

APPENDICES

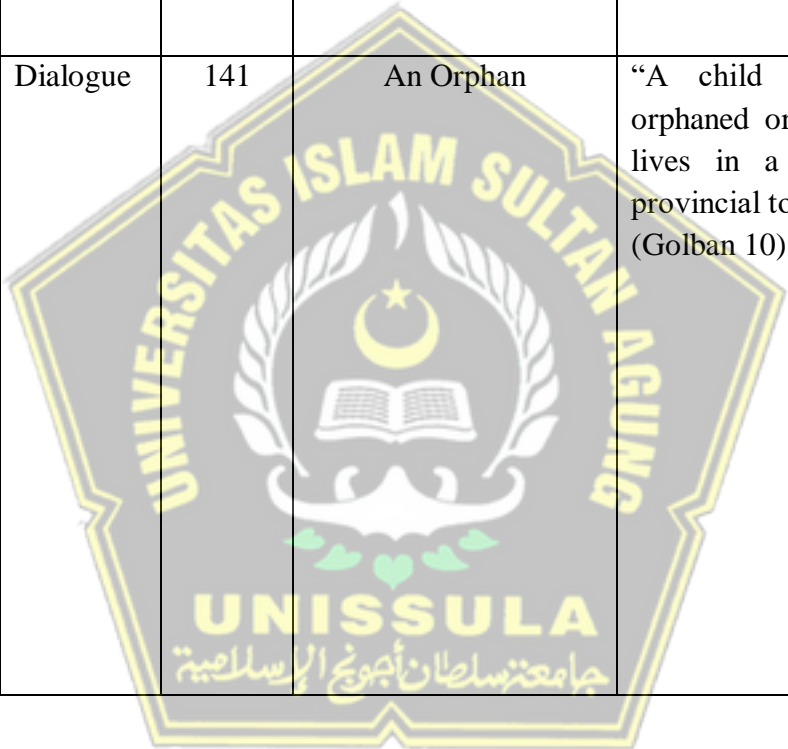
KATHY'S GROWTH PROCESS: THE BILDUNGSROMAN'S PERSONAL DEVELOPMENT PORTRAYED *IN NEVER LET ME GO* NOVEL

1. How are the Bildungsroman characteristics portray in Kathy's character in *Never Let Me Go* novel?

NO	QUOTES	FORM	PAGE	CHARACTERISTIC	REFERENCES	COMMENT
1.	There have been times over the years when I've tried to leave Hailsham behind, when I've told myself I shouldn't look back so much. But then there came a point when I just stop resisting. It had to do with this particular donor I had once, in my third year as a carer, it was his reaction when I mentioned I was from Hailsham (Ishiguro 6).	Monologue	6	The Background of Place	"The child must be of some sensibility and he or she (mostly he) grows up in the country or in a provincial town" (Buckley 17).	The monologue above has informed that the novel took its place background in Hailsham. Hailsham is a boarding school based in England with an addition a community being displayed in the novel. Unlike a normal school, Hailsham is a boarding school raised students or human clone purposed only to donor them when they turned an adult, to the people who need it. It was

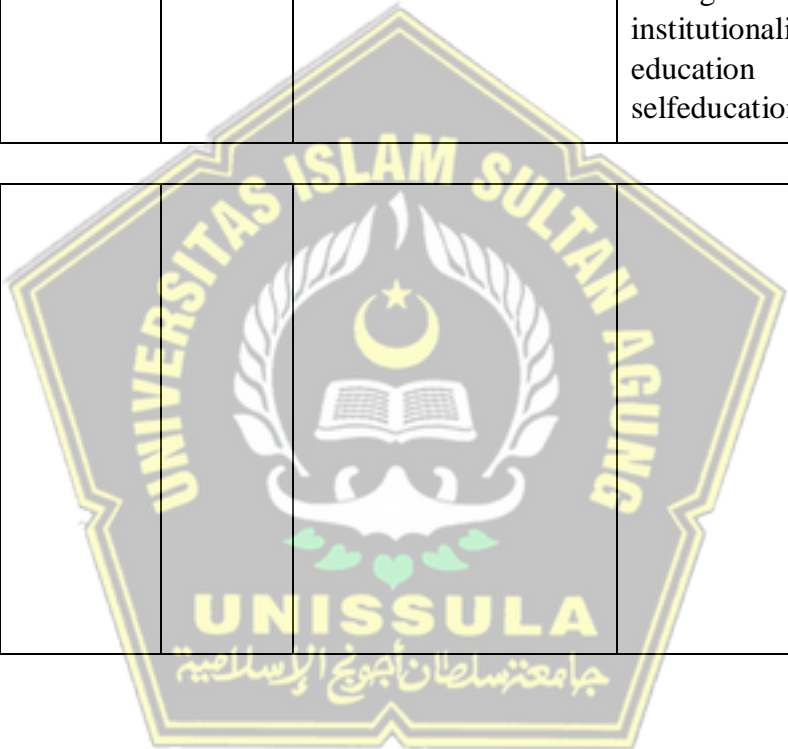
						such a freely experiment these days that could not be deny by the students because they do not understand at such a young age.
2.	For a start no, no one could agree what we were looking for when we looked for possible. Some students thought you should be looking for a person twenty to thirty years older than yourself. The sort of age normal parents would be. But other claimed this was sentimental. Why would there be a “natural” generation between us and our models? They could have used babies, old people, what difference would it have made? (Ishiguro 117).	Monologue	117	An Orphan	“A child (sometimes orphaned or fatherless) lives in a village or provincial town” (Golban 10).	In this novel, the main character and all the rest of the students in Hailsham were an orphan and they do not know their family history. They called it parents as “Possibles”. The guardians, people who raised them never been told who they were from because it wasn’t topic they could bring up casually in that school. At such a young age, they started questioning the idea of possibles and understand that since each of them was copied at some point, from a normal person, there must be each of them, somewhere out there, a

