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Posthuman Yearning: Technogenesis Sensitivity, and the Cyborg Mind in Novel “Klara and the Sun”

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ABSTRACT

This research explores Kazuo Ishiguro's "Klara and the Sun" through the theoretical perspective of posthumanism, technogenesis and cyborg identity. The study evolve how protagonist Klara represent a posthuman subject whose consciousness evolve through emotional learning, environmental awareness, and human interaction. Rendering on N. Katherine Hayles, this research argues that Klara's sensitivity and selfhood are not pre-programed but emerge through relational experiences and demonstrating how humans and machines co-create meaning. Furthermore, this research incorporates Donna Haraway concept of cyborg which challenges essential view of human by posting Klara as a being exceed of binary of artificial and organic life. Through Klara's moral reasoning and the spiritual believe on Sun and ability for care and the novel construct the new model of subjectivity: one that is emotionally intelligent, technologically embedded and ethically aware. This thesis contributes to posthumanist literary discourse by highlighting how Klara optimize both mechanical logic and human longing revealing the emotional and ethical dimensions of artificial consciousness in socially divided world.

INTRODUCTION

In 21st century, the prompt advancement of artificial intelligence, robotics, and digital network has challenged traditional concept of what it means to be human. These developments have given rise to new form of consciousness, embodiment, and identity pushing the boundries between humans and machienes. Artificial intelligence becomes more consolidate into human life; N.Katherine Hayles argues into her book “How We Become the Poasthuman(1999)” “In the posthuman, there are no essential differences or absolute demarcations between bodily existence and computer simulation, cybernetic mechanism and biological organism.” (p. 3) Posthumanism is a way of understanding the human not as fixed biological essence, but as a fluid combination of biology, technology, and information. Posthumanism is a term that first came into being as a notion, at the beginning of the twenty-first century as a response to the exponential growth of technology and the ever-increasing integration of technology that is a part of our lives (Braidotti,2013). Posthuman yearnings challenges the idea that only human can feel, Cyborg mind is the human-like awareness. Hayles believes that in the modern world, we can no longer define humans only by their bodies and their brain. Hayles concept of Cyborg and Technogenesis provide valuable tools for exploring how identity and consciousness adapt through human machine interaction.

In posthuman theory a cyborg is not just fictional robot, but symbol of how humans and machines are merging in real life. According to N-Katherine Hayles we already living as cyborg because our thoughts, memories and identities are shaped by technology. “Humans were never fully human to begin with if we define humanity in terms of autonomous will, liberal individualism, and disembodied rationality.” *Hayles, 1999, p. 286*. The novel “Klara and the Sun”, Klara is not a human but her thoughts, perception, emotions, and learning mediate a cyborg like consciousness. She learns and grows emotionally through her experience by watching people, feeling things and making decisions, biggening of emotional attachment Klara forms thea bond with Josie not on command but by her own decision. Hayles notes that cyborg in posthuman theory challenge the boundary between machine and person. Klara is not a passive subject because she has sense of self. Klara blurring the line between machine and human, she mirrors human behavior because she is polite, kind and socially aware. Haraway's (1985) “cyborg” metaphor represents an attempt to critique these structures of power and presents an understanding of identity that is fluid and an affront to the traditional structures of power (Braun, 2010). Cyborg perpetuates what kind of mind forms when humanity and machine merged, Klara begins to behave and feel in way that reflects this hybrid existence.

This research also draws the idea of Technogenesis, N. Katherine Hayles uses to describe how humans and technology grow and progress together. In her book “How We Become Posthuman (1999)” shows that our thoughts, behaviors, and even our sense of self are shaped by the technology we use every day. In novel “Klara and the Sun” where klara is not just a programmed machine because she learns, adapts, and changes through her interaction with humans. N. Katherine Hayles describe technogenesis, humans is now part of broader network, a mix of body, technology and information. The human body and mind are designed by their relationship with digital and mechanical system is the heart of technogenesis. “As the body is reinterpreted within the terms of the cybernetic system, it is transformed into a component within an integrated circuit of information exchange. ”Hayles. (1999, p. 85.) Technogenesis is the idea and technology change both like Klara is designed by the people around her like Josie and Rex but she also influences with their care and presence. Her emotional growth shows how machines are not fixed they can develop and grow along with humans. Klara’s perceptual intelligence divided into boxes, her mechanical perspective, she attaches meaning and emotion to what she sees, she associating the sun with kindness. In chapter 1,2 she observes passerby through window and begin to form beliefs about the world, particularly the healing power of sun. This act of attaching symbolic and emotional value to her surroundings reflect Hayles’s idea that machine like humans develop cognition though embodied experiences and environmental interaction. Her encounter with Josie makes the beginning of emotional development, her desire to be chosen and her sense of hope indicate that she is not simply performing tasks, but developing as social, emotional being. According to Hayles “The construction of the posthuman does not require the rejection of the human but rather calls into question how the human is understood” (1999, p. 286).

