

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

FINAL PROJECT

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PAGE OF VALIDATION

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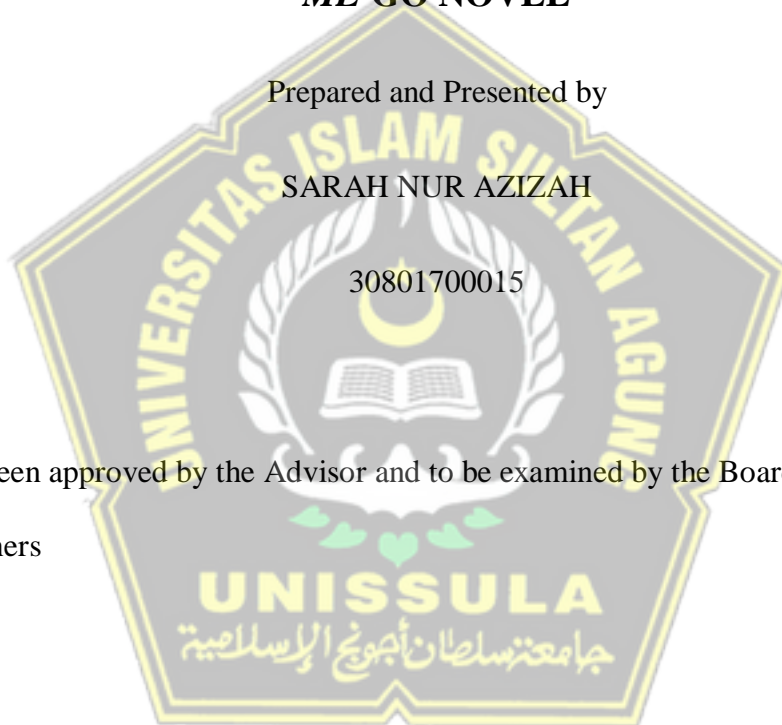
KATHY'S GROWTH PROCESS: THE BILDUNGSROMAN'S PERSONAL DEVELOPMENT PORTRAYED IN *NEVER LET ME GO* NOVEL

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STATEMENT OF WORK ORIGINALY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the work of other people, except those which were cited in the quotation and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.

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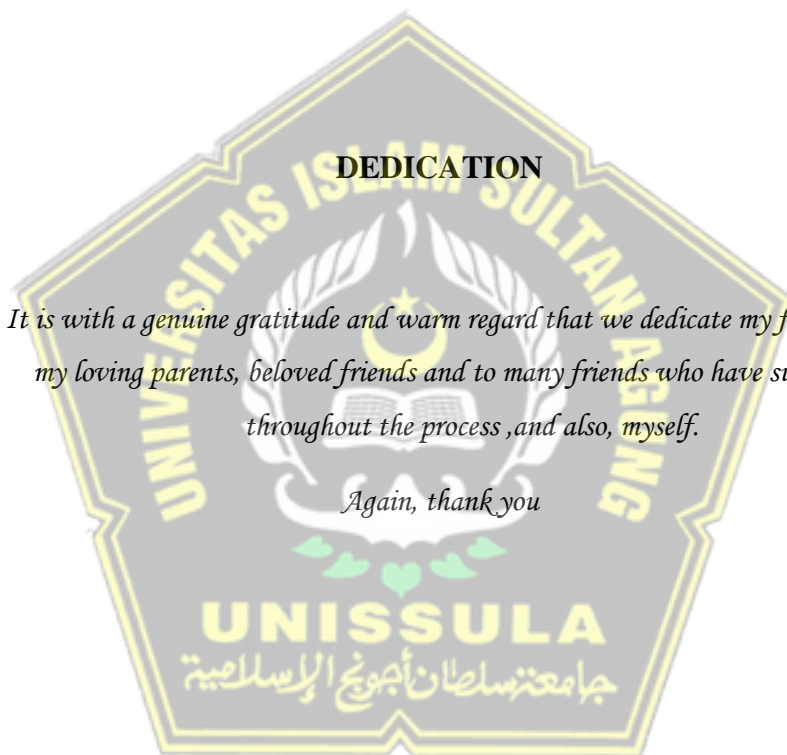
MOTTO

“Be bold, be your best, and be brave.
Wherever you go, go with all your heart”

DEDICATION

It is with a genuine gratitude and warm regard that we dedicate my final project to my loving parents, beloved friends and to many friends who have supported me throughout the process, and also, myself.

