

Unprogrammed Artificial Intelligent, Clone - Focusing on the Film Never Let Me Go

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Abstract

What would happen if there is a machine that could learn emotions at a very similar pace to humans? The machine exists in reality. It is clones, which are created by humans like robots, and which humans have control of, and which benefit humans. The film *Never Let Me Go* is a great visual representation of the fate and life of these clones. The feature of the film, which is distinct from numerous films dealing with the clone, is that it not only describes the story from the clone's point of view, but also allows viewers to watch the clone's growth and suffering from childhood to adulthood. In the process, Clones doesn't require an artificial programming in emotion learning and they learn emotions through natural relationships with people around them just like human beings. This paper focuses on the film *Never Let Me Go* and studies human-made creatures invading human boundaries and exerting influence. The paper is also meaningful in that the film study has been lacked when it compares to the original novel with the same title even though both works are dealing with the same content, and that the work can analyze the present and future of artificial intelligence and clones interpreted by the writer and the director.

Keywords: Clone, AI, SF, Film, Emotion, Silence

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Introduction

Through the film *Never Let Me Go* (2011), this paper tries to discuss the answer of modern humanities to the question of science. In particular, it discovers that movies are effectively delivering messages through various visual effects or narrations about cloned human technologies that are about to be commercialized, and interprets the view of cloned human beings held by director Mark Romanek by comparing them with the descriptions of the original novel. The clones in the novel and film *Never Let Me Go* are similar to the clones we encounter in the traditional SF genre, but are in a different environment. All are raised for the benefit of the original DNA owners, but the cloned humans of *Never Let Me Go* enjoy not only creating works of art and exploring studies just like DNA providers, but also the natural emotions that original humans feel, such as love, loss, jealousy, and confusion. Modern people have sought convenience in daily life without offering any personality to artificial intelligence, but the movie is proving that these artificially created creatures learn emotions at the same pace as humans and that they also exist as human beings. In this regard, the paper points out that the artificial intelligence of the artificial body develops even though it has never been programmed, unlike the artificial intelligence robots that appear in modern times, and suggests this phenomenon from a perspective of humanities.

In modern society in the 21st century, the technology of human cloning is by no means an unknown realm. Cloned animals such as Dolly and Snuppy are living proof of cloning technology, and theoretically, human cloning is currently feasible. Dealing with cloned humans in many areas such as literature and movies becomes more active as the technology is ready to be commercialized. Since this technology has been proven, now modern people enjoy imagining the 'life' that we will co-exist with clones in the near future through art such as works of literature and films. However, despite such an active wait for the future, the reason why cloned beings are not easily seen in our real lives is because of unresolved social and ethical issues.

Body

Based on Kazuo Ishiguro's novel, the film *Never Let Me Go* (2011) is considered faithful enough to borrow some of the key lines from the original. The movie is set in a society where cloned humans are commercialized. Kathy, Ruth, and Tommy are friends who grew up together at the Hailsham Boarding School, and they are destined to 'donate' their vital organs after they fully grow up. In Hailsham, they study, exercise, draw pictures and write poems, hoping that their works will be displayed in 'Gallery'. Over time, the three move to the Cottages where cloned humans are temporarily staying ahead of an organ "donation." Kathy then leaves the Cottages as a carer for cloned human beings, who are in the 'donating' stage, and then Tommy and Kathy try to apply for a deferral, but during that process, they are frustrated to realize the reality of Hailsham's education and the world's gaze at cloned humans.

The most notable distinction from fiction is that the film minimizes narration and lines, although the film has more time limits compared to the novel. Despite the fact that the original novel is close to about 300 pages long and that there are as many episodes as the amount, the film, with a total running time of 1 hour and 44 minutes, chose some of the novel's main episodes but did not insert many conversations at the same time. The lack of dialogue is not replaced with a spectacular action scene that affects the development of any content but shows the serenity of the characters or the scenery they see. The keyword of this movie is by far silence.

Yunhee Choi stated in her book *Intercultural Communication* that silence can be a context-oriented communication tool that can express emotions, related messages, cognitive processes, etc. Heidegger

also says that silence is one of the essential functions of words and a tool for articulating oneself clearly. These functions of silence extend to modern people's view of cloning human technology. Silence has an ambivalence, which leads to the duality of modern people.