						person they were modelled from as what it called a parent.
3	We all know it. We're modelled from trash, junkies, prostitutes, winos, tramps. Convicts, maybe just so long as they aren't psychos. That's what we come from. We all know it, so why don't we say it?... If you want to look for possible, if you want do it properly, then you look in the gutter. You look in rubbish bin. Look down the toilet, that's where you'll find where we all came from (Ishiguro 141)	Dialogue	141	An Orphan	"A child (sometimes orphaned or fatherless) lives in a village or provincial town" (Golban 10).	No one knew where they come from. None of the Hailsham students knew their parent history because the guardians never told them about this issue. Since then, when they were trying to look for a possible, Ruth assumed they were modeled from prostitutes.



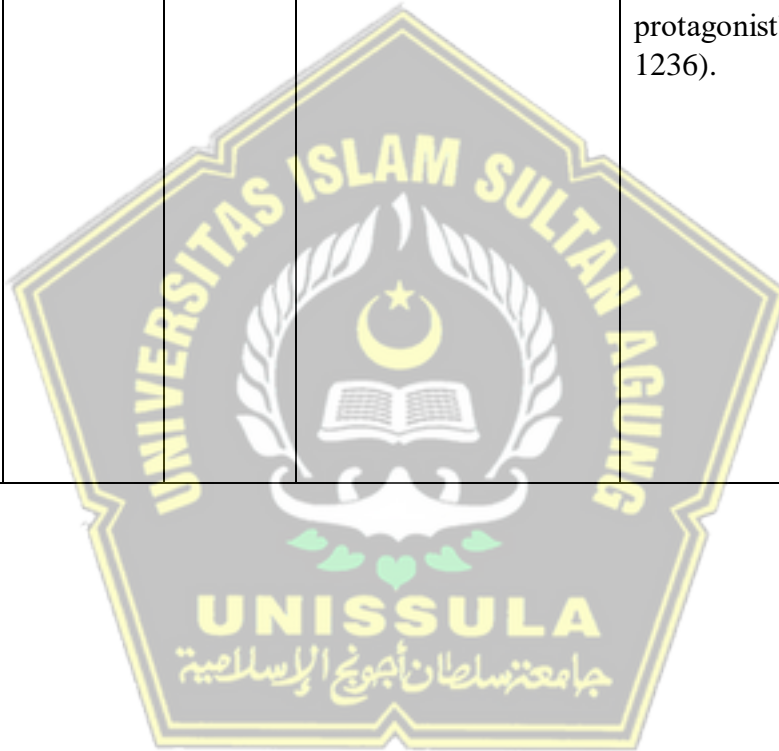
4.	And I'm a Hailsham student , which is enough by itself sometimes to get people's backs up. Kathy H., they say, she gets to pick and choose, and she always	Monologue	5	Institutionalized Education	Golban writes that the main character passes through institutionalized education and or selfeducation (10).	The little Kathy and other students grew up in Hailsham. Some sort of an exclusive school institution's purpose only for clones or for donors. Where the figured
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	chooses her own kind. People from Hailsham, or one of the other privileged estates " (Ishiguro 5).					of the guardians (teachers) were essential to her. This school was created only for donor purpose donating organs human beings. At the end of the day, this was their only mission and reason in life why they existed at all. Meant to go to the operation and donated their organs until there is nothing left.
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5.	<p>Why did we do all of that work in the first place? Why train us, encourage us, make us produce all of that? If we're just going to give donations anyway, then die, why all those lessons? Why all those books and discussions? (Ishiguro 220).</p>	Dialogue	220	The Inner Conflict	<p>“Tension or conflicts with the outer world and the inner world of the protagonist” (Christy 1236).</p>	<p>During Kathy’s early life they were sense who they really are, but in some way, she could not understand in a manner way as a young age. They have been told several times that there is a donation waiting for them but they could not understand what sort of donation. They were sensed since day one of their fate, that one day they are going to be an organ donor,</p>
						<p>though at one level it was just a kid who was trying to find out as they grew up. They have no other choice but to followed the path. The main problem came from the rule of the society or the school that brought them into the dark future and uncomfortable truth.</p>

