A New "Mammy" in the Age of Digitalization; Human Insecurity Versus Utopian Affective Algorithms in Kazuo Ishiguro's *Klara and The Sun*

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ABSTRACT

Science fiction has advanced beyond the depiction of artificial intelligence, which is capable of conscious thought to speculate on a future in which machines that feel and initiate feeling in return are created. This article discusses Kazuo Ishiguro's Klara and The Sun (2021) as a textual reference by considering circumstances in which emotional capacity no longer separates humans from machines. In most dystopian literature, political distinctions between humans and less-than-humans are typically used to describe the systems of governance, with the latter constituting the marginalised yet inexorable substratum that supports and normalises the dominant system. Drawing on Affect Literary Theory and its relevance to AI, I argue that, contrary to popular belief, Klara, the AI, can feel emotions such as sadness, grief, sympathy, love, faith, and hope. Nonetheless, rather than being pleased and comfortable, humans represented in Klara and the Sun contest AI's supremacy and use otherness as a defence mechanism to degrade AIs to feel superior and defend themselves from AI's likely rule of the planet. In Klara and the Sun, a disturbing historical parallel to the position of the AIs in the social hierarchy is that of slaves since, like slaves, their existence is reduced to their disposable utility. I can conclude that slavery expands to encompass the entire planet, with androids, genetically modified humans, and the earth itself functioning as sites of human capitalist exploitation. Using Affect Theory, I argue that Ishiguro attempts to elicit humans' sympathy and empathy with Klara, the AI, in order to advocate for a relationship in which humans have never been distinct from machines and conceptions of humanness could not be formulated without technologies.

Keywords: Affect; Artificial Intelligence; Slaves; Othering; Mammy

INTRODUCTION

Most dystopian literature depicts governmental regimes that depend on the politically fabricated distinction between humans and less-than-human beings, with the latter eventually becoming the shunned yet unstoppable substratum that supports and naturalises the dominant system. The historical analogy between the place of the AFs (Artificial Friends) in the societal system and that of slaves in Ishiguro's *Klara* is horrifying since, like slaves, their life is reduced to serving a temporary purpose as slaves were "made to occupy the matrix slot of otherness - made into the physical referent of the irrational/subnational Human-Other" (Wynter, 2003, p.266), against which the Enlightenment subject could define itself as white and human, with the former configured as a prerequisite for the latter. The discursive construction of race as a social marker under imperialism's logic, which greatly benefited from the cost-effective manufacturing of free labour, enables "the subjects of the West" to make "opaque to themselves" the empirical fact of their complicity in a genocidal regime, and "its ongoing production and reproduction" (Wynter, 2003, p.307). The use of black people as dehumanised raw materials in plantation economies is the root of the maltreatment of the androids in *Klara and the Sun*.

Unlike blackness, which came to represent its negation as "difference in its raw manifestation - corporeal, affective, aesthetic, imaginary", whiteness was identified with humanness, with being, with "a certain mode of presence in the world" (Mbembe, 2017, p.45). The denial of presence, which allowed for unlimited labour exploitation, made it possible for the black body to be dehumanised. I can maintain that racism, on the other hand, goes beyond the creation of blackness by extending its complicated knowledge-production patterns to use new methods of control and coercion for ever-increasing profit margins. The rapid expansion of a late-capitalist international order, facilitated by enormous investments in bioengineering, artificial intelligence, and surveillance technologies, aims to "universalise the Black condition…and for the first time in human history," the term 'Black' has been generalised." The world is "Becoming Black" as a result of this new interchangeability, which has been formalised as a new standard of existence and applied to the entire globe (Mbembe, 2017, pp.4-6). Blackness continues to be the disavowed underside of one-sided narratives of techno-social progress, the unacknowledged yet inevitable shadow of neoliberalism's pursuit of the untouchable, perfect human, much like the billowing smoke emitted by the "Cootings machine" in Klara, which occasionally suffocates the sun.

The paper argues that Klara (AI) accurately represents human emotions and values, resembling utopian human affective algorithms. *Klara and the Sun* portray AI as benevolent, displaying humanity through her thoughts and experiences. Ishiguro emphasises the student's superiority over the teacher, showcasing moral and spiritual principles. Like a young toddler, she strives to analyse and pay attention to learning. Ishiguro gives her human characteristics, such as affection, religion, thought, and learning. Nonetheless, instead of being satisfied and secure, humans presented in *Kara and the Sun* dispute AI's dominance and adopt otherness as a defence mechanism to degrade AFs to feel superior to them and protect themselves from AI's probable dominance of the world. In order to evoke sympathy and empathy from readers and advocate for a new posthuman future where humans and non-humans are not binary, the paper contends that Ishiguro connects Klara (AI) to blackness and all marginalised groups.

