
Melancholy: Recognition of Mortality, Sacrifice, Throbbing, Donate and decease in Kazuo Ishiguro's Never Let Me Go

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Abstract: This research paper examines Kazuo Ishiguro's *Never Let Me Go*, with emphasis on the way the novel considers questions concerning "melancholy" in the novel and nature of "existence" of Clones. The study builds on these questions to consider the complex ways the author expresses the concept of "Melancholy" as shown through the experiences of clones who have socially programmed life expectancy and other issues pertaining to acceptance of mortality, sacrifice, pain, donation and death. The story is about human clones destined with short life span, the survival plight of ordinary people and the description of human cloning mistakes and traumatic experiences are also referred to in the study. Ultimately, the novel provides a way of approaching a kind of melancholy, hopelessness and no resistance towards death, despite the crushing weight of its, and our, unalterable circumstances. This story takes us back in time to explore the importance of nature and its origins. It raises challenging questions about how memory, reproducing, imagination, and our sense of self are connected. These ideas are explored in a psychological reading of Ishiguro's novel. The novel *Never Let Me Go* harps on melancholy all through the lives of the clones, their nostalgic memory of Hailsham, friends together, traumatic past and inevitable traumatic future.

Contribution: This article In *Never Let Me Go*, the characters are actually clones, and they were made with the purpose of donating their organs to humans. Hailsham works hard to show the clones individuality to try to create social change, but they fail in the end, and Kathy must still face the fate of her.

Keywords: Melancholy, Mortality, Sacrifice, Pain, Donate

Introduction

Ishiguro was awarded the Nobel Prize for Literature by the Swedish Academy which praised his works for uncovering 'the abyss beneath our illusory sense of connection with the world.' His novel *Never Let Me Go* in 2005 presents a dystopian vision of a distance reality as a science fiction in which clones are generated, groomed to adulthood, and then leaving them no option but to give their organs through donation leading to their deaths at around the age of thirty. In *Never Let Me Go*, Ishiguro makes use of the dystopian genre and the idea of a clone underclass as a backdrop for a muted, beautiful, and quite sad exploration of what makes our human lives have meaning at all or to what extent those meanings can have a wider or external importance. This research paper examines Kazuo Ishiguro's well rated novel *Never Let Me Go*, with emphasis on the way the narrator considers questions concerning "melancholy" in the novel and nature of "existence" of Clones. The paper builds on these questions to consider the complex ways the author expresses the concept of "Melancholy" as shown through the experiences of clones who have socially programmed life expectancy and other issues faced by them pertaining to acceptance of mortality, sacrifice, pain, donation and death.

Method

This paper used new criticism as a theoretical basis for analyzing the novel. Walter Benjamin in his book on *Essays and Reflections* perceives that at the heart of storytelling is man's fate of being mortal: 'Death is the sanction of everything that the storyteller can tell. He has borrowed his authority from death.' (Walter 1999). Death lies at the core of the novel *Never Let Me Go* by Kazuo Ishiguro. This tragic story, set in an alternative England in the late 1990s, centres on a trio of human clones who have grown up together, and hold close to each other again when they face their predestined demise.

Aristotle referred to this emotional force in humans as cathartic effect which means 'purgation of pity and fear.' Aristotle believed that poetry, in general literature, makes an immediate appeal to emotions. (Christopher, 2008). Ishiguro's novels have tragic plots in them and an inevitable melancholy in its background. Melancholy is a part of the themes in his novels. The readers we read we could find ourselves being overwhelmed with emotions, pitying the clones for their restricted

life and wondering about their situation. Readers would get into empathy and sympathy for the clones and their fates. They get into their memory lane and remember the past incidents to keep the melancholy, pain and death away from them at least for short time. His characters are mostly unreliable narrators who narrate the story recollecting from the past and sometimes they themselves doubt what they try bring out things, incidents from their memories. One of the principal themes in his novels is memory and past, whether it is the tragedy of the entire country or the tragedy of an individual. The standard step in new criticism is close reading. In this paper, some of Ishiguro's novels are being read in depth and repeatedly to get the right interpretation of the novels discussed. Furthermore, the results of the discussion were verified to obtain correct and perfect conclusions.