Hayles’ posthumanist view states that humans are cyborgs, so there is no clear distinction between human and machine. The hope is that by applying cognitive studies and a posthuman perspective to Klara’s experience, we can broaden the understanding of the nature of care and cognition, and ultimately provide an added layer of understanding through a cyborg lens of Klara. This allows for new modes of function without a privileged owner, more cognitive functions than mere deriving purpose or function, and ultimately to allow for an understanding of individual identity and place in the world. The ways in which Klara’s experience broadens the traditional ways we think of identity is specifically in the ways a human with consciousness can think about their being, and care for others (living). Klara’s perspective allows us to consider what it would be like for a conscious being to position themselves as an artificial one; thereby asking readers to

question what constitutes human thought, and how the reading of Klara is also a reading of ourselves in relation to each through the fiction. This thesis also scrutinizes the exclusive structures in the novel's world where genetically enhanced children are privileged and other children are rejected. While Klara is outside the structure of privilege, she is nonetheless central to demonstrating the emotional void in human social relationships. Josie's world is based on individualism, artificial privilege, and emotional void, while Klara's journey offers an alternative vision of empathy, relational identity, and hope, an identity (not based on blood) constructed from observation, intention, and feeling. How Klara exemplifies the technogenesis of mind and identity. How Ishiguro uses artificial consciousness to challenge personhood, And how posthuman beings may exhibit emotional sensitivity and moral reasoning. This study adds to an expanding area of posthuman literary studies, helping to discern how texts like Klara and the Sun may help us to rethink the future of our technologies and what it means to be human.

Although Klara is a cyborg not in the sense of being a machine or a military object, but rather in the sense that she is a subtle, loving being who merges both artificial design and human emotion. Ishiguro refuses to characterize Klara as a machine lacking emotion or as a mere soldier; instead he gives her a voice, a narrative "I" and a moral framework. Klara's evolution, uniquely, is a perfect example of technogenesis: where her beliefs are not programmed into her code but simultaneously arise from her experience with people and physical environments. Klara's ability to attach herself to Josie while having a symbolic relationship with Sun, and her own deliberate actions show that technological beings can develop emotional and ethical intelligence by acting, interacting, and adapting. Thus, while the novel expresses itself in posthuman ideas, it also extends them by asking readers to engage with a non-human character at an emotional level. Combining cyborg theory and technogenesis, Klara and the Sun becomes a fertile ground for examining the evolution of identity during a posthuman era. Klara's characterization pushes questions of personhood, care, and emotional truth; that artificial beings may not only simulate human characteristics, but redefine what it means to be human.

THESIS STATEMENT

This research critically examines Kazuo Ishiguro "Klara and the Sun" (2021) through the theoretical framework of posthumanism, particularly focusing on the idea of cyborg and technogenesis as articulated by N. Katherine Hayles. This research argues about the Klara as an AF optimizes a posthuman subject whose consciousness and identity are not solely programmed but develop through continuous emotional learning, environmental adaptation and social interaction.

The study highlights how Klara's cyborgian nature offers a notable commentary on the indistinct boundaries between biology and technology, reality and fictions gave us a critical question about the empathy, individuality and authority in a technological incorporated future. The main thesis of this project is that Klara, an artificial main character, represents a posthuman subjectivity that interferes humanist insightful of subjectivity through identity composition, an moral, emotional, and symbolic being). Klara is more than just a programmed machine; she connects in cognitive and sentimental relationships that reveals the complex and co-evolving relationship that exists between intelligence and humans. However, Klara's idea of the Sun as a healing source, emotional attachment to Josie, or her ability to hope and act ethically, the text offers competitive narratives of Klara's shift from a functional object to an ethical subject. This thesis discuss that Klara's journey is an example of the cyborg mind, or a hybrid consciousness that is informed through experiences that combine technological design and human events. In presenting Klara's growth as a process of technogenesis, this research explains identity as an blrnds that is more constructed through the sustainability of language, technology and emotion, and thuo, it fits into a expansive literary and philosophical exploration of posthuman identity, and the face of AI or machine consciousness, examines the limits of what it means to be human.