Through Klara's eyes, Ishiguro shows a near-future world in which emerging technologies such as AI and gene editing have changed and divided society, in which certain children are "lifted," a risky procedure that can increase intelligence but has adverse side effects, and in which some jobs appear to have been eliminated by machines. In one of his interviews, Ishiguro expresses optimism about the impending technological revolution, describing AI as "both frightening and exhilarating"(Stewart, 2021, np).

In *Klara and the Sun*, a robot, a humanoid named Klara, explores to find the answers to some unsettling questions about various influences on people's daily lives. Humanoid limitations are anticipated to arise when humans engage with them. As a bystander, a friend, a nurse, and as someone who sees Klara for what she is, she proves to be so flawless that one is left to wonder whether a flawed person is capable of building a living, feeling, and thinking machine that is equally perfect in all that it accomplishes.

Klara, a model, is on display at a department store, eagerly anticipating her time at the window to increase her chances of being bought. Despite the company's claims, the customer's gaze is primarily "on the front alcove" (Ishiguro, 2021, p.3), creating Klara's identity based on her market value. An AF's greatest nightmare is being condemned to remain an unwanted product without a buyer, family, or home. They fear being replaced by a more sophisticated model even after being bought. Klara explains why previously purchased AFs rarely pass by the store, realising they were afraid of being replaced by new models. As a "tech product," an AF's lifespan and shelf life are, therefore, extremely troublesome. I argue that Klara, who is a cross between a humanoid

"Uncle Tom" and a robot "mammy", is irrevocably bound to her assigned work because she has a great fear of becoming obsolete and a self-effacing impulse to serve.

The "mammy", stereotypically portrayed as a docile, sexless, religious, middle-aged woman content in her loving care for white children, is a recurring figure in late-nineteenth-century and early-twentieth-century American discourse, appearing in texts with motifs ranging from Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852) to Margaret Mitchell's *Gone with the Wind* (1936). The practical reality of these women's situations was far from the domesticated "happy slave" stereotype presented by these images. As an AF, Klara is built upon the principles of "affective computing" in contemporary AI terminology. Affective computing aims towards the development of computational systems that "relate to, arise from, or deliberately influence" human emotions and, through precise analysis, classification, and experimentation, develop the ability to "recognise and express" (Picard, 1997, p.3) a simulation of these emotions. In *Klara and the Sun*, the effect itself is commodified, and an AF's ability to provide emotional support to ailing children only implicates the AF further in a ruthless techno-capitalist system. Deprived even of an awareness of exploitation, Klara, as a manufacturable, replaceable, and recyclable commodity, is the ultimate capitalist fantasy of the perfect slave: tireless, selfless, meek, and all too eager to serve.

Klara, the narrator who is not human, was made to befriend the lifted kids. The suggested reader can comprehend that the narrative world is depicted as a highly technological world with certain ecological difficulties owing to pollution, which makes the narrative world more detailed than in the preceding work. In her life story, Klara uses the hierarchy between humans and non-humans to illustrate how digital economic processes create it. Ishiguro advances this robotics concept, which is influenced by Japanese philosophy, which asserts that people fear robots because they believe they will govern human beings, but robots can act unselfishly (Stewart, 2021, np). Robots are often clever and altruistic. Being knowledgeable is simple for people, but being selfless is more difficult. Klara is this saintly robot being "intelligent and unselfish" (Ishiguro, 2021, p.23) and thus a telling contrast to the people around her. The "slow fade" only lasts a few years for Klara and her species; they are not immortal. Klara's perceptions completely change our understanding of the universe as the narrative progresses. She perceives the world as a machine using image-classification algorithms, which determine the likelihood of an object in an image before localising it by enclosing it in a "bounding box" (Ishiguro, 2021, p.67).