Discussion

The story revolves around three clones who in some speculative society who were mainly grown so that they could donate parts of their body to 'original' humans who needed replacement and finally die. It has the extreme emotional force compared to all other Ishiguro's novel because the very idea of the clones purpose of living is 'to die,' moves the hearts of the readers. The novel tells the story of three clones, Kathy, Ruth, and Tommy who are raised in a boarding school as future donors. The whole novel is told recollecting from the memory lane by Kathy, the protagonist. It's about their realization of who they are and their sole purpose of life. At one point in the story, the three main characters try to avoid or postpone the donation, they couldn't make it. It is a tragic story that highlights the emotions and feelings of clones that are no different from the "so called original humans."

All through the novel, the clones are referred to as 'students,' 'carers' and 'donors' during different stages of their lives while their childhood teachers are their 'guardians.' Euphemisms in the novel have a dual function of masking the enterprise of cloning as well as expressing death-related notions. Echoing the way human beings talk about death and its related concepts, positive-sounding words are used in the story to refer to such ideas. 'Donation' means enforced extraction of vital organs, and the clones 'complete' or die after the donations. Such euphemisms are closely linked to the notion of death because cloning is a science born out of human beings' wish to exercise control over their mortality. For example, near the start of the novel, Kathy says that the students had to 'have some form of medical almost every week'. It is impossible for readers to know the significance of this until they obtain more knowledge later. Kathy recalls that she '*always* knew about donations in some vague way, even as early as six or seven'. It is a subject the children were isolated from, as they noticed that the guardians always get awkward when they come near such territory. In Kathy's description the subject '*embarrassed*' them. When they were nine or ten, they once punished a student severely for raising a question about smoking with a teacher called Miss Lucy, driving her to say that they must keep themselves healthy because they are '*special*'.

The grown-up clones' 'sombreness and seriousness' when they ponder the donations reflects and highlights human beings' reaction toward mortality, the unconscious fear that sinks deep into the mind with maturation of the death concept. But near the end of the novel, there is a scene that the clones are reminded of their earlier disposition and are in a urgency to avoid or extend their donation. They hear rumours that it might be possible for clones who are genuinely in love to get a deferral for completing donations, Tommy and Kathy, who have finally become lovers, meet with Madame to make their request. But leave her home with despair and resignation to the fact of pain, misery, donation and death. The two leave in great disappointment after being told that deferral is impossible. It is heart touching to see the last hope going in vain and they accept mentally to die.

Andrew in his paper *Tolerance Reflected in Kazuo Ishiguro's Never Let Me Go: A Sociological Approach* mentions structural analysis with moral message from the novel everyone must stretch themselves as much as they can to that someone special in life before they die. He refers to the elements used by the author such as love, pain and loss through the three major characters; Kathy, Ruth and Tommy depicting conflict all along in the novel through which the readers guess the underlying theme of donating the parts of body to the needy adults. The concept of imagined deferral program and ultimately to donate. Love is also brought in amongst the characters through the elements like character and characterization, setting, plot, point of view, theme, and style. (Andrew 2016)

Zhang confirms through his paper *Human Rights of Cloning in Never Let Me GO – A Posthuman Perspective* uses the literature research method to interpret the novel in depth. He mentions that the narrator has used a plain and calm narrative style and writing techniques and outlines the post-human picture of the coexistence of human cloning and human beings. The clones show no struggle, no denunciation, but show irresistible desolate fate. (Zhang 2021)

Kathy reflects on all Hailsham students giving up in trying to know the truth of Deferral program which was rumoured for many years now, "I suppose I lost Hailsham too. You still hear stories about some ex-Hailsham student trying to find it, or rather the place where it used to be. And the odd rumour will go round sometimes about what Hailsham's become these days—a hotel, a school, a ruin. Myself, for all the driving I do, I've never tried to find it. I'm not really interested in seeing it, whatever way it is now". (NLMG, 136)

This shows the overwhelming pain, suffering, acceptance of mortality, death awaiting them in the near future even without living a full life, experimenting many more aspects in life. But the clones pretend all that they hear to be false, try imaging a love life with other clones and embrace death as a part of life without many emotions.