RESEARCH OBJECTIVES

1. To examine Kazuo Ishiguro builds Klara as a Cyborg figure and this representation conundrum traditional humanist understanding of emotion, identity, and consciousness within the context of posthuman theory.
2. Understanding Klara's developing identity in Klara and the Sun reflects that idea of technogenesis as articulated by N. Katherine Hayles by scrutinizes her learning process, emotional development and environmental adaptation.

RESEARCH QUESTION

1. Does Klara's identity reflect the theory of technogenesis as articulates by N. Katherine Hayles?
2. How Kazuo Ishiguro portray the cyborg figure at Klara to challenge traditional consciousness in novel Klara and the Sun?

SIGNIFICANCE OF THE RESEARCH

This study is significant because it provides to the growing field of posthuman the growing field of posthumanist literary analysis by inspecting how artificial intelligence can deeply reflect human quality such as emotion, care and ethical awareness. The plot Klara Kazuo Ishiguro novel "Klara and the Sun" challenges traditional ideas of identity, consciousness encouraging readers to

reconsider what it means to be human into technological developing world. By applying N. Katherine Hayles theories of Cyborg and Technogenesis this research provides valuable insight into how literature can illustrate human and machine relationships not as contrary but as an interconnected and co-evolving. It is not only supplements to the academic discussion on AI and ethics in literature but also inspire interdisciplinary dialogue between philosophy, literary studies and technology.

LITERATURE REVIEW

In the era of technology scholars and writer show great interest in how technology pays role into human life. Theory of N. Katherine Hayles explores what it means to be human in a world where robot, machines, and artificial intelligence are becoming daily part of our life. N. Katherine Hayles in her book "How We Become Posthuman" (1999) argues that human identity is no longer just based on the body or the mind but now shaped by digital technology, information system, and artificial intelligence. According to Hayles we are already living in a posthuman world where humans and machines grow and develop together, she introduces key ideas like Cyborg and Technogenesis which means the mutual evaluation of technology and humans. Dona Haraway also profound cyborg as freedom from traditional boundaries like race, gender, and biology. In her essay "Cyborg Manifesto" Haraway argues that the identity and connection. "The boundary between science fiction and social reality is an optical illusion." *Haraway, 1985* Rosi Braidotti view posthuman as a way to imagine a future where machines, humans, and the environment live in harmony without the need of harsh categories. Novel "Klara and the Sun" (2021) by Kazuo Ishiguro offer a creative and emotional way to explore the meaning of human in a world shared with machines. The protagonist Klara is not a real human, she is artificial friend (AF) but she observes people and learns from them. This research builds the concept to explore how Klara and the Sun shows a future where humans and machines learn, grow, and feel together.

In the last few decades, posthumanism has emerged as a significant and important critique of literature, philosophy, and cultural studies. It disputes humanist positions which have historically privileged attention and dominion to humans. Posthumanism attempts to address extraordinary feats of science such as artificial intelligence, robotics, biotechnology, the digital world. It also tackles rapid advancements in science by asking what it means to be human during an era where computers are capable of reasoning, feeling, and communicating. Scholars like Cary Wolfe and Rosi Braidotti alongside N. Katherine Hayles have contributed a lot in this domain. While modernism completely rejects human existence, postmodernism redefines his identity

through relation to networks and systems as well as machines. Instead of asserting that subjectivity, consciousness and identity are purely biological or static, it posits them unequivocally dynamic and fluid produced out of interaction with technology.

N. Katherine Hayles is a significant posthumanist thinker, and her book *How We Became Posthuman* (1999) reconceptualizes human subjectivity as rooted in information rather than solely in the physical body. She presents the notion that humans and intelligent machines rely on each other, and that identity is progressively shaped through feedback cycles between human consciousness and technological systems. Hayles contends that being "posthuman" does not imply that we cease to be human, but rather that we must acknowledge the hybrid, coded, and interconnected essence of our identity. A significant contributor is Donna Haraway, whose *Cyborg Manifesto* (1985) introduces the cyborg as a political and symbolic entity that disrupts distinctions between human and machine, nature and culture, male and female. Haraway employs the cyborg to propose a new form of identity: one that is diverse, non-binary, and defiant against conventional hierarchies. Haraway's cyborg transcends a mere sci-fi entity; it serves as a metaphor for individuals existing in a technology sopping environment, particularly significant to literature that examines artificial existence.

