



the narrator, in addition to this, her use of multiple narrative voices allows the reader to choose whose narrative they are most convinced by.

Furthermore, both Shelley and Ishiguro use different voices in their novels to warn the reader. Ishiguro deliberately makes Kathy adopt a passive voice, she does not resist, or rebel against the cruel and oppressive life she is being forced to live by society, and this is designed to frustrate the reader. When recalling the time Madam interrupted her listening to the song 'Never Let Me Go', Kathy eludes Madam's upset to the infertility of her and her fellow 'clones'. She says "none of us could have babies... none of us... were particularly bothered about it". Kathy groups the clones as a collective, "none of us... none of us", indicating that they all pursue the same thing, and perhaps a lack of individuality, or a sense of identity. A key milestone in most people's lives is having children, and starting a family. The fact that Kathy and the clones conform to this so easily, angers the reader. Through the use of a passive voice, Ishiguro may, like Shelley, be commenting on the scientific developments of the time, when the novel was written, scientists of the Western world were beginning to work on cloning; the first "clone" ever created was a sheep named Dolly. Ishiguro is using the passive narrator as a warning to the readers that this may be what happens if society pursues its greed and desire for unethical scientific advancements.

In 'Frankenstein', whilst the voices are somewhat the opposite to the passivity of Kathy, Shelley still aims to create a 'warning' novel. Walton's letters, at the beginning of the novel explicitly universalise ambition: "I voluntarily endured cold, famine, thirst and want of sleep". This imagery is negative suggests deprivation, "famine" and "thirst" both symbolise a lack of something, Shelley makes it obvious that Walton is going to unhealthy extremes to pursue his "ardour" for science. This foreshadows the destruction Victor Frankenstein creates with his similar "ardour" for scientific advancements later in the novel; thus the use of this technique at the beginning becomes a warning to the readers. Contemporary readers of 'Frankenstein' may have empathised with this warning; at the time it was written Europe was in the midst of an industrial revolution and the development of new technology and scientific developments - in a Christian society this period of change was characterised by uncertainty.

In addition, both novels use different voices for emotive expression, often persuading the reader to sympathise with the particular voice. 'Never Let Me Go' uses the narrator's language to connect with the reader. At the beginning of the novel, when Kathy introduces herself, her voice is somewhat informal. "My name is Kathy H", is somewhat interesting as the reader may expect a more emotive and less revealing introduction to a dystopian novel, but instead we are greeted with a simple and colloquial lexis, which presents her as a childish character with a naive view of the world. This is reinforced further down the page where she interacts with the readers personally, "if you're one of them" - the fact that she is addressing the book to the clones indicates how unaware she is of the "outside world[s]" lives and habits. This direct and idiomatic register, again, presents Kathy's voice as juvenile and reminds us how prescribed and limited Kathy's existence has been; as readers, we pity her as she is not using appropriate language in her narrative voice for a book. Although the voices in Frankenstein use far more formal language than that of 'Never Let Me Go', Shelley similarly uses language to evoke sympathy or to gain the reader's favour with a particular narrative voice. In chapter 10, when the creature and Frankenstein encounter in the Alps, their use of language is crucial in influencing the reader's perception of them: "Begone, vile insect! Or rather, stay, that I may trample you to dust"; Victor deals with the situation somewhat irrationally and turns to insults, in addition to the rude imperative, "Begone!" and the term "vile insect" exemplifies the disgust he has for his creation. "insect[s]" are typically a disliked creature of little worth - Victor is undermining the human aspects of the monster by animalising him. The creature, however,

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responds to Frankenstein in a very rational manner- "If you will comply with my conditions, I will leave them and you at peace". His choice of language is more eloquent than Victor's and we get the sense that the monster can think and feel as clearly as a human being. As a result, we represent Victor for neglecting his creation, and sympathise instead with the monster's voice.

Overall, both Shelley and Ishiguro use voices in their novels to, primarily tell the story, however, within this the different voices are used to enhance the dystopian genre by dictating it more unreliably. The voices also serve as a warning to the readers and allow us to sympathise with certain viewpoints.

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