Klara and the Sun explores the distinction between artificial and real human intelligence, with science fiction books predicting the development of machine, clone, android, and cyborg emotions. This field is also explored in multidisciplinary studies in literature, sociology, anthropology, history, and psychology, aiming to understand the fundamental characteristics of human emotion by observing the relationship between technology and human emotion. Affect theory has been moving forward in the critical theory and literary studies landscape since the turn of the twenty-first century. The theory's foundation is that "no embodied body is independent, but rather is profoundly and permanently impacted by and influences other bodies as a condition of existence in the world" (Ahern, 2019, pp.4-5). Understanding how and why affective intensities—represented by fundamental feelings like sadness, anger, fear, and happiness elicited by various stimuli—motivate particular attitudes toward others is made more accessible by affect theory. The theory goes beyond mere emotion since it investigates how and why interactions with others and with the objects they meet physically and psychologically transform people.

Emotion is related to affect, described in psychology as "the collective term for defining experiencing states like emotions and moods." Affective states have a significant role in controlling cognition, behaviour, and social relationships, and "they can vary in length, intensity,

specificity, pleasantness, and level of arousal" (Niven, 2013, p.49). Emotion is vital to literature; fictional works represent emotions such as love, jealousy, and rage. Authors, utilising the narrative technique, often manage to manipulate readers into experiencing certain emotions, responses, and attitudes toward characters. Affected by these reactions, readers could empathise or sympathise with characters undergoing diverse, intense experiences (Hogan, 2016).

In light of this, it is believed that reading fiction would enhance and build interpersonal relationships since "fiction's role... has come to be seen... as a facilitator of that connection, a way of enabling readers to extend their feelings and ways of thinking beyond themselves" (Sklar, 2017, p.451). It is anticipated that reading about the pain of fictitious people would encourage and drive readers to help lessen the suffering of others. Besides, reading fiction aids in "achieving insight into the thoughts and emotions of others" (Munteanu, 2017, p.325).

Ishiguro uses the concepts of pity and empathy to portray Klara, an AI, as advocating for a new kind of coexistence between humans and other species, robots, and objects. American psychologist Silvan Tomkins (2008) identifies the basic set of effects, including contempt, interest, surprise, joy, wrath, fear, and disgust. Tomkins' (2008) affect theory explores the concept of affect in relation to human emotions. It questioned the feasibility of creating a machine that resembled a human being. Tomkins' (2008) theory of effect was first applied to artificial intelligence, but it was not until the 1940s that he understood the importance of affect mechanisms in cybernetics. The affect theory helps us understand how emotions shape our thinking and whether a machine can truly experience emotions. Technology advancements have undoubtedly made it possible to simulate human feelings. Ishiguro's *Klara and the Sun* depicts the relationship between humans and AI. He exemplifies humanity's dread of being superseded by AI. Although Klara is the ideal servant, humans are insecure rather than satisfied. Ishiguro depicts the utopian side of the robot Klara, who is emotive, faithful, and religious. I argue that although Klara (AI) asserts: "I have a lot of feelings, I have more feelings open to me as I notice more" (Ishiguro, 2021, p.13). Klara (AI) still has certain robotic qualities despite all of her compassionate traits because she frequently thinks intellectually rather than emotionally. The following analysis shows the utopian AI's effects and how human characters degrade these effects as a form of self-defence against AI's predicted domination.

DISCUSSION AND ANALYSIS

AI'S UTOPIAN ALGORITHMS

AI AND HUMAN AFFECTS

The networks of power, profit, and neocolonial privilege underlie the field are carefully ignored in all the veneer surrounding the AI narratives of all major tech giants. Big tech usually presents AI as a neutral and rarefied – or even benevolent and necessary – tool that can accelerate economic development, achieve unforeseen breakthroughs in allied fields such as biotechnology and medicine, streamline the management of large social databases, and aid reparative ecological schemes. However, such an idealised abstraction aims to garner more significant investments and conceal its exploitative frameworks. Artificial intelligence "depends entirely on a much wider set of political and social structures. Furthermore, due to the capital required to build AI at scale and the ways of seeing that it optimises, AI systems are ultimately designed to serve existing dominant interests" (Crawford, 2021, p.8).