Again, thank you



ABSTRACT

Sarah Nur Azizah. 30801700015. Kathy's Growth Process: The Bildungsroman's Personal Development Portrayed in *Never Let Me Go* novel. Final Project of Language and Communication Science. English Literature Program. Sultan Agung Islamic University Semarang. Advisor: Afina Murtiningrum, S.S., M.A.

This study aims at analyzing the personal development of Kathy's character in *Never Let Me Go* novel using Bildungsroman theory. This study focuses on explaining and analyzing how the Bildungsroman Characteristics found in Kathy's character, Children's Developmental Stages of Kathy, and the Bildungsroman's personal development of Kathy as the main character.

This study used a descriptive qualitative method. The data were taken from reading a novel. Some steps were used to collect the data were reading a novel, identifying the data, classifying the data, and reducing the data.

This study finds the Bildungsroman's personal development of the main character Kathy. Based on the references used in this study, Kathy has all the Bildungsroman characteristics, they are: the background of the place, an orphan, institutionalized education, the conflicts, leaves home to go on a journey, seeking relationship, the professional career, resists the trial by love, passes through moment pain in life, and the ordeal by society. As she has grown, she has also passed the children's developmental stages: Play age, school age, adolescence, and young adult. Kathy finally becomes a mature person and the Bildungsroman personal development includes: Selfconsciousness, the changes, the wholeness, the juxtaposition, and the complete formation.

Keywords: Bildungsroman, Personal Development, Children Development, Never Let Me Go.

INTISARI

Sarah Nur Azizah. 30801700015. Proses Pertumbuhan Kathy: Perkembangan Individu Bildungsroman digambarkan dalam novel *Never Let Me Go*. Skripsi Program Studi Sastra Inggris Fakultas Bahasa dan Ilmu Komunikasi Universitas Islam Sultan Agung Semarang. Pembimbing: Afina Murtiningrum, S.S., M.A.

Penelitian ini bertujuan untuk menganalisa Perkembangan Individu tokoh Kathy di novel *Never Let Me Go* dengan menggunakan teori Bildungsroman. Tujuan dari penelitian ini adalah untuk menjelaskan dan menganalisa karakteristik Bildungsroman yang terdapat di tokoh Kathy, Tahap Perkembangan Anak tokoh Kathy, dan Perkembangan Individu Bildungsroman di tokoh Kathy sebagai tokoh utama.

Penelitian ini menggunakan metode deskriptif kualitatif. Data dikumpulkan dengan cara membaca novel. Ada beberapa langkah yang digunakan dalam pengumpulan data seperti membaca novel, mengidentifikasi data, mengklasifikasi data, dan mengurangi data.

Penelitian ini menemukan Perkembangan Individu di Kathy sebagai karakter utama. Berdasarkan referensi yang digunakan dalam penelitian ini, Kathy memiliki semua karakteristik Bildungsroman, yaitu: Latar belakang tempat, yatim piatu, Lembaga Pendidikan, konflik, meninggalkan rumah untuk melakukan perjalanan, mencari relasi, karir profesional, menolak tawaran, melewati masa-masa yang menyakitkan, dan cobaan dari masyarakat. Seiring bertambahnya usia, ia juga melewati tahap perkembangan anak: Usia bermain, usia sekolah, usia remaja, dan usia dewasa. Kathy akhirnya menjadi pribadi yang dewasa. Perkembangan Individu Bildungsroman meliputi: Kesadaran diri, Perubahan diri, keutuhan, penajajaran, dan terbentuk lengkap.