Contemplations on the notion of death have been burdening peoples' minds from the very beginning, regardless of gender, race, social status or religion. Death has become a subject matter which is discussed with solemn austerity and considerable concern. Although numerous approaches, viewpoints and beliefs regarding death can be found among various philosophical, religious and spiritual schools of thought, there is a pivotal point in the fact that all imaginable assumptions are mere speculation. As Martin Heidegger reminds us, there is no scientific method for empirical examination of one's death, and there is no possibility for objective experiments or analyses. Death is thus absolutely subjective and intimate, and the awareness of it dwells in the consciousness of every sentient human being. (Heidegger, 1962)

The protagonist Kathy H. gradually reveals the terrifying truth about the donation programme and portrays her and her friends as victims of the atrocious establishment of the alternative England, the author has opened numerous debates related to its theme: be it the moral and ethical aspects of cloning, subject identity, biopolitics or the problems of transhumanism. Ishiguro has successfully provoked literary critics and scholars into various readings of the text, interpreting it as, but not limited to, a depiction of social and political oppression, the abuse of marginalized groups, and violation of human rights. The novel is commonly considered an example of trauma narrative, but also depicts the "normal people" taking advantage of their clones and body parts for their survival. The narrator has also used lot of metaphorical and symbolic expressions.

In another Article, the researcher establishes the concept of 'othering' in *Never Let Me Go* and the organ donation by clones. He refers to post-colonial lens which speaks about power and oppressive nature in othering with one group of people exclude and discriminate the others. Matave explains the concept of othering has a broad scope that integrates many disciplines with a specific interest. The novel has clear distinction between 'the normal' and 'the clones'; 'us' and 'them'; 'the self' and what is strange, 'the others'. (Mat 2017)

The clones might be perceived as the representation of human beings in a basic, existential sense, while the futuristic concept of cloning functions only as an aesthetic device to disguise that the novel deals principally with a realistic theme – the questioning of life's meaning and purpose and the awareness of its certainty. Though the clones suffer corporeal pain, the remarkable aspect of the novel is rather their psychological and/or emotional suffering, though not expressed explicitly. On the one hand, there is physical suffering, as clones are forced to undergo dangerous operations, often with painful side effects, during which their vital bodily organs are removed. But strangely (and ironically), attention is paid to their health, as surgeons (called "whitecoats") try to ensure that they survive as many operations as possible, paradoxically prolonging their lives. Kathy H. states that clones are usually able to make at least three donations, while the fourth is generally considered the final one; after that, the clone either dies or falls into a coma-like state in which the donations may continue until the donor's body collapses.

On the other hand, there are their dreams, hopes and beliefs, which are, as they are grow older and become less naïve, roughly juxtaposed with the impossibility of their realization and fulfilment. They have existential suffering all through the story represented by a state of anxiety and despair, stemming from the awareness of an unfulfilled life and consequent, inevitable death.

Stephanie Petrillo, in her extensive research work, "Moral Theories and Cloning in Kazuo Ishiguro's *Never Let Me Go*", analyses various moral theories to evaluate whether concept of cloning in *Never Let Me Go* is ethical. The research was based on the biomedical research used in a document by United States President's Council on Bioethics and his disapproval on it. Five moral theories such as; consequentialism, natural law theory, Kantian moral theory, rights-based theory, and virtue ethics were used to the case of cloning for organ harvesting in *Never Let Me Go* to conclude that whether the donation program is morally permissible depends on which moral theory applied. (Stephanie 2014).

