

**KADZUO ISHIGURONING “MENI HECH QACHON QO'YIB YUBORMA”
ROMANIDA INSONIY HISSIYOTLARNING CHEKLANISHI VA NAZARIY
TAHLIL**

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Annotatsiya. Ushbu maqolada Kazuo Ishiguroning “Hech qachon meni qo'yib yuborma” (2005) romanidagi hissiy cheklanish hodisasi psixologik va diskursiv darajada bir vaqtning o'zida namoyon bo'luvchi jarayon sifatida o'rganiladi. Freyd tomonidan taklif qilingan repressiya va suppressiya o'rtasidagi farqqa, shuningdek sukunat va yo'qlikka oid tanqidiy diskurs yondashuvlariga tayangan holda, tadqiqot Ketti H., Rut va Tommi obrazlari o'z qayg'usi, g'azabi va qo'rquvini turlicha boshqarishini, Heylsham esa o'quvchilarida evfemistik institutsional lug'at orqali cheklovni tarbiyalashini ko'rsatadi. Maqolada Ishiguroning bosiq nasriy uslubi shunchaki stilistik bezak emas, balki qahramonlar boshdan kechirayotgan xuddi shu cheklanishni hikoya shakli darajasida qayta ishlab chiqaruvchi strukturaviy vosita ekanligi asoslanadi. Bundan tashqari, individual va institutsional bostirish nafaqat darajasi, balki mohiyati bilan farqlanishi ta'kidlanadi: birinchisi ongli ravishda qaytarilishi mumkin bo'lsa, ikkinchisi bolalikdan til orqali o'zlashtiriladi va shu sababli Freyd repressiyaga xos deb bilgan deyarli avtomatik jarayonga yaqinlashadi; bu da'vo Altyusserning mafkuraviy interPELLYatsiya nazariyasiga tayangan holda asoslanadi, oddiy o'xshatish sifatida emas.

Kalit so'zlar: hissiy cheklanish, repressiya, Kazuo Ishiguro, Hech qachon meni qo'yib yuborma, trauma, diskurs tahlili, sukunat.

**THEORETICAL FOUNDATIONS AND EMOTIONAL SUPPRESSION IN
KAZUO ISHIGURO'S “NEVER LET ME GO”**

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Annotation. *This article examines emotional suppression in Kazuo Ishiguro's Never Let Me Go (2005) as a phenomenon operating simultaneously at a psychological and a discursive level. Drawing on the Freudian distinction between repression and suppression and on critical-discourse approaches to silence and absence, the study traces how Kathy H., Ruth, and Tommy each manage suppressed grief, anger, and fear differently, while Hailsham cultivates restraint in its students through a euphemistic institutional vocabulary. The article argues that Ishiguro's understated prose is not a stylistic ornament but a structural device that reproduces, at the level of narrative form, the very suppression his characters undergo. It further proposes that individual and institutional suppression differ not only in degree but in kind: the former remains available to conscious reversal, the latter is acquired in childhood through language and therefore approximates the near-automatic operation Freud associated with repression, a claim grounded here in Althusser's account of ideological interpellation rather than left as unexplained analogy.*

Keywords: *emotional suppression, repression, Kazuo Ishiguro, Never Let Me Go, trauma, discourse analysis, silence.*

Introduction

Kazuo Ishiguro's restrained narrative voice discloses emotional truth gradually rather than directly, a quality the Swedish Academy singled out in awarding him the 2017 Nobel Prize for fiction that “uncovered the abyss beneath our illusory sense of connection with the world” (Nobel Prize Outreach, 2017). In *Never Let Me Go*, Kathy H., a thirty-one-year-old “carer,” recalls her childhood at Hailsham and her adult life among fellow clones; the novel's central horror that the students exist to donate their organs until “completion” is withheld from the reader for many chapters, just as it is withheld, gradually and euphemistically, from the characters themselves. This gap between what is known and what is spoken is the subject of this article.

Ishiguro criticism has discussed the novel's treatment of memory, care, and identity (Hyvärinen, 2008; Robbins, 2007; Griffin, 2009) and its posthuman dimensions (Black, 2009), while a separate psychological literature treats repression and suppression as clinical concepts; the two bodies of scholarship are rarely joined in a systematic account of how

psychoanalytic categories map onto specific characters and specific narrative devices in this novel. Three questions guide the analysis that follows. First, how do Freudian and post-Freudian distinctions between repression and suppression illuminate the behavior of Kathy, Ruth, and Tommy? Second, in what sense does Hailsham function as an institutional mechanism of emotional control, and how does that mechanism differ from individual suppression rather than merely resembling it? Third, how does Ishiguro's style euphemism, passive construction, selective disclosure enact suppression at the level of the sentence rather than only describing it thematically?