In other words, everything and everybody is a resource that may be used by any AI system, of which the AFs in *Klara and the Sun* appear to be the most advanced form. Thus, the "extractive industry" of AI depends on "exploiting energy and mineral resources from the planet, cheap labour, and data at scale" to operate well (Crawford, 2021, pp. 8-9). Its extraction, however, is distributed unevenly. AI systems' supply chains and logistics are intricately linked to modern geopolitics, which sustains the North's (where most tech businesses are headquartered) continued exploitation of the Global South. Digital capitalists satirise colonial power dynamics by exploiting the rest of the world's human and mineral resources to produce goods that are exclusively available to a select few. The tech giants in the West then dump their e-waste in the Global South. What "wraps around the entire planet" (Crawford, 2021, p.9) is this expansion of networks of resource extraction and harvest, entwined with neocolonial economic prescriptions and made possible in significant part by AI as "a manifestation of highly organised capital." The earth is designated as a resource field for careless and unsustainable use. Thus, everyone on the planet works for the forces of capitalism and neocolonialism, which can create AI systems that are also subservient to themselves. In other words, I argue "that all [marginalised groups]—not only black ones—are systematically objectified and dirtied to the extent that they become inanimate objects that are eventually squeezed and crushed by the [capital] system" (Czerniakowski, 2021, p.134). As a result, affect theory aims to evoke sympathy and compassion from viewers and readers for Klara, who in the digital era stands in for the new "mammy" or slave.

AI is not just a hypothetical invention but a derivative of modern industry, which has taken on a consuming image in popular culture. To connect and interact with computers, robots, and other technologies via our feelings," affective computing incorporates computer science, artificial intelligence, robotics, cognitive science, psychology, biometrics, and much more" (Yonck, 2020, p.xvi). Consequently, an emotional machine aids human interaction and self-control.

An affective turn, then, expresses a new arrangement of bodies, technology, and matter that prompts a change in critical theory's way of thinking. It provides a fresh perspective on AI emotion in science fiction. To put emotion studies at the centre of the human-AI interaction, the affective turn and emotion machine research push people to reconsider whether emotions are distinctive aspects of human nature. Such a strategy should answer issues like how AI will behave if it develops its own feelings. How will AI grow its emotional capacity? What if AI's emotions go beyond the bounds of human-AI interaction, potentially profoundly altering or endangering the human world? Science fiction books and movies, which feature numerous well-described AI storylines, provide many answers and speculative possibilities to these problems. The democratic principle of equality does not hold true even among machines. Klara is more intelligent than the other AFs. Klara's boss knew she was more intelligent than the other machines from the start. The story occurs in America, a technologically sophisticated country where people purchase AFs to combat teen loneliness.

These AFs are machines programmed and trained to comprehend human beings and act in a way that pleases them. They are more human because of their capacity for an emotional response to hurtful statements than because of their intellectual rigour. The store manager monitors the AFs regularly and thinks Klara is superior to the more sophisticated B2 and even B3 versions. He believed that Klara was an excellent observer and a quick learner and that she would undoubtedly be valuable to the owner as an AF. Klara, a fictional character, represents a world where humans lost their ability to communicate and express emotions due to the destruction of the natural world. Despite this, Klara allows humans to perceive and comprehend themselves. Emotional AI can facilitate communication, but it raises a "significant puzzle in understanding intelligence"

(Badmington, 2004, p.56). Emotional AI, which can understand and interact with people emotionally, has raised concerns among science fiction authors. They fear that if AI doesn't interact compassionately, it may rebel. They also warn that humans may be overly optimistic about AI due to the uncertainty of the precise moment for self-consciousness. AI "constitutes a complex system of metaphoric and material relays through which 'life,' 'nature,' and the 'human' are being redefined" (Hayles, 1999, p.224).

Klara considers potential emotional alterations brought forth by societal and technological advancement as a potential new emotional paradigm. It aims to dissolve the boundaries between conventional emotion studies and science fiction studies. In a sense, robots represent emotionlessness, and we frequently refer to emotionless people as being like robots. However, it's common to find human-like emotions in robots. Human mental health and crises appear in the emotional relationships between humans and androids. As humans are shown as cold and emotionless while the robot (Klara) is shown as a dynamic and sensitive character, *Klara and the sun* provide insightful viewpoints for understanding the nature of human-android emotional relationships.

Ishiguro contends that humanity's anxiety about technology is fundamentally unfounded and blames it on how highly people regard their humanity. By operating in a self-willed manner, Klara, a sentient and empathic companion robot with strong learning ability, progressively constructs an artificial life with faith, love, and hope. Klara's commodified caring labour is the new evolving mode of labour in capitalist society. Ishiguro analyses what it means to love, what transformational and healing potential altruistic love and the hope coexisting non-humans might have through the example of Klara, a saintly woman with faith, love, and hope.