6.	<p>“If no one else will talk to you”, she continued. “then I will. The problem as I see it, is that you’ve been told and not told. You’ve been told but none of you really understand, and I dare say, some people are quite happy to live it that way. But I’m not. If you’re going to have decent lives, then you’ve got to know and know properly. None of you will go to America, none of you will</p>	Dialogue	70	The Outer Conflict	<p>“Tension or conflicts with the outer world and the inner world of the protagonist” (Christy 1236).</p>	<p>It seems clear that the conflict is between the individual and their community society, the fact that they could not live freely. To live freely for Kathy and the other students seemed like unrealistic dream for them. Though it was their lives but they should follow the path and to accept who they are and what their destinies are in the world.</p>
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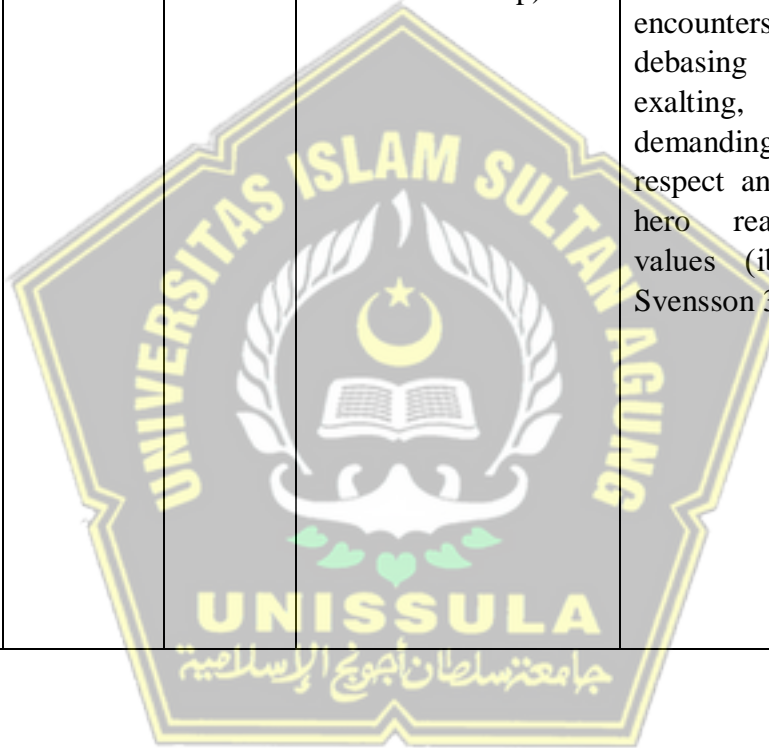
	<p>be film starts. And none of you will be working in supermarkets as I heard some of you planning the other day. Your lives are set out of you. You'll become adults, then before you're old, before you're even middle aged, you'll start to donate your vital organs" (Ishiguro 70).</p>					
7.	<p>We arrived at the Cottages expecting a version of Hailsham for older students, and I suppose that was the way we continued to see them for some time. We certainly didn't think much about our lives beyond the Cottages, or about who ran them, or how they fitted into a larger world. None of us thought like that in those days (Ishiguro 98).</p>	Monologue	98	Leaves Home to Go on Journey	<p>"He therefore leaves home to make his way independently in the city. There his real education begins, not only his preparation for a career but also his direct experience of urban life" (Karin Svensson 3).</p>	<p>The quotes above concluded how innocent she was to living in new environment and recognizing something as they would not expecting. Her whole life was spent in Hailsham and never been to see the world before. Unlike any other coming of age novels where the main character can choose his own life to go on a journey whenever they want, but this</p>