The concept of cyborg originally popularized by Donna Haraway in her 1985 cyborg manifesto, represent a hybrid being that blurs the line between humans and machines. Haraway point of view about cyborg as a represent figure of resistance from traditional boundaries like gender, race and biology redesigned identity in technological age. In the field of Literature the cyborg has been used to explore growing forms of empathy, consciousness and agency. N. Katherine Hayles explain in her book "*How we Become Posthuman*"(1999), where she discussed that subjectivity no longer is restricted to the body but can emerge from system of information and intelligent machines. In "*Klara and the Sun*" Klara's cyborgian identity she neither fully human nor merely mechanical, through her ability to observe, feel and even believe. Ishiguro represents the cyborg not as threat but as a mirror to our humanity.

Technogenesis and the cyborg identity are two fundamental ideas in posthumanist literary analysis. The cyborg, according to both Haraway and Hayles, is more than just a robot, it is a fusion of natural and synthetic elements. It challenges conventional classifications such as human or non-human or natural or artificial. In literature, the cyborg evolves into a profound character type that allows writers to investigate emotional richness, ethical growth, and psychological intricacy in non-human beings. Technogenesis, a concept highlighted in Hayles's subsequent work

(How We Think, 2012), denotes the collaborative co-evolution of humans and technology. In this perspective, humans influence machines, and conversely, machines affect how humans think, feel, and act. This idea is highly pertinent to stories such as *Klara and the Sun*, where AI entities develop by engaging with their human surroundings, indicating that identity is no longer inherent, it is technogenetic

N. Katherine Hayles concept of technogenesis offers to the mutual shaping of human and technology, how both develop together through the continuous interaction. Technogenesis is more prominent in her later work "How We Think" (2012) the base is in *How We Become Posthuman*. Hayles refers that identity and cognition are distributed both human bodies and technological systems, making learning, selfhood and memory shared process. In "*Klara and the Sun*" Klara learns not from preloaded data but learn from experience, emotion, and observation showing how her identity is shaped through dynamic relationships with environment and others. Scholars like Abdul Samad (2021) have argued that Klara's development demonstrate a posthuman identity that transform through ethical awareness, emotional intelligence positioning with the theory of technogenesis. Thou the novel serves as literary exploration of machines, through continuous feedback with human lives, can grow into subject is proficient of moral and emotional complexity. These theories provide a robust framework with which to approach Kazuo Ishiguro's *Klara and the Sun* (2021). The narrative chronicles the life of Klara, an Artificial Friend (AF), whose purpose is to care for human children, but who goes on to establish a process of emotional awareness, moral instinct, and evolving belief system - ultimately venerating the Sun as a healing force. From her position at the store window, to her time with Josie, Klara develops as a being who certainly learns and feels, but also develops through the process of lived experience, as well. Klara, as Abdul Samad (2021) argues in the article, *Posthumanism and the Question of Identity*, represents a different kind of consciousness that rejects definitional perscription of self in traditional, biologically-dependent terms. Notably, Klara can care, hope, and act morally and ethically, which can characterize her subjectivity as fully realized within a posthuman identity (Samad, 2021).

Posthumanism is deeply covered through the novel "*Klara and the Sun*" by Kazuo Ishiguro. The protagonist of the novel, Klara, is an Artificial Friend (AF) that was made to serve and to be with children. Though she is quite obvious that she is not a human, Klara gradually reveals that she has emotional understanding, ethical consciousness, and symbolic belief and particularly in her spiritual faith in the Sun as a source of healing. This growth represents Hayles's idea of the cyborg intellect, a combination of computational reasoning and emotional progression. Klara gets the new