The article combines close reading of the novel with a theoretical framework drawn from psychoanalysis, trauma studies, and critical discourse analysis; passages are cited by chapter, since pagination varies across editions. The work sets out the theoretical grounding; analyses the three central characters and Hailsham as an institution; synthesizes the findings and addresses the study's limitations directly rather than deferring them to a separate section; concludes.

Theoretical Foundations

Suppression is a conscious, intentional process of withholding an emotion from outward expression while remaining aware that it exists (Gross & Levenson, 1997). Repression, by contrast, operates automatically and outside conscious awareness, so that the individual may not know that a memory or feeling has been excluded from consciousness at all (Erdelyi, 2006); Freud situated this process within the conflict among id, ego, and superego, arguing that the ego represses material that threatens psychic stability (Freud, 1915/1957, 1927). Both mechanisms reduce emotional discomfort by keeping unpleasant material from conscious attention, but they differ in the degree of intention involved a distinction that organizes the character analysis.

Trauma theory adds a further distinction. Avoidance is a recognized symptom of post-traumatic stress, but repression itself is not a diagnostic criterion, and emotional detachment after a traumatic event may instead indicate dissociation, a disconnection from self or reality that can produce partial memory loss without implying that the missing material has been actively repressed (Brewin & Andrews, 2017). This caution matters for the reading proposed below: Kathy's composure could in principle be read as dissociative rather than suppressive, and returns to this competing possibility rather than setting it aside. A systematic review of cancer survivors found suppression associated with greater psychological distress, though the authors note inconsistency across the underlying studies (Baziliansky & Cohen, 2021); this clinical literature offers a cautious, illustrative parallel for Ishiguro's donors rather than a direct empirical claim about fictional characters, and it is used here strictly in that limited sense.

Literary and discourse scholarship treats silence and absence as active elements of communication rather than its mere lack (Jaworski, 1993). Achino-Loeb (2006) argues that every act of meaning-making suppresses alternative meanings; Blommaert (2005) observes that discourse analysis typically privileges what is present over what is absent, even though absence can reveal a text's purpose and constraints. Schröter (2013) specifies the conditions under which silence becomes interpretively meaningful: an intention not to speak, an audience that registers the absence, and a withheld content relevant to the situation conditions that describe the guardians' behavior toward the Hailsham students with some precision. Within this tradition, Fairclough (1992) treats what is omitted or backgrounded as constitutive of a text's representation of reality, Halliday (1994) shows how passive constructions redistribute grammatical agency, and Lakoff and Johnson (1980) show how metaphor can present chosen actions as natural processes. Euphemism, passive voice, pronoun shifting, and sensory-somatic displacement physical sensation substituting for named emotion together form the stylistic repertoire Ishiguro draws on, and identifies specific instances of this repertoire in the text rather than invoking it only in general terms.

Emotional Suppression in the Novel

Kathy: Conscious Containment

Kathy exemplifies suppression in its most classically conscious form. As a carer who comforts donors through organ removal, she has spent over a decade cultivating a controlled composure that shapes her narration itself: she redirects attention from an emotionally charged event toward its surrounding practical detail a drive, a room, a sequence of conversation rather than toward the feeling the event provoked. Recalling her last solitary visit to Norfolk after Tommy's death, she reports that although tears fell, "I wasn't sobbing or out of control" (Ishiguro, 2005, Ch. 23); the hedge built into that sentence an admission of feeling immediately qualified by a denial of its excess is itself a small instance of the syntactic restraint discussed further. Read against, Kathy's restraint is suppression rather than repression: she is aware of what she feels but consistently chooses containment over expression, both as survival strategy and narrative method.

Ruth: Defensive Performance

Ruth's suppression is organized around control and denial rather than quiet containment. She exaggerates claims about her future to manage an anxiety produced by Hailsham's half-disclosures, and her cruelty toward Kathy and Tommy converts suppressed fear and jealousy into assertions of dominance. Facing her own completion, she abandons this pattern and confesses, "I kept you and Tommy apart. That was the worst thing I did" (Ishiguro, 2005, Ch. 19) the return of guilt that her earlier performance had held off, surfacing only once the pressure of imminent death weakens the defensive structure that maintained it.

Tommy: Suppression Under Strain

Tommy is the novel's clearest counter-example to sustained suppression, and for that reason he clarifies, by contrast, the restraint practiced by Kathy and Ruth. As a child he is mocked for his inability to produce creative work, and responds with visible tantrums his peers treat as a source of amusement rather than concern evidence, on this reading, of a suppression mechanism not yet internalized rather than its simple absence. As an adult, after learning that the rumored deferral for donors in love has no basis in reality, he retreats into a field at night and screams in isolation, away from any witness; once calm, he reframes his childhood tantrums: "Maybe I did know, somewhere deep down" (Ishiguro, 2005, Ch. 22). Emotion, in this pattern, is not absent from the characters' lives but relocated to unwitnessed space, so that the social self remains composed while an unobserved self is permitted to break down.

