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COMPARE THE WAYS IN WHICH THE WRITERS OF YOUR TWO CHOSEN TEXTS USE DIFFERENT VOICES IN THEIR WORKS. YOU MUST RELATE YOUR DISCUSSION TO

CONTEXTUAL FACTORS

In both 'Never Let Me Go' and 'Frankenstein' different voices are a crucial part of the novel's formation; perhaps this is because the dystopian genre demands a variation of voices, as it serves to make the novels unreliable, increasing the sense of uncertainty within the reader. Ishiguro, in 'Never Let Me Go' has one narrative voice, however within this, there is a sense that there are multiple; because the novel is Kathy, reflecting on her life, we, as readers, experience the voice of young Kathy and the voice of old Kathy. Shelley adopts an epistolary format in 'Frankenstein', meaning the inside narratives of Victor Frankenstein and the Monster are presented through Walton's letters to his sister - this almost creates a notion of 'Chinese Whispers'. As readers, although the narratives seem convincing, we are forced to acknowledge that the several voice used may make the story not truly reliable. In both novels, the use of different voices help to warn the reader, and perhaps allow the reader to sympathise with certain narrative voices throughout.

of what?

In both prose, Shelley and Ishiguro use different voices to tell the storyline unreliably. Ishiguro uses Kathy in 'Never Let Me Go' to tell the story in an unreliable, fragmented way; much like the clones, we as readers "have been told and not told" about the occurrences of the novel, and this perhaps due to the fact the Kathy's narrative voice is trying to accurately and concisely, revisit the past of her younger self. At the beginning of chapter two, Kathy is trying to inhabit the voice of her younger self by recollecting her encounter with Tommy; significantly, she admits to her unreliable narrative voice: "This was all a long time ago so I might have some of it wrong". The entire novel is comprised of her memories; this retrospective flashback structure and non-chronological, digressive style makes her an unreliable voice, which is a typical feature of dystopian literature. Although she admits that the story she is telling may be inaccurate, the use of the verb "might" undermines this, suggesting that there is only a possibility that she has "some of it wrong". Through this technique, Ishiguro launches the readers into a state of confusion; Kathy's honesty prevents us from questioning her retrospective voice, whilst we are simultaneously aware that throughout the entire novel we only hear her narrative voice (albeit in two forms: a child and an adult version), making the content subject to inaccuracy.

Similarly, the narrative voices Shelley adopts in 'Frankenstein' are also unreliable. Consisting the three narrators, Walton, Victor and the creature himself through an embedded epistolary format, the novel is undoubtedly subject to inaccuracy. Although the entire novel is framed through Walton's voice, via letters to his sister, Margaret, as we delve deeper into the story-line, we distance ourselves from his voice; this may be reflective of other distances in the novel, such as geographical or moral distance. In chapter 8, when Justine confesses to her supposed crime, Victor compares his feelings to those of Justine, condemned to be executed. He assures the Walton, and thus the reader, that "the tortures of the accused did not equal mine. This voice is very egocentric and self-absorbed reaction to Justine's unjust death, as readers we notice that Frankenstein is too egotistical to be a valid interpreter of other's feelings; the fact that it is told through Walton's letter, makes it even more subject to liability. Victor does not name Justine, but merely labels her as "the accused" as he wishes to draw focus to his own problems. By making Victor speak in such a manner, Shelley may be deftly condemning the class and gender superiority of the 19th century - this would be appropriate as Shelley was a feminist. The epistolary format uses multiple voices which create a sense of distrust between the reader and

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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,

insult

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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.

Excerpt essay Novel I will do