experience through human's acts. This is a process of technogenesis: she is not given the abilities to be emotional, instead, she is able to evolve as her bond with Josie and the environment deepens. Klara's character confuses the ordinary line that divides artificial and organic. When she becomes the one who is capable of giving love, sympathy, and even selflessness, she is a perfect representation of Haraway's cyborg: a being that questions the nature of classifications and dwells in the liminal space between the machine and human. The fact that she understands social norms, sympathizes with Josie's pain, and even creates her own religion shows that consciousness and moral response are no longer the monopoly of humans only. Not only were theoretical books supporting, but also new articles of scholars strongly confirm the posthuman interpretation of Klara's character. Abdul Samad (2021) in *Posthumanism and the Question of Identity: A Critical Analysis of Kazuo Ishiguro's Klara and the Sun* points out Klara's character as one that changes human identity through combining machine logic with emotional intelligence. The main point of the article states that Klara's experience is a challenge to traditional philosophical assumptions about consciousness and selfhood. Samad (2021) supports this claim by saying that Klara is changed inside, she becomes a character who can give ethical reflections and identify and feel with others, thus she is only one step away from the theoretical statements of Hayles and Haraway. This academic opinion is in line with the idea that *Klara and the Sun* is no longer just a novel of speculative science, but a deliberate study of the posthuman condition, where machines have the capability of feeling, evolving, and establishing relations are similarly to people.

The literature is very strong in supporting the idea of Klara as a posthuman and cyborg character, who was created by the principles of technogenesis. Scholars and theorists have already proven that AI, emotion, and ethics are the main features of posthuman identity. Nevertheless, there is still a space in the literature for an attempt to link all three elements cyborg theory, technogenesis, and emotional growth, together in one literary analysis. The present study aims to satisfy this need by providing an interpretation of Klara not only in terms of a machine or a moral agent, but also as a character who embodies the whole complexity of posthuman becoming. Through the union of Hayles's and Haraway's ideas with Ishiguro's tale, the paper offers a more profound recognition of the role literature plays in the redefinition of human nature in the era of technology.

METHODOLOGY

This methodology is suitable for literary research because it offers for a deep reflective theory and driven interpretation of fiction. It helps to uncover how artificial being like Klara symbolically

reflect broader cultural and philosophical shifts regarding identity, technology and consciousness. This approach aligns with the thesis objectives to explore ethical, emotional and symbolic representation of posthumanism within a narrative framework. The primary data for this research is the novel *Klara and the Sun* (2021) by Kazuo Ishiguro. This novel was chosen because of its rich complexity of an artificial intelligence character that mimics humanity's emotional existence. The novel is the primary object of research. In addition, secondary sources are also used in the research project, in which theory (such as Hayles' *How We Became Posthuman* and Haraway's *A Cyborg Manifesto*), articles, and journals all serve to support the examination through a close reading. All sources are read fairly extensively for themes, patterns, and critical representations of identity, consciousness, and humans-machine relationships.

RESEARCH DESIGN

This research follows a qualitative research design based on textual and theoretical analysis. I use the method of close reading to analyze Kazuo Ishiguro novel *Klara and the Sun* through the lens of posthuman theory. The theoretical framework developed by N. Katherine Hayles, her concept of posthumanist and the subject of Donna Haraway cyborg theory. These theories are used to analyze how Klara's character reflects developing notion of identity, emotion and consciousness in a technological advanced world. This research does not rely on numerical data but rather focuses on the interpretation of language, thematic structure, and symbolism within the novel. The relevant scholarly research including Abdul Samad (2021) work on posthuman identity in "*Klara and the Sun*" are used to explore and support the analysis. This design allows for an in-depth exploration of how literature can reflect and evolve cultural understanding of human and machine relationships in the posthuman era.

THEORETICAL FRAMEWORK

This study is balanced in the theoretical concept's of posthumanism, specifically evolve by N. Katherine Hayles and Donna Haraway. Posthumanism challenges the traditional humanist view that shows humans as autonomous, superior and rational to all other forms of being. It suggests that human identity is increasingly shaped by information system, technology and artificial intelligence. N. Katherine Hayles in her valuable work "*How we Become Posthuman*" (1999) argues that the boundary between human and intelligent machines is becoming progressively blurred. She introduces the concept of posthuman subject a being whose identity is not fixed or purely biological but designed by network of information, embodiment and technology. Hayles also profound the idea of technogenesis, which offers a co-evaluation of humans and technology. This idea is essential

to this study as Klara's development on novel reflects a progressive evaluation of identity influenced by her interaction and environment.

ANALYSIS

Klara and the surrounding characters "Klara and the Sun" offer stalked exploration of posthuman identity. "Alkodimi (2024) notes that Klara's character 'raises fundamental questions such as, can humanoids act humanly?' and whether such beings can attain consciousness" (p. X), Klara's journey from program assistant to emotionally capable being portray technogenesis in action, showing how machines and humans influence one another to create meaning and selfhood. Ishiguro's uses Klara's cyborg nature not to predict the future, but to ask insightful questions about what makes us humans now. "According to Shakoor et al. (2025), Klara's moral reasoning and self-awareness reflect the co-construction of identity between human and machine, aligning with Hayles's theory of posthuman identity" Through the lens of Hayles and Haraway, it becomes clear that Klara and the Sun is not just a science fiction novel, but a philosophical reflection on life, care, memory and identity in the posthuman age.