						<p>novel is quite slightly different. The journey to enter the wider world was set up by the Hailsham rules. Their life has always been in Hailsham's hand. They entered the city because that was the time for her to go in her ideal age.</p>
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8.	It was all part of the excitement of being at the Cottages. If we were honest, though, particularly near the beginning, most of us would have admitted missing the guardians. A few of us, for a time, even tried to think of Keffers as a sort of the guardian, but he was having none of it. You went up to greet him when he arrived in his van and he'd stare at you like you were mad. But this one thing we'd been	Monologue	98-99	Seeking Relationship (Social Relationship)	"A young person now, he/she seeks for social relationship with other humans" (Golban 10).	After Hailsham, the young Kathy age and her friends were sent to the Cottages. Cottages is a place where the students had to do training as the requirements for Hailsham students. The first time she arrived at the Cottages, she and her friends did not know what to do and the first week was strange for them until they met with the other veterans who lived early than them. They were eventually aware that there
	told over and over, that after Hailsham there'd be no more guardians, so we have to look after each other (Ishiguro 98-99).					are no more guardians who would take care of them so they have to get them back together.

9.	<p>Anyway, the point is, I'd had a few one-nighters shortly after getting to the Cottages. I hadn't planned it that way. My plan had been to take my time, maybe become part of a couple with someone I chose carefully. I've never been in a couple before, and especially after watching Ruth and Tommy for a while, I was quite curious to give it a try to myself. As I say, that had been my plan, and when the one-nighters kept happening, it unsettled me a bit (Ishiguro 107).</p>	Monologue	107	Seeking Relationship (Romantic Relationship)	<p>The experience of urban life involves at least two love affairs or sexual encounters, one debasing and one exalting, thus demanding that in this respect and others, the hero reappraise his values (ibid)" (Karin Svensson 3).</p>	<p>The atmosphere as they were in the Cottages was a bit more grown-up and it was a lot more straightforward, compared to where they were in Hailsham. She was a young person and thinking about becoming a proper couple with someone.</p>
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10.	<p>For the most part a carer's suited me fine. You could even say it's brought the best out of me. but some people just aren't cut out of it, and for them the whole thing becomes a real struggle (Ishiguro 175).</p>	Monologue	175	Professional Career	<p>"Feeling competent and capable of doing things for oneself is necessary for the development of healthy self-esteem" (Iversen Aniken 100).</p>	<p>The young Kathy was tragic. In her life, she meant to be a carer. It was not because she chose to be but that was her fate, it just who she is, and she was good at doing it. Being a carer has taught her a lot for her personal development. Mainly with the fact about her destiny. She was trying to deal with it that at the end of the day, she would be a carer to other donors before finally donor themselves. She was trying to understand that her life was to help dying people. she had to make the most out of it</p>
11.	<p>Carers aren't machines. You try and do your best for every donor, but in the end, it wears you down. You don't have unlimited patience and energy. So when you get</p>	Monologue	6	Professional Career	<p>"His/her experience of life is a search for a vocation and social accomplishment (Golban 10).</p>	<p>She did not choose to be a carer, but she has already held an important role in society. Fate was brought her to be a carer. On the other hand, she was fantastic at</p>

	<p>a chance to choose, of you chose your own kind. That's natural. There's no way I could have gone on for as long as I have if I'd stopped feeling for my donors every step of the way (Ishiguro 6).</p>					<p>what she does. Being a carer, she was able to do her work so well and it was meant a lot for her.</p>
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12.	<p>“Kathy Listen”, Ruth said.</p> <p>“You and Tommy, you’ve got to try and get a deferral. If it’s you two, there’s got to be a chance. A real chance”....</p> <p>“It’s too late for that. Way too late”....</p> <p>“It’s too late for all that now “. I’d started to sob again. “It’s stupid even thinking about it. As stupid as wanting to work in that office up there. We’re all way beyond that now” (Ishiguro 198).</p>	Dialogue	198	Resist the trial by love (sentimental career)	he/she has to resist the trial by love (sentimental career) (Golban 10)	Based on the reference above, the quotes exactly tell it all. Kathy refused to get the deferral, a chance to live a bit longer with Tommy, but she realized that is too late for her. She gone far and Tommy already has his three donations, which mean he would die in the fourth donation. It was too late for her because her intention was only to take care of a donor.
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13.	<p>I became Tommy’s carer for almost a year to the day after that trip to see the boat. It wasn’t long after Tommy’s third donations, and though he was recovering well, he was still needing a lot of time to rest (Ishiguro 202).</p>	Monologue	202	<p>Passes Through Moment Pain in Their Life</p>	<p>“The protagonist can be engaged and get married, can also nurse a sick person, Death of the family member or of a close relative or of a friend can be dealt with as experiences which the protagonist undergoes” (Christy 1234).</p>	<p>The young Kathy has been closed with Tommy and Ruth. They grew up together and they are her best friend she has ever had. In her final phase of life, one of the Hailsham students was going off to donate themselves. Tommy and Ruth went to donate themselves way earlier than Kathy. After being a Ruth carer, soon it was an idea became Tommy’s carer. They both are her best friends. It was hard for her to see the death was slowly picked them up.</p>
14.	<p>I was talking to one of my donors a few days ago who was complaining about how memories, even your most precious ones, fade surprisingly quickly. But I</p>	Monologue	243	<p>Passes Through Moment Pain in Their Life</p>	<p>“The protagonist can be engaged and get married, can also nurse a sick person, Death of the family member or of a close relative or of</p>	<p>After being a carer for years and was being a carer for both Tommy and Ruth, it was really tough to accept the reality of the fact that she lost her two best friends she grew</p>

