほとんど描かれていないが、言語以外の形、即ち象徴によって表現されていることを本稿で分析する。具体的には、「牡牛」、「羊」と「草地」の三つの象徴を分析対象として選び、そこに潜む意味を解釈しながら、凝縮された感情を明らかにする。それによって、クララの人生における出来事との繋がりを明確にした上で、これらの象徴はクララの抑圧された感情の表現形式の一つであるとの結論に至る。さらに、複数の作品に登場する「草地」の象徴的な意味を解析することで、イシグロ作品における感情の抑圧と象徴との相互補完的な関係を指摘する。