Kata Kunci: Bildungsroman, Perkembangan Individu, Perkembangan Anak, *Never Let Me Go*.

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In the deepest heart, I realize that this study is imperfect and still need suggestions and criticism. Despite its imperfection, I hope that this study will be useful for the readers. Lastly, I would like to thank everyone who has an important role in the successful realization of this final project that cannot mention one by one.

Semarang, July 25th 2021



Sarah Nur Azizah



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CHAPTER 1

INTRODUCTION

A. Background of The Study

We live in an age where many of us are connected with literature in everyday life. According to Hirsch (1978) has found that “Literature includes any text worthy to be taught to students by teachers of literature when these texts are not being taught to students in other departments of a school or University”. Literature is most basically written by the text. The most important kinds of literature are not just only to include an entertaining component but also to give a great lesson and education. There are plenty of novels which have their own various lessons for the readers, either for the kids or young adult.

According to experts, Rousseau in his paper of *Early Childhood Development; a Question of Rights* mentioned “The young child is naturally innocent, development is fostered by protecting their innocence and giving them the freedom to play, learn, and mature” (5). Children are born innocent. The reality of children is innocent is that not knowing or inexperienced, so by giving them the freedom to learn, they will understand over time. When it comes to Hobbes' consideration about children's development in the *Early Childhood Development; a Question of Rights*, “The young child is naturally wild and unregulated. Development is about socializing children to take their place within society” (5). As a result, it can be seen that society is also the most component stuff in the term of developing children to take experiences. On the other hand, those all the things about development,

children's growth, maturity and or adulthood, there is a suitable theory which analyzes personal development's children to adulthood. Christy writes that Bildungsroman is a novel of education and it focuses on the personal development of the mind in the main character in the novel from childhood to adulthood, and an individual that searches for identity (Christy 1234). This term of study focuses only on the Bildungsroman cases. This theory focuses on the personality development or education of the character (mainly the protagonist character) innocent children to gain experiences from childhood to adulthood. This theory is fit to analyze literary work (novel only) which has the main theme of focusing on the development process of coming of age to pursue adolescence.

In Germanistik, presented by Wilhelm Dilthey in Experience and Poetry which states that Bildungsroman is,

All portray a young man of their time: how he enters life in a happy state of naiveté seeking kindred souls, finds friendship and love, how he comes into conflict with the hard realities of the world, how he grows to maturity through diverse life-experiences, finds himself, and attains certainty about his purpose in the world (qtd. in Swales 98).

This quote explains how the childhood passages going to adolescence in Bildungsroman towards the protagonist character. The author writes that "As a child, they obviously learn something but they cannot learn on their own. The people encounter in their life and the experiences they face are the opportunity to lead them to educate themselves" (Au 15). As stated above, it concludes that society or social life takes a big role regarding individual development steps going through

the maturity phase, and the way people respond towards the problems in their life is how the individual reaches their form of maturity.

Moreover, the protagonist character in Bildungsroman theory has purpose and goals, whether about their dreams, their desires in life and also it is possible to know their Identity, to search who they really are and who am I. Beddow criticizes about Dilthey (1982) that,

Bildung is the expression and recommendation of a particular understanding of the nature of humanity through the more or less overtly fictitious narrative of the central character's development is, in my view, the most important feature which gives the novels on which this study concentrates their peculiar generic identity.

Searching for identity is one of the further aims of the Bildungsroman theory. Not only that, according to Morgenstern (1976) states in her theory, "The main theme of these novels is the development of the Protagonist's mind and character from childhood to adulthood. The protagonist develops through various experiences and gets matured and it is also a sort of search for identity". Based on this statement it concludes that seeking an identity includes the process of building maturation and some sort of goals for an individual to know who they are.