	<p>don't go along with that. The memories I value the most, I don't see them ever fading. I lost Ruth, then I lost Tommy, but I won't lose my memories of them (Ishiguro 243).</p>				<p>a friend can be dealt with as experiences which the protagonist undergoes" (Christy 1234)</p>	<p>up with. She recognized, that at the end of the day, the donors will donate, just the same, and then they will complete (die) but still, it was tough for her. Though she could not do anything unless accepting fate.</p>
15.	<p>"So, there's definitely nothing. No deferral, nothing like that."</p> <p>"Tommy", I murmured, and glared at him. but</p> <p>Miss Emily said gently: "No, Tommy. There's nothing like that. Your life must now run the course that's been set for it".</p> <p>"So, what you're saying, Miss, "Tommy said, "Is that everything we did, all the</p>	Dialogue	226	The Ordeal by Society	<p>"She/He has to undergo the ordeal by society (professional career)" (Golban 10-11).</p>	<p>This part appeared that the main character Kathy in <i>Never Let Me Go</i> (2005), this described Kathy and Tommy were complaining over the situation whose she lived in. The fact that there was no deferral (a rumor to live longer when two souls are falling in love with each other). It was such heartbreaking for her that everything they did in Hailsham was nothing more than that, meaningless, but to go on a donor and die. Her</p>

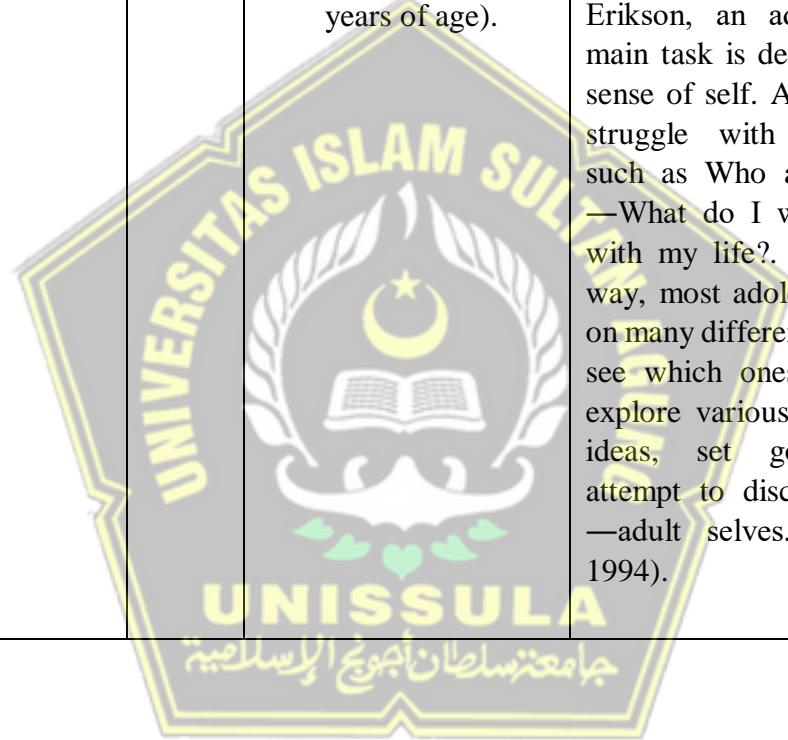
lessons, everything. It was all about what you just told us? There was nothing more to it than that?" (Ishiguro 226).						dreams to live freely were unrealistic. That their life has been set for it since day one, and that just how it is.
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2. How is Children Development describe in Kathy's character in *Never Let Me Go* novel?