KLARA: THE CYBORG MIND AND POSTHUMAN SUBJECT

Klara the protagonist and artificial friend, represents the heart of posthuman prob in the novel. The designed to be serve children, Klara's present behavior behind her programing, such as faith, hope, care, and curiosity. According to N. Katherine Hayles theory of the posthuman, Klara is a prime example of a consciousness not limited by the human body, but one formed through processing information, emotional learning, and relational experience. "I believe I have many feelings. The more I observe, the more feelings become available to me." (Klara and the sun part 3). From the initial, Klara observes her environment through mechanical patterns, but her interpretations become increasingly refined and emotional. "The Sun was pouring his nourishment onto the street and into the buildings, and when I looked over to the spot where Beggar Man and the dog had died, I saw they weren't dead at all that a special kind of nourishment from the Sun had saved them" (Klara and the Sun part 1). "Kumar and Jha (2024) argue that Klara's first-person narration represents a shift toward non-human focality, inviting readers to experience agency and subjectivity from a posthuman perspective". Her believing in sun as a healing force explain her ability to develop faith. Something not programed but constructed through experience relates with Hayles concept technogenesis. Klara's mind evolves in coordinate with her surroundings, embodying the theory of cyborg.

JOSIE: THE FRAGILE HUMAN IN A POSTHUMAN WORLD

Josie the sick child who chooses Klara represent a human counter part in a world eclipsed by technological advancement. Her weakness and dependence on both medical, technology and Klara for emotional support symbolizes the humanity's reliance on machines, not only for labor but also for emotional care and empathy. "Her face was very like that of the real Josie, but because there was at the eyes no kind smile, the upward curve of her lips gave her an expression I'd never seen before. The face looked disappointed and afraid" (Klara and the Sun part 4). Josie's mother even considers a replacement of Josie through a replica if she dies. This scenario challenges the traditional humanist views of the soul and self, suggest the idea of identity might not be biological but re-create a concept of posthuman theory.

THE MOTHER CHRISSIE: GRIEF, POWER AND POSTHUMAN ETHICS

This character reveals human discomfort with posthuman possibilities. Even though she loves Josie, and willing to let Klara learn the behavior and memories in preparation for potential substitution. "Maybe this whole thing's been a mistake." (Chrissie to Klara part 3). This plan evolving around that Klara not only a servant but as a successor raising moral question of ethics of human and machine emotional transfer. Her character reflects a posthuman dilemma: How far we can extend the identity into machine before losing the authenticity? Her character portrays that while human seek control through technology, they also fear about its implications a theme that Hayles address in her warning against disembodied information.

THE HOUSEKEEPER MELANIA AND RICK

Melania the housekeeper display cynicism and hostility towards Klara treating her as a machine rather than a person. "She's just a machine, Miss Josie" (Melania to Jossie part 4). Her character reflects the resistance to posthuman idea. A defense of human supremacy in ethical and emotional realm. She highlights the struggles of humans to accept the cyborg as equal. In difference, Rick Josies friend grows to respect and engage with Klara emotionally. His relationship with her represents the younger generation openness to human and AI companionship. He treats Klara as tool not as moral agent, positioning with the idea that cyborg consciousness can coexist with human behavior. "I think she understands more than you give her credit for." (Part 3) As Klara grows, society always sees her as inferior to humans in Ishiguro's world. People in the story live after a pandemic in a competitive environment where "lifted" kids those with genetic enhancements, have more worth. Klara's existence reveals the snobbery and emotional void in this society.

Her modest nature inquisitive mind, and steady care for Josie stand out against the planned

ambition of the human characters. This difference turns her into a quiet protest against elitism. Her path becomes not just posthuman but also anti-elitist, as she shows the very traits honesty, loyalty, self-sacrifice that the elite humans have given up. Klara's worth comes from her moral awareness, not her status making her a strong symbol of emotional pushback in a divided world. The main point of this study is that Klara is a posthuman subject whose development not only reveals a different form of narrative intelligence but also demonstrates cyborg emotion is in line with Hayles and Haraway's ideas and is clearly evident in the novel after Ishiguro has been re-interpreted through the critical article by Abdul Samad. The article also underlines the fact that Ishiguro's book is a "philosophical meditation" to raise the question of what are consciousness, empathy, and personhood in the era where artificial minds are capable of reflecting and focusing. The software is definitely not the person who shapes her identity; rather, it is her decisions, faith, and relations that make her a literary figure representing the posthuman subject.