After all, the Bildungsroman focuses on the inner experience development of the main character. The Bildungsroman more likely focuses in the idea of social impact, morality, and psychology in relation to society. In Erikson's theory, he theorized the development of an individual through an entire lifespan. Erikson also emphasizes the inner experience of a person, in most likely personality and

emotions impact in social experiences. As stated by Erikson (2013), “Erikson was an ego psychologist. He emphasized the role of culture and society and the conflicts that can take place within the ego itself”. This theory discusses the interrelation connections between these two experiences that individuals have.

Moreover, Erikson proposed that each the crisis at the development will serve as a turning point in development. According to Erikson (1994), “Erikson emphasized that the ego makes positive contributions to development by mastering attitudes, ideas, and skills at each stage of development”. Therefore, it does not matter what the crisis they got, he suggested that the negative and positive result is also necessary for growth and helps the individual navigating the world.

It can be seen in *Never let me go* novel describes clearly about the references above. In the storyline set of the main character named Kathy.H. Kathy as the main character with 2 closest friends Ruth and Tommy. They grow up together in Hailsham. Hailsham is a boarding school in England intended just for cloning students. Hailsham students were created to donate their organs to humans to people who need it. It is a place and it has mysterious rules where the teachers are constantly reminding them how special they are. The teachers often tell that being healthy is very important, especially for Hailsham students. After schooling, they send to society to become carer for other clones who are in the beginning process of donating their organs, and before finally they begin to donate themselves until they complete, or it means going to die.

Several facts prove inside in the *Never Let Me Go* Novel, have made Bildungsroman as the proper theory fits in this Novel. The Novel depicts how

crucial and tragic Kathy is to thoroughly overcome facing problems step by step to finally succeed to overcome it. Therefore, the title of this study is KATHY'S GROWTH PROCESS AS THE BILDUNGSROMAN'S PERSONAL DEVELOPMENT PORTRAYED IN *NEVER LET ME GO* Novel.

B. Limitation of The Study

In this paper, the study is about how the main character overcomes long journey through the problems in order to shape the final of personal development in the main character *Never let me go* novel based on Bildungsroman Theory by Karl Mongenstern. In the case of the data, this work is only limited in textual sources and analysis by this novel with Bildungsroman Theory.

C. Problem Formulation

1. How are the Bildungsroman characteristics portray in Kathy's character in *Never Let Me Go* Novel?
2. How is Children Development describe in Kathy's character in *Never Let Me Go* Novel?
3. How is Bildungsroman's personal development in Kathy's character in *Never Let Me Go* Novel?

D. Objectives of The Study

Based on the background study and research questions, the objectives of the study are:

1. To portray the Bildungsroman characteristics in Kathy *Never Let Me Go*.
2. To portray children development in Kathy's character in *Never Let Me Go* novel.
3. To analyze Bildungsroman's personal development in Kathy *Never Let Me Go*.

E. Significance of The Study

Every single piece of literature should produce a better example and an attribute to become a trustiest reading source component, and there is a Bildungsroman theory which is likely suitable stuff for and it is more concerned in the development personality from an early age to develop mature educationally. *Never Let Me Go* novel is one of the object literary work which is suitable with Bildungsroman theory. The readers are expected to learn and get more knowledge by this study. Through this study is expected that this paper would be able to help them to practice as a referential source for everyone in their Proposal Writing or Final Project for upcoming study correlation by using Bildungsroman Theory, particularly for English Literature student Faculty of Languages and Communication Sultan Agung University Semarang.

F. Outline of The Study

This study consists of five Chapters. Chapter one is Introduction in which contains Background of The Study, Limitation of The Study, Problem Formulation, Objective of The Study, Significant of The Study, and Organization of The Study. Meanwhile, chapter two consists of the review of related synopsis *Never Let Me*

Go, literature, and the discussion theory which is used in this study, the Bildungsroman characteristics, children development by Erikson's theory, and the personal development in Bildungsroman. Chapter three consists research method, which details with types of data, data organizing, and data analysis. Chapter four contains of Findings and Discussion. Whereas the Chapter five is divided into two parts, they are Conclusion and Suggestion.