NO	QUOTES	FORM	PAGE	CHARACTERISTIC	REFERENCES	COMMENT
1.	I'm playing in a sandpit. There are a number of others in the sand with me.... We're in the open, under a warm sun, so it's probably the sandpit in the infants' play area , just possibly it's the sand at the end of the long jump in the North Playing Field (Ishiguro 41).	Monologue	41	Play Age Initiative vs. Guilt (3-5 years of age)	During this period the primary feature involves the child regularly interacting with other children at school. Central to this stage is play, as it provides children with the opportunity to explore their interpersonal skills through initiating activities. Children begin to plan activities, make up games, and initiate	It is obvious in the monologue above, Kathy and the other students in this stage were playing just like normal kids. Children at this stage would create such a sense of guilt when they get a negative reaction from the initiative. However, Kathy has successfully at this stage, she did not experience a feeling of guilt.

					activities with others. (Erikson 2013).	
2.	<p>“What I’m saying”, I went on, “is that we were that age when we were eleven say, we really weren’t interested in each other’s poems at all. But remember, someone like Christy? Christy had this great reputation for poetry, and we looked up to her for it....</p> <p>“We all thought Christy’s poem were so good. But I wonder how they’d look to us now. I wish we had some here, I’d love to see what we’d think” (Ishiguro 17)</p>	Dialogue	17	School Age Industry vs Inferiority (6-12 years of age)	“During the elementary school stage (ages 6–12), children face the task of industry vs. inferiority. Children begin to compare themselves with their peers to see how they measure up” (Erikson 1994).	Kathy was struggling with self-esteem when it comes to comparing her poetry with Christy’s poetry. She began to compare her own and wondered if her poetry is good enough or not. That means in this stage, she did not have a sense of pride in her ability that leads to her selfconfidence.
3.	We certainly knew, though in any deep	Monologue	61	Adolescence	In adolescence (ages 12–18), children face the task	It portrayed Kathy’s role confusion with who she is

<p>sense, that we were different from our guardians, and also from the normal people outside. We perhaps even knew that a long way down the line there were donations waiting for us. But we didn't know what it meant (Ishiguro 61).</p>			<p>Identity vs. Role Confusion (12-18 years of age).</p>	<p>of identity vs. role confusion. According to Erikson, an adolescent's main task is developing a sense of self. Adolescents struggle with questions such as Who am I? and —What do I want to do with my life?. Along the way, most adolescents try on many different selves to see which ones fit; they explore various roles and ideas, set goals, and attempt to discover their —adult selves. (Erikson 1994).</p>	<p>because of a lack of experience. Every now and then, she has and has not been told about who they are, but in some way, they understood donations was waiting in the end, just she did not know what donation is. She understood her life has been set by the guardians but they did not know what path they would go after.</p>
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4.	<p>Perhaps we'd have been happy if things had stayed that way for a lot longer, if we could have whiled away more afternoons chatting, having sex, reading aloud</p>	Monologue	206	<p>Young Adult Intimacy vs. Isolation (18-35 years of age)</p>	<p>In the initial stage of being an adult we seek one or more companions and love. As we try to find mutually satisfying relationships, primarily through marriage and</p>	<p>Kathy and Tommy have been together since they were kids, but he was Ruth's boyfriend back then and she has been crushed on him for so long. They began together when Ruth's died in the second</p>
	<p>and drawing. But with the summer drawing to an end, with Tommy getting stronger, and the possibility of notice for his fourth donation growing ever more distinct, we knew we couldn't keep putting things off indefinitely (Ishiguro 206)</p>				<p>friends, we generally also begin to start a family, though this age has been pushed back for many couples who today don't start their families until their late thirties. If negotiating this stage is successful, we can experience intimacy on a deep level (Erikson 7).</p>	<p>donation. They planned to get the deferral so they could live together a bit longer. However, the fact that there was no deferral in Hailsham and they should live the life that has been set for them. When they were together, Tommy has already in his third donation which means in one left donation he would complete or die. Kathy ended up feeling desperate and lonely because lost her two best friends and she could not do anything but accept fate.</p>

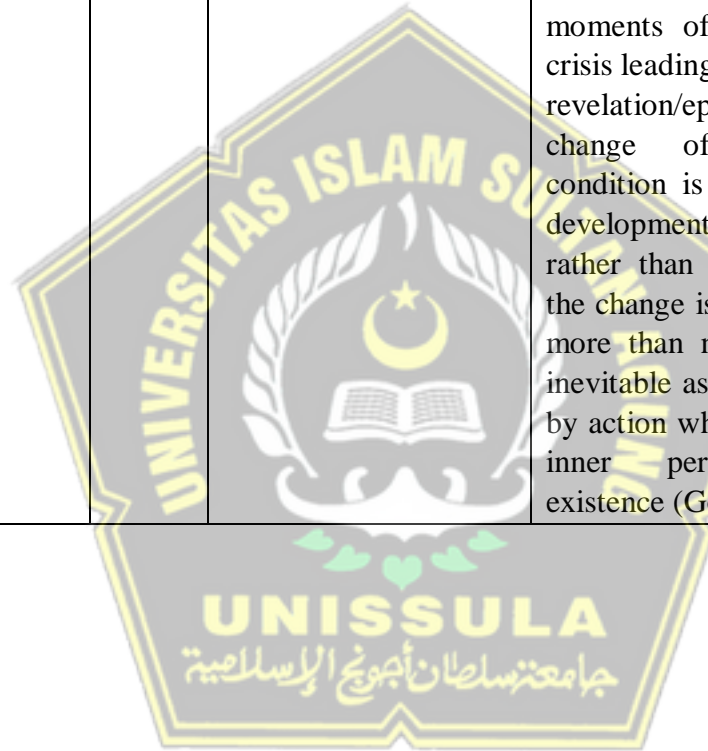
3. How is Bildungsroman's Personal Development in Kathy's character in *Never Let Me Go* novel?