Taketomi in a research paper establishes that the clones were trying to find "happiness" or "hope" in their own way through vague fantasy. They do realise that a few of the rumours are cooked

up but ahead believe it as a part in their lives. But in the process try their best to keep death away from them and live it their way. (Taketomi, 2017)

By constructing a society that is essentially indifferent to the subjects from whom vital organs are harvested, Ishiguro demonstrates that humans are perpetually self-interested, to the detriment of other beings. By using the terms “they” and “there,” the Hailsham director Miss Emily implies that she and the directors are detached from the majority sentiment of people in their society who deny the clones’ humanity. But even if Miss Emily believes the children are fully human, she ultimately gives up on their cause, which renders her belief meaningless. The head directors of Hailsham, Miss Emily and Madame, suggest that the school was a special project to offer the clones more comfortable lives as they waited for their organs to be harvested. But the self-proclaimed “benevolent” directors never admit to opposing the practice of harvesting organs from clones; they only aim to provide a “more humane and better way of doing things.” Indeed, Madame and Miss Emily never refer to Kathy and the children as “humans.” Madame repeatedly calls them “creatures,” and harbors a fear of the clones that is evident to the children when they surround her at Hailsham. Nonetheless, the directors consider the ability to produce artwork as possible proof of the children’s humanity, and therefore collect a “gallery” of their drawings as evidence. The purpose of this paper is to clarify the clones’ status as human.

And those clones like Kathy, Ruth, Tommy etc who tried to go against this death drive, who tried to follow their “Life Instinct or Eros,” also finally gave up and yielded to their death drive. We could see this when Ruth after collecting the address of the Madame at last give it Ruth and Tommy to take a chance, when Tommy asks Kathy not be her Carer anymore after their meeting with Madame and Miss Emily. And the concept of “Memento Mori” which means “remember death” is prevailing all through the novel and Kathy, Ruth, Tommy and other clones although they have a period of time to live they always have this remainder of death.

The story ends with Kathy clinging on to her past and memory as a struggle against the public or people’s desire to forget. And her protest becomes more authoritative by positing the existence of a listener.

Furthermore, at the end of the novel it is possible to find a kind of spiritual tranquillity and serenity in Kathy’s attitude towards death. And the composed tone of Kathy gives the readers a strong extent of her suffering. In philosophy, this is called as Stoicism, that is the endurance and acceptance of pain and suffering without any complain protest. And considering and metaphorically equating the conditions of the clones with the human race, Kathy’s silent acceptance of her situation denotes the humans’ capacity to accept what may seem like a cruel and limited fate.

Of course, they have been educated about what they should do after they leave the school, that is, to become a donor and start donating organs and complete or die. But as there are gaps in Kathy’s narrative, the clones in the story are also not fully informed or educated about who they are, what the purpose of their upbringing is and why they do have to donate their organs and in what way they are different from the so called “humans.” Right from the beginning of the novel there prevails a kind of emotional force which moves the readers and makes them more pitiful and also curious to know about the future of these clones. And the text positions the readers as people with similar situation like Kathy’s and other clones and this is confirmed when Kathy uses phrases like “I don’t know how it was where you were,” and “I don’t know if you had “collections” where you were.” These phrases create a need for the narrator to explain when she talks about a certain aspect of their lives that are unique to their kind. And its result is gaps in the plot. It is only later in the novel these gaps are filled and makes the reader comprehend the earlier happenings.

The clones are marginalized, dehumanized section of the society can be seen as the same species like humans and they do have fear of death. One of the subtle attempts of this novel, Kathy, Ruth and Tommy is that to prove that they do belong to human species. We could see this in their desperate attempts to prove before Madame that their painting reveal their soul etc. And above all they prove that they do have death. And this fear of death, though donation of organs is their duty or sole purpose of life, is inherently present in their minds because of the collective unconsciousness of the human race. Each and everyone in this world is connected with others and we undergo the same problems, sorrows, happiness, achievements, tasks etc. which had been undergone by many in the past and will be faced by many in the future.