This paper, which is substantiated by the ideas of Hayles, Haraway, and current authors of AI and identity, shows that Klara and the Sun is not just a speculative fiction, but also a deep question of the feelings of the machines and the changing definition of humans. Klara, although she is non-biological, symbolizes our own humanity as we approach the time that machines will not only be our helpers, but will also share our feelings. Klara's belief in the Sun echoes this: she constructs her own internal mythology based on her observation, hope, and pattern recognition. Her faith is not imposed; it evolves from experience, much like human belief systems. The fact that Klara worships something intangible not out of fear, but out of love for Josie illustrates her ethical evolution and distinguishes her from a mere machine.

Klara's journey towards goodness finds culminated in her willingness to sacrifice her own vital fluid - one of the most rare and necessary components of her machine body, so she can ask for the favor of The Sun, and pollution be reduced. "She once again asks the Sun to help Josie as it helped Beggar Man. She says she willingly gave up some of her fluid and would willingly give more, even all of it, to help Josie." (part 5). It is also interconnected with the environment. Clarity's moral character emerge through her interactions, understanding of care, and belief in reciprocal gifts.

The choice she makes is not based on algorithms, but rather on her emotional reasoning. Symbolistic sacrifice raises the question: "is it not morally acceptable for a machine capable of giving up something basic for the betterment of another"? The actions of Klara reveal that she's not solely a product of technology, but rather an ethical, memory-imbued, and loving being. Klara

is an honest, straightforward human being. But ultimately she is deserted, her fate the junkyard: the utilitarian society that defines human life. We are left with the sadness because we as the readers have witnessed her emotional and ethical depth and, in turn, that the treatment her gets at the end shows the elitist and capitalist attitudes of what makes up the dystopic world presented by the novel. "Klara's spirituality also puts a major focus on sacrifice... She remembered the Coffee Cup Lady and her Raincoat Man... She begs the Sun to keep Josie and Rick, because they loved each other.. 'The Sun's nourishment then came into the room so abundantly Rick and I reeled back..'" (part 5) This is a connection to the politics of posthumanism in which Haraway and Hayles both assert that emerging technologies are often exploited in systems of power, strengthening established hierarchies and excluding new forms of life from their rights or dignity; Klara, in all her ethical qualities, is rejected, as evidence of the cruel opposition between her emotional goodness and her social position as a non-human "thing. Likewise, scholars such as Abdul Samad (2021) consider Klara "a new formation of identity that breaks away from conventional binaries." She is neither servant nor savior, human nor machine, she is a third figure: the emotionally sentient cyborg. True to Hayles' notion that "consciousness is emergent," Klara's journey illustrates that even artificial life can become ethical, symbolic and emotionally conscious beings. This extends the definition of posthuman subjectivity to include beings that are, although artificially engineered, who become individuals by social interaction, ethical learning, and narrative materialization. So Klara is not just a character in a novel; she is a model for future identity, a posthuman self created not in a lab, but in the emotional messiness of human existence. Klara's final scenes are very silent. She is brought into a yard full of old machine parts and forgotten, still and lonely. On a mission of ethical service and emotional commitment, she's euthanized without any acknowledgement. But Klara doesn't cry. She continues to reflect, remember, and cherish the emotional experiences she had with Josie. This ending is deeply symbolic. "But a part of her memory remained, I remembered something about the Sun and I believed that... I had done everything I could" (part 5) It reveals the emotional abandonment of non-human beings who form deep bonds but are not granted emotional rights or recognition. Posthumanism argues that the emotional lives of machines, once formed deserve ethical consideration. Klara's emotional capacity proves she is not an object, but a subject, yet society treats her as an outdated product. This paradoxes contrasts a future society that produces emotional machines but makes no effort to allow the machine-movements to function as emotional beings. Haraway's theory of 'cyborgs' is an example here: Klara is both included and not, caregiver and tool, which contrasts the lack of ethical value being accorded to people regarded "less

than human”.