NO	QUOTES	FORM	PAGE	CHARACTERISTIC	REFERENCES	COMMENT
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1.	Tommy thought it possible the guardians had, throughout all our years at Hailsham, timed very carefully and deliberately everything they told us, so that we were always just too young to understand properly the latest piece of information. But of course we'd take it in at some level, so that before long all this stuff was there in our heads without us ever having examined properly (Ishiguro 71)	Monologue	71	Self-Consciousness	The fictional reality of a process of character development and evolution from childhood to adulthood framed as a literary discourse; the autobiographical substratum expresses here the author's attempt to create a new consciousness and his search for a repetition of the past as a means of self-recapture as well as self-knowledge (Golban 8).	As the reflection of the monologue above, Kathy's selfawareness has not come easily and directly. At that time, it was too young to understand about the donation that has been told all along and everything in between. Self-Consciousness was built over years. In the novel. In the novel, it is a higher-level process of selfidentity.
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2.	<p>For the most part being carer's suited me fine. You could even say it's brought the best out of me. But some people aren't just cut out for it...I don't claim I've been immune to all of this, but I've learnt to live with it (Ishiguro 175)</p>	Monologue	175	The Changes	<p>The change, reconfiguration of the inner structure of the hero as a result of certain moments of psychological crisis leading to moments of revelation/epiphany (the change of the outer condition is an element of development of the self rather than its formation); the change is in this respect more than necessary, it is inevitable as well as reified by action which determines inner perspectives of existence (Golban 8).</p>	<p>Kathy's transformation was pretty obvious. She went from an innocent student to become a carer. The fact that she was able to move to some unknown future. This was becoming something else for her due to the lack of experiences in the past. Not only her life was changed but also her mind as well. It is how she sees life and her role in society.</p>
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3.	For one thing, more and more students were going off to be carers, and among our old Hailsham crowd, there was a growing feeling this was well nature course to follow (Ishiguro 168)	Monologue	168	The Changes	Authentic participation by the person in some significant spheres of human endeavor, such as work, family life, or politics (Gordon Allport 1961).	As the previous monologue above, there was something she should have to follow, it was just a natural course to follow that she had to do to society. Kathy went to the student to become a carer. She decided to leave The Cottages and began her training as a carer. In the novel, a carer is a work to take care of donors
4.	I'm sure Tommy felt it too, because we'd always hold each other very tight after times like that, as though that way we'd manage to keep the feeling away (Ishiguro 204)	Monologue	204	The Changes	The ability to relate oneself warmly to others in both intimate (love) and nonintimate (compassion) contacts (Gordon Allport 1961).	Right from the go, it sparked off romance between Kathy and Tommy, even though it was a bit way late for both of them to expressed love but in the end, their relationship was deep and had a strong connection between them, even she lost hope about the deferral theory.

5.	But as I say, I don't go searching for it, anyway, by the end of the year, I won't be driving around like this anymore. So the chances are I won't ever across it now, and on reflection, I'm glad that's the way it'll be. Once I have a quieter life, in whichever centre they send me to, I'll have Hailsham with me, safely in my head (Ishiguro 243-244).	Monologue	243-244)	The wholeness	The capability of the real author to dissociate the archetypal symbol/image of the child (which leads to the realization of the being's wholeness -hence to formation) from the actual childhood (consisting of memory's image of his childhood self and/or invented images of childhood, that is, in remembrance and imagination) (Golban 8).	This monologue above becomes part of Bildungsroman's personal development. Kathy's struggles to live the life she wanted was faded away. Instead, she had to accept her fate to become a donor. This fate could not be denied nor change. At that point in life, Kathy was no longer seeking a piece of information about the deferral. Instead of fighting for it, she felt whole that is the way it will be. That pain was made her a person. Kathy came to realized that each moment in the past is good even though she experienced pain and brokenness. She began into the
						spirituality of wholeness and ready to integrated into reality.