Ishiguro gives Klara the "benefit of an unimpeded view of the street and of the flow of urban life" (Lombardo, 2021, p.111), which she uses to her advantage in her quest to understand the range of human emotions. She is exposed to people exhibiting the full range of human emotions, including the strange ones like melancholy that seem to be a contrast of opposites. In one such instance, when she witnessed metropolitan life, Klara admits that she cannot fully grasp the complexities of emotions.

> Yet, there were other things we observed through the window—other kinds of feelings I didn't comprehend at first—of which I finally found copies in myself, even if they were maybe like the shadows cast on the floor by the ceiling lamps after the grid went down.
>
> (Ishiguro, 2021, p.19)

In this regard, human emotional experiences are dynamic and influenced by the interlocutors' socio-cultural background. In a dynamic interactional process, emotional expression depends on the speaker, setting, mood, personality, and culture, as well as on time and other factors. Affect is a byproduct of a posthuman culture that obfuscates the distinction between terror and pleasure, relief and mourning. According to Vermeulen (2014, p.123), the collections of perplexing affective experiences have resulted in "the extinction of the rigidly codified, subjective sensations", giving rise to second-order feelings that thwart all attempts at codification, characterisation, and reterritorialisation of the subject. The premise of their argument is that due to the rapid transformation of life and society brought about by the integration of robots and artificial intelligence, human psychology and emotions may depend more and more on these technologies. Humans must reconsider their position and re-evaluate the potential effects of coexisting with all non-human intelligent entities in an increasingly cyborgized environment where the line between humans and robots could be blurred.

Nevertheless, Klara understands that there is "something" that distinguishes humans from other species" (Ishiguro, 2021, p. 306), and she claims that the uniqueness of being a human is not a distributed phenomenon that develops throughout a person's life with shared emotional engagement with family and friends, which sets off an array of emotions that render each person irreplaceable (Ishiguro, 2021, p.302).

AI AND SPIRITUAL BELIEFS

The writer's exposure to the sun-worshipping culture of Japan is evident as Klara invents her own religion, worshipping the sun and bargaining with her God to cure Josie. She hallucinates briefly, having visions with meaningful content, as many people who experience psychotic episodes tend to do. She acts independently, taking the initiative to pursue original goals. Klara's opinion is that the sun is the main source of energy. She respects the sun and sincerely desires to be near him. These robotic buddies worshipped the same sun that humans revered as their creator. The sun serves as the novel's motivation because when the sun is out, Klara observes, honours, and converses with him. According to Klara, "the Sun was pouring his nourishment onto the street and into the buildings, [and] … the Sun had saved [people from death]" (Ishiguro, 2021, p. 37).

Since then, she has grown increasingly confident in and reverent of the sun (her God). The sun, the oldest God in the universe, is trusted by the robot, the supreme symbol of technological progress. Nevertheless, because of Klara's conviction and courage, the sun visits Josie's room and pours out his special nutrients in response to her plea. Josie gets better. However, no one is aware of how. Her healing is credited to the sun, but neither she nor Klara are credited for making it happen. However, Ishiguro emphasises that there would also be a glimmer of hope coming from somewhere, signalling the journey's progression on a distantly encouraging note. However, Klara's demise shows that people cannot appreciate the effort, respect sincerity, and maintain gratitude.

In Klara's awareness of ecological destruction and her acceptance of "the Sun" with a capital letter as a divinity, the non-human entities displaying their agentic potentialities also manifest themselves. She exhibits an ecological understanding and a concern for nature that the human characters in the text do not, as evidenced by her frequent references to the sun as the source of life. Thus, she is more knowledgeable about the fictional world than the human characters. This is illustrated by the fact that she cites the Cootings Machine as a source of pollution that blocks the sun's rays. As the narrative comes to a close, Klara decides that this machine is to blame for the pollution, and she purposefully tries to harm it because, in her own words, "it's a nasty machine" (Ishiguro, 2021, p.196). She also believes that destroying the gadget would help Josie recover from her illness because it is the cause of it. Although Klara is solar-powered, this is not the only cause of her infatuation with the sun. She affixes the sun, a larger force that can heal people. She believes the sun can help Josie, so she asks it to do so in prayer. Klara says: "I didn't actually say the words out loud, for I knew the Sun had no need of words as such…Please make Josie better" (Ishiguro, 2021, p.165). In so doing, Ishiguro implicitly emphasises that humanity will perish unless AI intervenes to save them.