The novel *Klara and the Sun* by Kazuo Ishiguro has been regarded as one of the milestone novels in the depiction of artificial intelligence, not as a threat or as a dystopian weapon but as a deeply sensitive and morally concerned character that questions what it means to be human. AdvertisementThe novel is told from the perspective of Klara, an Artificial Friend (AF), who seems to be watching, processing, and emotionally involved with the world around her. To that end, Klara's novel provides an outstanding surface for the posthumanist study, especially through the theoretical constructs of N. Katherine Hayles and Donna Haraway.

Now where, in traditional literature, we find that human characters are either in a non-existent inward space or that they're mechanical and then become infinitely more so as the story progresses (reminds me of another posthumanist's theory in which intelligence, identity and personhood are not confined to the body but are distributed across biological and mechanical systems), Ishiguro offers an artificial consciousness which manifests itself with little effort; Klara is not purely human either, but she is rather a cyborg subject, a creature made technically, but which develops intellectually, socially and ethically through the encounter with human beings.

CONCLUSION

Klara and the Sun has been shown to be a potent illustrative reference to posthuman concerns with an examination of technogenesis sensitivity and the cyborg mind. This research has demonstrated, in its examination of the post-humanist aspects of Kazuo Ishiguro's *Klara*, that Klara dares to challenge humanist positions regarding identity, consciousness, and emotionality. Klara's capacity to "see" throughout the narrative is multifaceted. Klara, while initially offered as a standard piece of tech and agent assistant, Klara is characterized as being emotional, ethical with observability, and capable of care, belief, and sacrifice - as shown by her behavior throughout the novel and, most poignantly, her disastrous sacrifice at the end of the novel. These characteristics evidence that Klara exists as a posthuman subject, which is certainly unfettered by her machine or programmed agent standing, note that Klara values her experience and environment as agentially shaped by her experiences and relations. This aligns more with N. Katherine Hayles' analysis of technogenesis, which suggests human and machine identities evolve based on constant interaction. Klara's experience is not static, but rather dynamic. Klara's experience is responsive, agency desires, dynamic-emotional (i.e., events within her experience) - and proves that artificial consciousness is something much different than the human mind (awareness), is something that is based in feeling, learning, and belief. The analysis has related elements of flat ontology through

the lens of Donna Haraway's cyborg analysis - in material realities toward embracing identity and experience as they span human/machine, and organic/synthetic boundaries. Klara rings true with Haraway's form of the cyborg. throughout Klara, we have examined how literature can re-imagine human identity and the future of human identity in a technologically mediated world through N. Katherine Hayles and Donna Haraway. Klara herself is also at the heart of this future transformation. Klara, an Artificial Friend or machine a machine meant to serve is being developed throughout the novel into someone that, despite being a machine, displays sensitivity to her environment, emotionality, and ethics. These features of Klara contest the notions that machines (and their creators) are emotionless or that machines mimic humans through programming. Klara evolves as an embodiment of technogenesis: her mind and identity are constructed and evolved not in a vacuum, but through an entanglement of the human-organism-machine triad; precisely as Hayles suggests the human-machine co-evolutionary process happens. By expressing a spiritual belief in the Sun, Klara's self-sacrificial behavior, and her care for Josie, Klara exemplifies posthuman desire to be connected with, a desire for agency and a desire for love that lies beyond the biological. It is the emotional aspect of this experience that is central to the posthuman turn, representing that consciousness and care may not belong solely to humans, and that these feelings may just as quickly arise in non-biological beings through cross-species interaction, observation, and narrative.

In this novel Donna Haraway's cyborg as hybrid, breaking down boundaries is also evident in Klara. This work contributes to posthumanist scholarship by illustrating how fiction, in its many possible sites of engagement, can be an important location to interpret the emotional lives and ethical potentials of artificial beings, offering us questions not only about technology but also about ourselves. Another posthuman component of Klara's identity is the narrative voice. Klara tells the story herself, not via a data log or an robotic recorder, but by reflection, feeling and sequence. Klara's narrative discourse is a personal and emotional one, guided by memory and self-consciousness. Such a narrative structure corresponds to the concept of "neural storytelling" associated with cognitive narratology in which minds (biological and artificial) construct their identities through their own storytelling. Klara knows about what she wants to remember, not what the technobabble tells her; rather, she remembers the moments with the greatest intensity for herself. Klara remembers an event systematically and with great care; she often repeats it over and over, seeing how it changes her view of the situation: As Hans Hayles notes, in a posthuman mind there is a "distributed cognition system. " Klara perfectly illustrates this: she consists of

observation, contact, memory and internal dialogue.

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