The fates of these clone-students are “limited and cruel,” with lifespans that end in their early thirties, occasionally extending into a third or even fourth conscious “donation” of their body’s organs, with “completion” always coming after a fourth call to donate. What would it mean for a clone to experience a particular philosophical acceptance and rational awareness of death that is often reserved for “real” human beings? The question of the “human-ness” of clones is complicated for the social world of the novel, but not so for the reader. As detailed earlier, throughout *Never Let Me Go* Ishiguro makes it clear that clones who donate their organs are not *treated* the same as “real” humans

because they were created to fill a social, biomedical need; that is the only distinction in the text that separates clones from “normal people” and the reason clones have a unique relationship with their fixed and impending deaths. The notion of death plays a distinctive role in the novel’s narrative, and it, again, wears the mask of estranged ordinariness. Incidentally, the novel’s text does not contain the word ‘death’ itself. Yet, there are specific terms which substitute other words. Ishiguro introduces the term ‘completion’, referring to both the end of the clone’s participation in the donation programme and simultaneously to the clones’ demise. Here I propose a point of view where the ‘completion’, together with the concept of the fourth donation, function as synonyms and, at the same time, euphemisms, for death. In addition, there are more words which may be perceived in a similar way, as they are directly related to the theme of death. The clones’ label ‘donor’ might be interpreted as a euphemism for words which could have been used instead, in regard to the context of the story (for example ‘subject’, or ‘condemned’). However, readers have no information regarding what normal people call donors in different social circles. The second interpretation is ironic, where the actual word ‘donor’ means the opposite of its denotative meaning. A specialist I oversee told me about a young girl who recently started working with them. The young woman came to seek help because she was worried about her relationship with her boyfriend. She had been lying and hiding things, which was causing problems. She often lied down where she was. Sometimes, she would playfully take her boyfriend’s clothes. During each event, she would always reluctantly admit what she had done, face the anger and blame from her boyfriend, and then ask for forgiveness. However, it was obvious that her behavior was wearing thin and her boyfriend was starting to suspect her dishonesty and instability. My employee discovered that this young woman had grown up in a family that seemed distant and unloving, and she had given up on her father ever paying attention to her. She started taking things and lying when she was a child. Specifically, she would take her father’s clothes to try and get a response from him because she thought he didn’t care about her. After continuously taking money and clothes from her parents as a teenager, she eventually left her family home at eighteen to live with her boyfriend. My subordinate described how this young girl seemed to act like a robot. She appeared unwilling to participate or discuss her feelings in depth. During the sessions, there was a feeling of boredom and lack of activity. As a specialist, the person I was supervising often felt hopeless as if no real work was being done or even attempted. She tried to act interested or concerned, but most people seemed confused and skeptical about there being a real problem. When she made simple comments or explanations about her situation, people often disagreed with her in a blunt or even hostile way. The meetings seemed to come to a sad end, and, as expected, the person I was supervising felt a combination of hopelessness, anger, and sadness, almost feeling like there was no point in continuing. After about three or four worrisome months, during which we explored various possibilities and considered how my supervisee’s emotions might be affecting the situation, something unexpected happened at the end of a therapy session. As she was leaving, the persistent quickly gave my colleague a note written by hand, asking her to read it by herself during the week. At that moment, there was no time to investigate the secret nature of this message, and the person I was supervising promptly read the note after her parent quietly left the room. In the note, she said that she felt really bad because she had secretly been recording every session for a few weeks. She felt really guilty and almost didn’t tell her doctor about it, but she wanted to remember everything the doctor said during the session so that she could feel better at home by herself. During our next meeting, the person I supervise seemed angry or upset about something. She was very upset about the lying and deception that had happened, and she definitely felt like she had been royally tricked. The father and boyfriend of the patient were very angry because they were lied to. The patient also behaved in a bad way because of this, which received criticism from her advisor. Certainly, the person I was supervising felt like she had been tricked in a very unwelcome way, and it took some time before we could calmly think about what had happened. We could say that secretly recording the session reflects a very specific type of copying, similar to what Freud calls ‘repetition compulsion’: mindlessly repeating a previous pattern of behavior through actions rather than remembering or describing it with words. But in another type of copying that I am thinking about, it’s like this young girl is always making a copy of her class or her teacher. Then, she can take it away, think about it, and use it to create something of her own. Similar to the dress she borrows from her father, it seems like she takes what she needs to create her own identity that she feels she can’t get from them directly. In simpler words, according to Winnicott’s theory, we can say that she is attacking and destroying the object or question. It’s like she is recording or taking the therapy session and heartlessly creating her own version of the therapist. By doing this, she will have something that she can secretly have and use during the week.