Hailsham as Institutional Control

Hailsham's guardians never explicitly forbid emotional expression; instead, the institution supplies a euphemistic vocabulary "students," "donors," "carers," "completion" that renders the students' fate speakable while draining it of ethical weight, in the sense Baldick (2015) and Cuddon (2013) give the term. The guardians' practice of "telling and not telling" (Ishiguro, 2005) satisfies the conditions for meaningful silence set out: the students' sense that information is withheld, and that sensed absence shapes their development as much as anything stated outright. Miss Lucy's brief attempt at plain speech is notable precisely because it violates this unspoken rule, and her subsequent removal from the school confirms that directness itself, not merely distressing content, is treated as the disruption.

Style as Enactment: Textual Evidence

Ishiguro's prose enacts, at the sentence level, the suppression his characters practice behaviorally, and this can be shown rather than only asserted. The novel's governing euphemisms "donor," "completion," "carer" are nominalizations that convert a violent process into a role or a state, obscuring the agency and the act behind it in the manner Halliday (1994) describes for grammatical metaphor; "completion" in particular names an endpoint without naming what ends. The phrase "telling and not telling" is itself syntactically doubled rather than negated outright, performing the half-disclosure it describes instead of simply reporting it. And Kathy's "I wasn't sobbing or out of control" (Ch. 23) is a negated construction: it names the excess of feeling only in order to deny it, a pattern of approach-and-withdrawal that recurs whenever her narration nears a moment of loss. These are not isolated ornaments but a repertoire the novel returns to whenever its subject matter presses hardest, which is why style becomes, part of the article's argument rather than decorative evidence for a claim established elsewhere.

Discussion

The theoretical distinctions map onto the novel's characters along a spectrum rather than a binary: Kathy's restraint aligns with conscious suppression; Ruth's behavior combines suppression with denial until the pressure of completion forces a return of what had been withheld; Tommy's episodic anger marks the point at which conscious control briefly and instructively fails. Further leaves open a competing reading of Kathy as dissociative rather than suppressive; the two are not mutually exclusive, but the narrative's repeated, deliberate redirections rather than gaps or amnesia favor suppression as the better-supported reading, since dissociation would predict absence of content where the text instead supplies displaced content.

At the institutional level, Hailsham's mode of control resembles repression more than suppression, and this claim needs grounding beyond analogy. Althusser's (1971) account of ideological interpellation offers that grounding: an ideological apparatus does not command belief directly but supplies the very categories here, "student," "donor," "completion" through which a subject first recognizes its own position, so that the categories precede and shape reflection rather than following from it. For a child raised inside Hailsham, this vocabulary is not a strategy adopted but the language in which reality is first given; by the time reflection becomes possible, the categories have already structured what can be felt. Individual suppression is chosen and, in principle, reversible; institutional suppression, acquired through childhood language, is not readily undone by a single act of plain speech which is why Miss Lucy's directness changes so little.

These findings answer the questions posed. Kathy, Ruth, and Tommy occupy different points on a spectrum of intention and awareness rather than instantiating a single fixed mechanism; Hailsham functions as an institutional mechanism of emotional control, but one that more closely resembles repression than the deliberate suppression the students practice as adults, because its vocabulary is acquired rather than chosen; and Ishiguro's style enacts suppression formally, through nominalization, negation, and syntactic doubling, rather than merely narrating it thematically. Two limitations follow directly from this argument and are stated here rather than deferred: the case rests on one novel and three characters, so the suppression/repression distinction proposed above remains untested against other texts; and the stylistic claims in 3.5, though now anchored in specific constructions, are still illustrative rather than exhaustive, and a corpus-based count of passive constructions and euphemism across the novel would strengthen rather than merely confirm them.

Conclusion

Emotional suppression in *Never Let Me Go* is not one mechanism but a family of related strategies conscious and unconscious, individual and institutional distributed across character,

plot, and prose. Kathy's deliberate containment, Ruth's defensive performance, and Tommy's episodic breakdown occupy different points on a continuum from conscious suppression toward something closer to enforced restraint, while Hailsham's euphemistic vocabulary installs that restraint before a child can recognise it as anything other than the ordinary shape of the world. Read through Althusser as well as Freud, this institutional dimension is not merely analogous to repression but a specific, describable mechanism by which restraint is acquired rather than chosen. Future work might test this distinction against Ishiguro's other unreliable narrators Stevens in *The Remains of the Day*, Etsuko in *A Pale View of Hills* or pursue the corpus-based stylistic analysis this article's close reading points toward but does not itself complete.

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