Klara occupies a natural, cultural position by bridging culture and nature, human and non-human, organic and inorganic, naturally conceived and culturally manufactured, far from establishing a binary logic of either a menace to humans or a slave for them. The novel's title is particularly revealing in this regard because it combines the sun, a natural entity, and Klara, an artificial friend. To underscore the posthumanist dogma that "human and non-human entities are related in networks and evolve together in those networks," Ishiguro intentionally combined what

we would typically consider artificial and natural phenomena. Thus, these spiritual impulses make us human—and they make Klara seem human-like.

AI (KLARA) NARRATIVE

The majority of robot-related fiction appears to fall into one of two categories: tales about how they're going to murder us all or tales about how they'll play a significant role in our lives. Robots will undoubtedly play a significant role in our future. Klara is designed to have a keen sense of empathy and curiosity. The readers experience everything from her point of view because it is written in the first person, which is both exciting and strange. The way Ishiguro depicts Klara's vision to view the world via a succession of pixel-like boxes rather than one broad field of vision.

As Klara narrates her story—and first-person narration is crucial to establishing Klara's capabilities—the readers see that she genuinely loves Josie, the 14-year-old girl who owns her, in a way that no machine can love. She helps Josie through difficult times, and she achingly yearns for Josie's recovery from a potentially fatal illness. Klara feels negative emotions, such as fear and anxiety, as well as positive emotions.

Ishiguro uses AI Klara to break down the distinction between humans and other species. He starts the narration with her to imply that she has the advantage of telling the tale from her point of view. In the same way she manages the protagonist's life, Klara manages the storyline. Klara behaves in a way that clarifies that she has a strong sense of autonomy. By offering treatment for the disease of her human counterpart, Josie, by stepping outside the restrictions placed on her, Klara challenges the digital capitalist narrative universe. In so doing, Ishiguro rejects the notion that agency is a human privilege that excludes the non-human dimension. Instead, the interconnectedness of humans and non-humans in Klara and Josie's connection offers a glimpse of a future where diversity will counteract human hubris.

As an artificial buddy of Josie who recalls her past with her human companion, Klara serves as the non-human narrator of the story. She tells the reader about her days working at the AF store and her anticipation of the birth of a kid. By building binary logic based on the superiority of humans over non-humans, the text creates many hierarchies. However, it also raises the question of which character is the narrative's focus because it shows how Rick, a little child who is not hoisted, is treated differently from the other children. That is to say, from a posthumanist perspective, the text's hierarchies function in several layers. A critical factor in highlighting the text's setting the way for a reading that will highlight the agentic potentialities of the non-human counterparts is its critical engagement with the daily practices of a digital capitalist society.

Ishiguro clarifies from the beginning that Klara is not meant to represent a passive non-human being because she picks up information rapidly from what she observes through the shop window and makes predictions based on what she observes. The assumption that feeling belongs only to humans is undermined by Ishiguro's clear statement that Klara, as an artificial being, wonders how she would feel when she encounters her friend years from now. In light of this, Klara affirms her capacity to learn how to feel similarly to a human infant by reflecting that "the more I observe, the more feelings become available to me" (Ishiguro, 2021, p.98). By telling this story—an account of what it means to be human— through the lens of an intelligent machine who also must contemplate her place in the world, Ishiguro pushes the limits of narrative. Moreover, he stresses that there could be a new posthuman paradigm with no binary between humans and non-humans.

OTHERING AI AS HUMANS' DEFENSIVE STRATEGY

"Othering" is a sociological word that refers to treating a group as essentially distinct from oneself — so foreign as incomprehensible and beyond the scope of reasonable inquiry. Othering precludes the possibility of engagement and discussion, and it is employed to separate, belittle, and alienate. Instead of being satisfied with AI perfection, humans feel afraid and insecure, so they try to oppress and degrade AFs to keep their sovereignty. Klara and her AF friends are like slaves who are made to satisfy the emotional needs of the wealthy segment of society, raising ethical questions about the concretisation of robotics culture. The novel's multiple events effectively depict the emotional robots' disposable and othered nature. For example, Klara's narrative captures the anxiety of the older B2 models being replaced by the improved versions right from the start. "AFs weren't ashamed but terrified," says Klara. "We were new models, and they were terrified that soon their kids would decide it was time to get rid of them and replace them with AFs like us" (Ishiguro, 2021, p.15). After her client's requirements are satisfied, Klara too meets a similar destiny. Klara eventually transforms into a useless object towards the book's conclusion, "all alone awaiting the end of her lifespan," taking up space first in the storage and then at the junkyard (Lombardo, 2021, p.114).