The characters in the novel finally come to terms with death by the end of the novel and even discuss about it amongst each other. Tommy expresses his feelings to Kathy, “I keep thinking about this river somewhere, with the water moving really fast. And these two people in the water, trying to

hold onto each other, holding on as hard as they can, but in the end it's just too much. The current's too strong. They've got to let go, drift apart. That's how I think it is with us. It's a shame, Kath, because we've loved each other all our lives. But in the end, we can't stay together forever." Taking someone's dress and dressing up as somebody else can be a form of creative identification. By pretending to be someone else, we have become similar to them, copying their qualities and quirks. According to Freud, these pieces of evidence that we are aware of or unaware of are the foundation of our personality. They shape the character of our self. Our perception of ourselves can be changed when we identify with someone else. This happens when we either keep that person close to us or distance ourselves from them. No doubt, using the example of the clinical case, we can say that we all imitate each other and borrow pieces from each other to build our own sense of self inside. However, both Kathy and I have realized that simply imitating someone else is not enough. I remember when I was younger and played the violin, I had to develop my own skills and style. We need to be more than just things that show who we are; we need to create something new within ourselves, something different from others. I'm sorry, but you haven't provided any text for me to rewrite in simpler words. Please provide the text and I'll be happy to assist you. "S" is an abbreviation commonly used to represent various words or terms. Eliot, who wrote about the writer from the Elizabethan era, named Philip Massinger in the year 1921, argues: One of the best ways to test an artist is to observe how they borrow or take inspiration from others. Young artists copy what they see; more experienced artists learn from what they see; bad artists ruin what they copy and great artists turn it into something better, or at least something unique. The skilled writer carefully combines his ideas into a powerful and unique story, while the incompetent artist creates something that lacks coherence or unity. (p) Please rewrite the original text for me to provide a simplified version. If all we have is our individual evidence and if we are just copies of each other, then we don't have a chance to make something unique and new of ourselves. In simpler terms, Richard Rorty (1989) explains that it can be scary to realize that we are just copies or replicas of other people. To "come up short as a human being" means to fail or not meet expectations in being a good person. In simpler terms, Rorty believes that we should be aware of our responsibility towards those whom we have taken ideas from or copied. However, he suggests that we should also creatively reinterpret and transform those ideas into something fresh and original. In simple words, when we experience something from someone else like a song, a story, or someone's thoughts, we need to remember it and combine it with our own thoughts and feelings. This helps us create our own unique identity. What is the purpose of the word 'possible' at that moment. It seems to make them feel like they can imagine where they come from and be sure it's real. They think this will help them create a story about themselves that is better than being disregarded and only bred to make the outer world comfortable. Ishiguro is here to support a show about being a parent to talk about creativity and how it relates to forming a person's identity. He wants to explore whether we all have things in common as humans, and if our upbringing should only be based on our genes. Remember that Kathy's search for her lost cassette tape ends while she is visiting Norfolk with Ruth and Tommy. They find the tape in a second-hand shop. Tommy is excited about the possibility that the tape he found is the original one. This idea reminds him of Ruth's determination to find her biological parent on their trip to Norfolk. However, Kathy is unsure about its condition. While she is curious about finding the person who inspired her, she eventually realizes that the tape's originality is not necessary. I was really happy to have the tape and that song again. Yes, it was mostly a feeling of longing, and now, if I happen to take out the tape and watch it, it brings back memories of that evening in Norfolk just as much as it does our Hailsham days.