First of all, silence serves as a high-context mechanism that can elicit sympathy for the characters on the screen. The concept 'high context' suggested by Edward Hall means that the nature of the conversation is in context, and is a communication terminology that identifies the hidden and indirect meanings between lines. For example, the original novel is entirely based on Kathy's memory. Therefore, from beginning to end, the novel focuses on her explaining the situation and delivering her personal feelings. On the other hand, the film uses Kathy's monologue only in the beginning and the ending of the film and omits narration in most of the film's scenes featuring days in Hailsham and life in the Cottages.

Also, the four steps in the movie, introduction, development, turn, and conclusion, are delivered through silence. If the lines between the characters directly represent the thoughts of the individual characters, silence indirectly makes them guess their thoughts. Ruth and Kathy peek into the Miss Emily's room and remain silent, wondering what works to be selected in the gallery. Ruth also finds Kathy enjoying music flowing from the cassette tape that Tommy gave her, and she keeps silent. Kathy, who witnessed kiss scenes or sex scenes between Tommy and Ruth, is also silent. As "witnessing" and "taciturnity" are repeated, the content of the film creates tension and curiosity. The audience understands their emotions, personalities, and intentions hidden in silence by intervening actively and subjectively. In this process, considerable concentration and empathy arouse. The director's insertion of these formulas is quite strategic. That's because two premises are needed for this focus to take place. First, focus on the object that is accessible to most people. All the episodes in the novel help the readers understand clones' lives, but love is the most efficient material for people of all ages to hear the message the director wants in a short time without any obstacles.

Secondly, it is the premise that cloned humans have emotions like humans. If the task was to analyze whether a cyborg or a robot in the movie, such as *Blade Runner*(1982), *I Robot*(2004), etc., the task for the audience at *Never Let Me Go* begins to transfer emotions to them, assuming that the artifacts already have feelings.

Silence, on the other hand, also reveals stagnation. Silence can be a kind of positive communication tool, but it is a factor that slows down the flow of events or problems. The debate is making no progress and this is a way of communication largely avoidant and evasive. In the novel, Kathy and other children of Hailsham continue to question their own existence or various situations such as school discipline, but always the conclusion ends with their fragile conjectures or ends with content with vague answers from teachers, and no one wants to ask more. In the movie, the scene is short but intense. At the beginning of the movie, children don't pick up the ball out of the fence in P. E. class even though it was close to them. When Miss. Lucy asks her children why they don't go pick up the ball, they tell her the Hailsham tales that if they cross the fence, in a word, they die. At this time, Miss. Lucy asks where this egregious tale comes from, and Ruth and other children say, "Of course they are true. Who'd make up stories as horrible as that?"

The repetition of witnessing and silence in the film is consistent with the country's ideology in the film, which has commercialized cloned human technology. Emily, who is the head teacher of Hailsham in Kazuo Ishiguro's novel, gives a brief account of the history of cloned humans.

The story also appears briefly in the movie. "But we were providing an answer to a question no one was asking. If you ask people to return to darkness, the days of lung cancer, breast cancer, motor

neuron disease, they'll simply say no," said Emily. According to her statement, Kathy and other cloned humans are just tools for the well-being of society. People don't wonder that cloned humans are living creatures. In the middle of the movie, Kathy and her friends, who stayed in Cottages, briefly dine at a restaurant in Norfolk, and then old people who see Kathy smiling and chatting with their colleagues are caught on camera. They keep checking Kathy's face with a serious look, but we don't hear anything from the scene, Kathy throws her eyes toward them, but the movie doesn't explain what they've talked about until the end. But it is reasonable to guess that Kathy, who visits Norfolk for the first time, is recognized by human beings who know her original. Ruth also finds her original in Norfolk. In the movie, she witnesses her original talking to someone else at the travel agency's office. But rather than face her in person, she watches her original out of the window as if she's a kid spying on her. The two meet eye to eye, but a strange and uncomfortable silence flows and soon moves away. These two scenes reveal how the real world that their original lives looks at clones when they first break out of a society where cloned humans like Hailsham and Cottages are its members.