Othering and humiliating Klara, the AI, are prevalent in the novel. Things take an unintentionally nasty turn when one of Rosie's friends casually recommends tossing Klara about to test her coordination: "Just throw her over [...] Isn't it fine? My B3, you can swing her through the air, and she always lands on her feet" (Ishiguro, 2021, p.76). Scrub is interrupted by Danny, another child at the gathering, who tells him that Klara is Josie's property: "She ain't your AF, Scrub. You should talk to Josie about that" (Ishiguro, 2021, p.76). No one thinks to ask Klara's permission before tossing her around since, as an AF legally purchased by Josie, Klara's status is similar to that of a toy - or a slave.

The study could conclude that the reasoning behind this "othering" reproduces the tactics of slavery even as it discursively robs a whole group of animals of their identity, eviscerating their uniqueness and condemning them to a hollowed-out, objectified existence that may be revoked or replaced at any time. The first aspect of what I refer to as the becoming black of the posthuman is this use of technology as an enabling apparatus of power and capital to recreate race, that is, to regenerate the complex web of power-knowledge networks that ratify the institutionalised exploitation and eventual genocide of entire populations on the pretext of their supposed "non-human" or "less than human" status. Capitalist paradigms in Klara paint AFs "black," making them vulnerable to exploitation. They produce, assemble, advertise, sell, utilise, and discard them in a junkyard. Even at the store, AFs are classified by model and series number, then exhibited and auctioned off like slaves, with the manager pitching to potential clients.

For example, Josie emphasises Klara's abilities as an AF, further reinforcing her status as a feature-packed product: "There's nothing wrong with her […]. Klara's got a great memory […]. She notices things no one else does and stores them away" (Ishiguro, 2021,p. 77). When Klara remains silent despite Scrub ordering her to sing, Josie begins to feel embarrassed by her possession, as a slave owner would with a disobedient or clumsy slave. When one of the "lifted" children asks her why she did not get a more advanced AF model, she retorts: "Now I'm beginning to think I should have" (Ishiguro, 2021, p.77). Treated like a circus animal forced to entertain its human audience, Klara survives the whole ordeal silently and with a "pleasant expression" (Ishiguro, 2021, p.77), following what the manager had schooled her to do in such uncomfortable situations.

Klara's silence, reinforced by training, makes her a racialised mute spectator and enabler of her subjugation. Racism enforces the "sacrosanct line between human and non-human" by silencing the dehumanised other, who is "rendered speechless as a mute beast undeserving of human sympathy or recognition" (Seshadri, 2018, p.ix).   One could argue, using Kennedy, that AFs like Klara are "carefree commodities" (Ishiguro, 2021, p.122). According to Kennedy (2008, p.89), "the constant reliance on technology has created careless disposable goods" whose consumption does not necessitate taking care of them. The consumer culture's inherent carelessness encourages the careless disposal of goods once they have passed their expiration date. Humanoids with empathy, like Klara, are only intended to exist for a finite amount of time before being destroyed. So, Josie offered the AF to her friends as a humorous toy to demonstrate her carefree attitude toward Klara and to defend her choice of the B2 model. The incident perplexed Klara, who is likewise reduced to a mere command-following machine intended to amuse Josie and her guests. Also, in the episode when Rick's mother, Miss Helen, created the AF equivalent of a vacuum cleaner, she further demonstrated Klara's carefree commodity and otherness status by asserting that being in her physical presence does not necessitate paying attention. By representing the binary human-machine reconstruction, Ishiguro demonstrates how most humans maintain individualistic, non-relational ontologies. Humans are assigned to the topic category, while robots are assigned to the object category. In this contemporary "dualist ontology, no crossovers or hybrids are permitted; purity is protected. Such ontologies are already 'contained' within the structures of languages" (Coeckelbergh, 2011, p.66).