Tommy thinks it's important to find the real and special version of something. It lets him imagine finding something he lost. But Kathy understands that the important thing is how the tape, even if it's a copy, can bring back memories and feelings. It helps people connect emotionally and is just as valuable as the original. It doesn't matter if the tape is the real one she lost at Hailsham or if it is one of many copies. What matters is not where it came from but how she can use it in a creative way to build her own identity, memories, and personal story. This means that the value or importance of the tape is the same as the value or importance of the children. People find their true selves by discovering their potential. However, what truly matters is their ability to create love, desire, stories, meaning, memories, and even sadness with others. For Kathy, the copy that represents her memory is eventually more significant, stronger, and more valuable than the events it is based on. At the end of the book, she disagrees with one of the people she is taking care of who says that memories, especially the ones that are most important to you, become fuzzy very quickly. 261-2) Reword this passage using simpler language: 261-2). 'But I don't agree with that' she argues. The memories that are most important to me, I will never forget them. I lost track of Ruth, and then I lost track of Tommy too, but I will always remember them. Can you please provide the text you want me to rewrite in simple words. E is short for the word "completes".

Conclusion:

Kazuo Ishiguro in his novel *Never Let Me Go* refers to the Hailsham clones as having no desire to escape the situation since beginning, their acceptance of mortality, sacrifice, pain, donate and death. As a science fiction novel, the futuristic picture shown by Ishiguro is sad as humans go against nature. Within the limits of their predetermined futures, the clones therefore try to give meaning to their lives by fulfilling what appears to be an abstract conception of duty. She refers to 'duty', as being a carer. However, before the clones "crossing the line" to start their journey as a carer or donor, the students learn ways to keep reality and enjoy life at Hailsham. They do it by not referring the word "donation" directly during their conversations. But are seen using words such as; "stuff.", "the tokens controversy", "let's say no more' expression.", "Norfolk theory", "the not so great things", "told and not told", "the whole territory surrounding the donations", "the donations and all that", "the whole area awkward enough", "the whole area around sex", "this 'natural successor' business", "The 'Norfolk effect'", "The Norfolk thing", or "Tommy's big Gallery theory!".

Kathy as a protagonist depicts a serene attitude toward death. Her suffering is expressed very subtly in a calm and placid tone but proves to be a powerful expression of her sufferings. If the clones' story is referred to as a metaphor for the existing human condition, the heroine's silent acceptance of her situation sadly expresses the author's own words, 'the human capacity to accept what must seem like a limited and cruel fate'. The symbolic exaggeration of the event of death in the form of completion (as for clones, the completion is somehow more certain than their/our natural death) thus shows the fragility of human life. The story is set with mortality as a background and characters showing a sense of urgency to know what was in store in the future. Even when they realise that a few rumours are just cooked up, they prefer to believe in them and have a ray of hope to discuss about it with interest. And getting to know that they cannot hold on to each other for long because death will force them 'to let go, drift apart', they carry mixed feelings of sadness, pain, sympathy and unease all along the story that makes the readers identify the characters in themselves, contribute to the story's inspiring, thought-provoking potential. The title of the novel *Never Let Me Go* depicts the desperation and sadness for holding on to each other and is also a favourite song of Kathy is seen dancing to the tune.

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