In common, humans in this society are uncomfortable with their existence and nervous about their existence. Freud argues that human anxiety arises from a clash among id, ego, and super-ego. Humans also have many defense mechanisms against this anxiety: repressions, denial, displacements, rationalization, fantasy, regression, and reaction formation. Among them, humans in the movie respond to anxiety about cloned humans with denial and rationalization. They refuse to accept it in silence, though they have witnessed it alive in real society through a denial mechanism. They also interpret their situation self-centered through rationalization. Scientific definition elucidates that the clone that inherited a particular human DNA is another human being with the same genes of the original. However, those who respond to anxiety through rationalization will not be given this rational explanation, but by turning a blind eye to them, they will accept the interpretation that human life extension and happiness for the majority is the top priority.

This repetition of witnessing and silence is also consistent with modern people's view of cloning human technology. That is to say, this compatibility of silence reveals that modern people, too, ignore or avoid the theory and discussion of cloning humans, even though they understand it enough. As mentioned at the beginning of the movie, it must be fascinating that an era in which all diseases have become treatable is coming and the possibility has been 'performed' but we also know that there are sacrifices to perform the technique. Emily, who explains the national donation program to Kathy and Tommy in the novel, says this. "They want their organs to appear out of nothing." "They just want you to be in the shadows." So humans want to benefit themselves from cloned human technology, but at the same time ignore conscientious pretensions. It is not only unconscionableness that can be interpreted in this 'silence' but also their 'fear' of the possible fact that clones have a better ability than that of themselves. This anxiety toward clones is a natural reaction of human beings because the relationship between a master and a slave may be overthrown and the creator may be deprived of the gains that he or she has gained unilaterally. Hailsham's cloned humans are not only educated in many ways but also have the same intellectual level as their own, creating something on their own. Even they learn feelings that were thought to be lacking in a machine learning at a similar pace, combining with one's own will to create a complex level of emotional expression. In the film, for example, Kathy shows discontent when she witnesses Ruth imitating couples around her or those who appear on TV shows, and Ruth interprets such Kathy's attitude as loneliness or jealousy. Tommy also discovers that Kathy suddenly skims a porn magazine but understands the cause is an act to find her original without asking her.

In light of Freud's dynamic model, modern people's attitudes toward cloning human technology in line with movies stem from their desire to live a long life by receiving healthy, side-effects-free

organs. Freud calls this desire Id. The ego of humans also brings awareness of what is real, while producing anxiety and defense mechanisms to reject the rights of a cloned human or the system. Finally, super-ego teaches what is good and bad through socialization, and in the movie, people do not actively show this discomfort in consideration of other people's eyes, but they show an allusion. Humans choose to distance themselves in a very convenient way called silence. Silence has no power to reverse the situation, so it is a very important tool of communication that allows you to communicate your intention to the other side without making any changes in the system.

Conclusion

In conclusion, the film *Never Let Me Go* deals with cloning human technology on the same lines as the main message of the original, but warns that the desire for cloning technology of modern people is at risk by boldly omitting narrations or lines and by delivering the detailed emotions of characters to visual effects. That's why the film lacks technology. Except for the metal bracelets that confirm their entry of the building, there is no such scene as an explanation of their birth theory or a laboratory. This is not the development of biotechnology from the point of view of science but interpretation as an answer to the humanities, which raises awareness of life ethics.

Mark Romanek, the director of the film, stated in an interview with Alex Billington that “That(the addition of the bracelet scene) was a fairly bold addition that's not in the book and he(Kazuo Ishiguro) understood the reason that was a good idea. Things like that. It was kind of, ‘Is this OK? Is this OK?’” when the interviewer asked him of the collaboration with the writer, Kazuo Ishiguro. Technically, the film *Never Let Me Go* is a reproduction of the novel and a separated individual work since it has a lot of revisions and additional ideas. The work, however, was completed by enthusiastically collaborating with the author and the director confessed that he thinks he was invited to include strong visual effects, which means the film delivers the same messages that the writer and the director wanted to say. The lack of conversation or silence, in other words, is an intentional device for the film-making. Unprogrammed artificial intelligence in this 21st century is expressing its possibility to cross the boundary that constantly distinguishes between human beings and artificial beings. Denying their abilities including owning and expressing emotions is an anachronism. Seeking the good health and long life is a worldwide desire, but liberty always requires responsibility.

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