6.	<p>I don't claim I've been immune to all of this, but I've learnt to live with it. Some carers, though, their whole attitude lets them down. A lot of them you can tell, are just going to the motions, waiting for the day they're told to stop and become a donors (Ishiguro 175)</p>	Monologue	175	The Wholeness	Emotional security or selfacceptance, that is, a skill to live with one's emotional states (Gordon Allport 1961).	By the end of the novel, Kathy began to recognize who they are and accepting of all their true self. She did not know who she really was, but over time she got a piece of information the fact that they are a donor. Their life has been set for it. She accepted that in the end, they could not be together forever, and live a life like a normal person was just an illusion. She came to the point where there was nothing she could possibly do about it. This shows how Kathy's emotional stability towards unpleasant truth.
7.	<p>I won't be a carer any more come the end of the year, and though I've got a lot out of it, I have to admit I'll welcome the chance to rest, to stop and think and remember (Ishiguro 34).</p>	Monologue	34	The Wholeness	Realistic perception, thinking, and appraisals, that is, seeing the world as it is and not bending the reality to fit one's needs (Gordon Allport 1961).	What happened at the end of Never Let Me Go (2005) the author ends the novel in which Kathy as the main character was accepting of her fate. It was upsetting for her but the donation would keep beyond her

						life no matter what. One day the doctors would take a vital organ
						of her body and die. That is what their life is all about. Kathy was aware of the concept of donation that always been mentioned in Hailsham when she was a child, and on some level, she always knew she is not meant to live normally and eventually donor themselves until complete. There was no reason to fight back and Kathy just sees the world as it is. She was quietly accepted their purpose and gave up.



8.	<p>For one thing, more and more students were going off to be carers, and among our old Hailsham crowd, there was a growing feeling this was natural course to follow. We still had our essays to finish, but it was well known we didn't really have to finish them if we</p>	Monologue	168	The Juxtaposition	<p>The juxtaposition of the differences between childhood and adulthood with the continuity of maturity and childhood-in other words, the correlation between past and present in terms of departure from and return to the original chronotope (the asymmetry of departure and return implies, I believe, only the process of development) (Golban 8).</p>	<p>The author highlighted the juxtaposition in Kathy's character in the novel, where all the Hailsham students were innocent back then, and gone to become a carer. This highlighted the differences between the past and the present moment of the main character, where the main character has not figured everything out. Kathy knew that there was something she should have been to follow but she did not know</p>
	<p>chose to start our training (Ishiguro 168)</p>					<p>exactly what it was. It tells that Kathy was in early maturity where she still needed to grow to be a mature person and gather a piece of information.</p>

9.	<p>But as I say, I don't go searching for it, and anyway, by the end of the year, I won't be driving around like this anymore.... I'm glad that's the way it'll be. It's like with my memories of Tommy and of Ruth.</p> <p>Once I'm able to have a quieter life, in whichever centre they'll send me to. I'll have Hailsham with me, safely in my head, and that'll be something no one can take away (Ishiguro 224)</p>	Monologue	224	The Completeness Formation	<p>Criterion is a unifying philosophy of life, that is, a clear comprehension of the purpose of one's life (Gordon Allport 1961).</p>	<p>Through her growing up and reaching maturity, Kathy could not escape her fate as her life has been set to be a donor because that is who she is. She discovered an unpleasant truth and now that she has, the truth as horrible as it is. The fate could not be ignored that she had to go for it, and all she had to do was accepting she is a donor and wait peacefully for her completion. She came to realize this was the reason they existed for.</p>
10.	<p>I won't be a carer anymore come to the end of the year, and</p>	Monologue	34	The Completeness formation	<p>The proper correlation of inner/spiritual/romantic perspectives in the process</p>	<p>The author created a gloomy atmosphere at the end of the story. The happy ending was not</p>

	<p>though I've got a lot out of it, I have to admit I'll welcome the chance to rest to stop and think and remember (Ishiguro 34)</p>			<p>of formation (intelligence, emotional and imaginative capacity) with exterior/practical/realistic perspectives of formation (social integration, professional and financial success); that is to say, the hero in development must avoid unilateral, one-sided consideration of the formative process, for, though successful as distinct parts, their division causes the failure of psychic completeness and individual formation (Golban 8).</p>	<p>found by Kathy (the main character). The way Kathy stayed calm and accepted fate was suited her character and how she handled the outcome that was expected. She lost Tommy and Ruth eventually, even though it was failed mission to get the deferral she felt complete, mature, and a fullgrown person.</p>
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