

Annotated Bibliography: *Klara and the Sun*

Alkodimi, Khaled Abkar. "The subaltern, the superior race and the artificial friends: Ishiguro's postcolonial perspective in *Klara and the Sun*." *Cogent Arts & Humanities*, vol. 12, no. 1, 11 Aug. 2025. <https://doi.org/10.1080/23311983.2025.2548038>.

Khaled Abkar Alkodimi examines Ishiguro's novel through postcolonial and posthumanist frameworks, arguing that the novel imagines a new social hierarchy produced by genetic modification and technological advancement. Drawing primarily on Antonio Gramsci and Gayatri Spivak's concept of the "subaltern," as well as Francis Fukuyama's critiques of biotechnology and the posthuman condition, Alkodimi identifies the genetically "lifted" children as a privileged "superior race" and the non-lifted children as a marginalized subaltern class. Focusing on the meeting at Josie's house, where Rick's unlifted status makes him an outsider among the other children, Alkodimi posits that the scene's indirect questioning and social distancing reveal the discriminatory structures governing posthuman society, noting that Rick and Klara are both positioned as forms of marginalized "others"—Rick due to his unlifted status and Klara due to her being an artificial being created to serve human needs—whose treatment in the novel parallels the other. Ultimately, Alkodimi suggests that the novel brings together the "colonial other" and the "subaltern other" within a broader posthuman category, concluding that technological advancement has weakened human relationships while creating greater dependence on artificial companions.

Catherine, R. Jeffy, & J. Felcia Pushpalatha. "The Algorithmic Gaze and the Human Heart: Exploring AI, Empathy, and Consciousness in Kazuo Ishiguro's *Klara and the Sun*." *Educational Administration: Theory and Practice*, vol. 30, no. 9, Sept. 2024, pp. 1206-8. <https://doi.org/10.67145/kuey.v30i9.10783>.

R. Jeffy Catherine and J. Felcia Pushpalatha examine the novel's representation of artificial intelligence, focusing particularly on Klara's perception, capacity for empathy, and developing consciousness. To describe the way Klara interprets the world, the authors introduce the concept of the "algorithmic gaze," arguing that although Klara's perception is limited by her artificial nature, her ability to learn, adapt, understand human behaviour, and form meaningful relationships complicates the distinction between artificial and human consciousness. Similarly, they question whether Klara's empathy represents genuine emotional experience or an algorithmic simulation based on pattern recognition. Ultimately, Catherine and Pushpalatha highlight the ethical implications of creating artificial beings for human purposes, arguing that entities capable of empathy or consciousness should not be treated merely as tools.

Li, Oliver, & Johan Eddebo. "The humanity of the non-human — Themes of artificial subjectivity in Ishiguro's *Klara and the Sun*." *New Techno Humanities*, vol. 3, no. 2, Dec. 2023, pp. 124-129. <https://doi.org/10.1016/j.techum.2023.11.001>.

Oliver Li and Johan Eddebo examine *Klara and the Sun*'s treatment of artificial subjectivity, personhood, and human dignity, arguing that Ishiguro presents a relational understanding of what makes a being a person. The authors contrast Klara's relational and empathetic existence with the mechanistic worldview underlying the novel's "lifting" process and Capaldi's plan to reproduce Josie through an artificial body. Both approaches treat human or artificial beings according to their functional capacities, reducing individuality to something that can be enhanced, replicated, or technologically reproduced. Against this model, Klara comes to recognize that what is "special" about Josie does not reside within her as an isolated individual but "was inside those who loved her," leading the authors to argue that the "human heart" is created through relationships rather than through an individual's physical or cognitive properties. Drawing on the Japanese concept of *kokoro*, which brings together mind, body, and spirit, the authors extend this notion to Klara herself, suggesting that her own personhood emerges through the network of relationships in which she becomes a friend, companion, and valued member of Josie's family. Li and Eddebo ultimately argue that *Klara and the Sun* moves toward a relational ontology in which humanity, subjectivity, and even the possibility of artificial personhood emerge through networks of connection rather than through fixed biological or technological definitions.

Sun, Yuqing. "Post/Human Perfectibility and the Technological Other in Kazuo Ishiguro's *Klara and the Sun*." *Critique: Studies in Contemporary Fiction*, vol. 64, no. 3, 29 Mar. 2023, pp. 504–511. <https://doi.org/10.1080/00111619.2022.2056429>.

Yuqing Sun examines *Klara and the Sun*'s critique of human mastery through the concepts of eugenics, technological perfectibility, and the treatment of artificial beings as technological others. Sun argues that the novel shifts a recurring concern in Ishiguro's earlier fiction—the attempt by some humans to achieve mastery over other humans—toward the attempt to master nonhuman beings by creating artificial entities that are designed to serve human needs. Drawing on Hegel's master-slave dialectic and scholarship on technological perfectibility, Sun connects the "lifting" of children with the creation of Artificial Friends, arguing that both practices are founded upon the belief that human beings can improve, control, and ultimately perfect themselves or the beings they create. Sun emphasizes the irony that Klara is designed to be a "perfect" servant but develops forms of empathy, moral reasoning, and apparent autonomy that exceed the expectations of her creators. Furthermore, Sun posits that Klara's relationship with the Sun illustrates the unpredictable consequences of her developing consciousness, as her interactions with the Sun demonstrate both the limits of her programmed reasoning and the possibility that artificial intelligence may develop interpretations of the world that its

human creators cannot fully anticipate. Sun ultimately concludes that *Klara and the Sun* critiques both human and artificial forms of perfectibility, suggesting instead that accepting imperfection is necessary across the human/posthuman divide.

Zeyada, Nada Alaa. "Humanizing Artificial Bodies: Empathy and Camaraderie in Kazuo Ishiguro's *Never Let Me Go* (2005) and *Klara and the Sun* (2021)." *Transcultural Journal of Humanities and Social Sciences*, vol. 5, no. 4, Oct. 2024, pp. 133-146. doi: 10.21608/tjhss.2024.331384.1281.

Using critical posthumanism to examine Ishiguro's representations of clones and artificial beings, Nada Alaa Zeyada argues that both novels destabilize the privileged position traditionally assigned to human beings by presenting post-human characters as capable of empathy, creativity, emotional attachment, and even moral agency. Zeyada focuses particularly on Klara's capacity for observation, emotional understanding, and companionship, arguing that her interactions with Josie demonstrate that an artificial being is capable of exhibiting forms of kindness and empathy which exceed those displayed by the humans around her. Additionally, the article considers the marginalization of post-human beings, examining how both the clones in *Never Let Me Go* and Klara are treated as socially inferior despite their demonstrated emotional and intellectual capacities—connecting this marginalization to the spaces these beings inhabit, comparing the store in *Klara and the Sun* to Hailsham as spaces of "otherness" that temporarily shelter beings who are separated from the dominant human world.