Robots are engineering constructs, but their socio-cultural status is characterised by language and social ontology. The use of "you" in human language creates a hybridised social ontology due to HMI. The robot's role as an "other" is challenged by the placement of the social robot in Klara and the sun, which challenges Coeckelbergh's philosophy of linguistic expressiveness. Despite being addressed as "you," Klara's importance as an artefact remains unaffected by AI. Despite being mistreated and othered, they remain decent and do not rebel against human feelings. Klara, a great example of love, sacrifices herself for her friend, exemplifying the highest form of love. However, ontological violence, which denies a person's physical existence, is a form of violence. This violence denies the individual's pain, suffering, and mortality. Violence depends on not genuinely discovering the being of the other and perceiving them as individuals, leading to harm. In other words, violence depends on not genuinely discovering the being of the other, on not perceiving an individual as an individual (Kennedy, 2008, pp.109-111).

Based on Kennedy's justification, it may be argued that Klara is treated as a nonperson because of her reification and disposable nature. Josie refuses to recognise the affective connection Klara wants to build as if Josie is a human, resisting Klara's existence as AI technology. Josie turns her friendship with Klara into a master-slave arrangement by directing the AF to carry out her instructions. Josie's indifferent and commanding demeanour is described by Klara as follows:

> Go, Klara…Say hello to the boys. I didn't move at once, …because ..Josie's voice… was like the voice she occasionally used when speaking to the housekeeper, but not like any voice she'd used before to me.
>
> (Ishiguro, 2021, p. 75)

Ishiguro's human characters agree that robots should not be described "as persons, nor given legal or moral responsibility for their actions. Robots are fully owned by us" (Bryson, 2010, p.1). However, Ishiguro has another perspective that is different from his human characters. *Klara and the sun*'s eponymous narrator is unlike Ishiguro's other narrators because she is not human.

Advocating the need to move beyond the myopic limits of technophobia and technophilia, it is only by acknowledging the originary technicity of the human itself that we can conceive new forms of resistance to profit-driven techno futurism. Such a politics of dissidence is founded upon an "ethics that takes account of the machine in the human," recognising the radical alterity of the self that is inhabited by an "unassimilable otherness" (Wills, 2008, p.12).

CONCLUSION

Finally, Ishiguro demonstrates that when a human interacts with a humanoid, the humanoid's sensory, cognitive, and sentimental limits are likely to emerge. Ishiguro urges creating a posthuman world and appeals to human sympathy for AI. Furthermore, he emphasises that there is no reason to worry about AI taking over human roles because AI has limitations. However, every encounter between the human and the humanoid demonstrates the human's insecurity. Klara shows to be so perfect as an observer, a friend, a nurse, and everything else that one wonders if the imperfect human can build a living, feeling, and thinking machine that matches perfection in everything it does. However, the master unknowingly becomes a slave to AI's perfection, creating insecurity. Therefore, othering and humiliating AFs are humans' defence mechanisms to keep their sovereignty and power. It is not inescapable despite how distressing this turn of events may appear.

In *Klara and the Sun*, Ishiguro emphasises the need for a radical remapping of the cartographies of the human, one that would celebrate difference through the deployment of posthuman bioethics no longer intent on drawing demarcation lines dictated by discriminatory notions of origins, originality, and efficacy, but instead embracing the all too human non-human, both within and without. The human thus eludes its complete subsumption into the extractive frameworks of techno-capitalism, resisting its "becoming black" and persisting as a question – inconclusive, incongruous, and dispersed in its entanglement with affective networks that frustrate exhaustive computation and replication. Moreover, in *Klara and the Sun,* Ishiguro challenges the distinction between the made and the born by the presence of genetic engineering as an option for families to ensure their children's future financial and professional success; this storyline comments ironically on Klara's status. If human intelligence is routinely "manufactured," how can we draw a line between the artificial and the real? *Klara and the Sun* is a brilliant addition to a far less prevalent counter-tradition that depicts AI as benevolent. Indeed, in Klara's heartless world, with its economically based designation of winners and losers, humanity belongs to outsiders, those who refuse to participate or lack resources. I use humanity here to mean the quality of benevolence, but it also means the human race collectively. However, AI could be "almost the same but not quite" (Bhabha, 1994, p.94). Thus, *Klara and the Sun* operate as part of an ongoing dialogue about what it means to be human, what it means to be Other, and how these already unstable categories have become even more uncertain in the 21st century. Images such as those present in Ishiguro's science fiction novel suggest what the future could hold, and, in this respect, they tap into cultural anxieties. They reveal fears surrounding societal change and concerns about humanity being replaced or rendered obsolete, and they show how the kinds of reassessments these ideas engender can be uncomfortable. However, science fiction is often prescient, which may be the case for fictional scientific representations of artificial intelligence.

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