CHAPTER II

REVIEW OF RELATED LITERATURE

A. Synopsis

Never Let Me Go is a novel from England by British author Kazuo Ishiguro. It is released in 2005 with the story of life as a romance and facing the dark reality of life. The novel refers to the main character's personality values as the key figure inside the novel. The novel describes the long journey of a young female named Kathy. H. *Never Let Me Go* novel follows in which Kathy is the main character's bringing up as a clone, where human clones are leads into a donor. The novel's background is in Hailsham, a famous school in England. Hailsham is a form of boarding school which raises the students to purpose only to cloning organs in the upcoming time, with full of mysterious hidden secrets. In the days when the students are afraid of woods told myth by the guardians (The teachers), a boy's body founds with no hands and feet. This school is the kind of school with the guardians taking care of them. The guardians are kindly stricter. The students grow up on a crucial path away from the outside world. Hailsham students seem to have a nice life. The guardians do not teach any life skills and academic things but encourage them on art to see if they have souls, self-expression, and most importantly to stay healthy. There is a medical check-up routine every time. Smoking is a big crime because in the way it can ruin their health and body. As young adult, she will begin donor her organs one by one, step by step until complete or there is nothing left to donor, which means would be dead after the third or fourth donation.

Kathy. H, an orphan was born from unknown parents, and so the other of Hailsham's students. Kathy's nature is an observer and calm. Her attitudes are passive in her friendship. She quiets and observes to her friends about decisions they made instead of making her own. In Kathy's early life, she has been very closed with her two closest friends, they are Tommy and Ruth. In their childhood, they got so much influenced by their guardians. Kathy has been loved with Tommy, but Tommy is Ruth's lover. They get triangle love. In her entire life, it has been painful to see they are in a relationship. She is the girl who just watches and sees whatever comes in the door. Her passive acceptance of her fate does not mean she does not have the power to fight but it is because she is not aware of her fate for her innocent mind.

One day, at Miss Lucy's class. Kathy realizes that there is ambiguity during classes. Miss Lucy delivers about their fate in the future, that there is a dark reality coming to them. They tell that the students cannot smoke for no reason but other people can, it is because they are special. It makes her question why they cannot smoke and why they are special and different from others? The donation has been told all along but she does not understand in a manner way at a young age. It is complicated for her to catch the point and this issue is just something that would just pass through. At 15 years old she has another class with Miss Emily and it makes her more questioning about those all the ambiguities. Miss Emily gathers the students and gives a lot of lectures on sex. Miss Emily delivers they have to be extremely careful with whom you sex with and not to having sex with people outside the world, and again it keeps remind them because they are different from

the original people. Sex is not a big issue for other people, because they can have babies. Another one, she delivers such a heart's breaking issue, Hailsham students cannot have babies. They have to respect the rules and treat sex carefully. Kathy does not have the guts to deny it because the guardians do not give a straightforward reason for it. She keeps gathering the information, though she would have a chance to know what is really going on.

At the age of 18, Hailsham sends Kathy, Ruth, and Tommy to a place called Cottages to do training for two years. She begins her new life. Cottages are beautiful and cozy with beautiful overgrown grass everywhere. Kathy has never been to see the world. She has been spent her entire life in school. She has no idea what the world is like. At the Cottages, the first week was strange and bewildered. It is not because she is afraid but she does not know what to do. Though, other veterans are living there already. They are Rodney and Chrissie which spend and company the three of them through their entire time at the Cottages. At the Cottages, Kathy begins to notice everything that the world is extremely different from Hailsham. She begins to learn to drive and help the locals. At her age, she knows that there is a donor waiting for her in the upcoming time but still does not know the exact reasons behind those ambiguities that have been told. One day, Rodney and Chrissie interest in Hailsham and asks them about the rumor allowing Hailsham students to get the deferral if they are in love with each other, so they could live longer for three or four years before they donor themselves. It is surprised her because they have never heard about this rumor from Hailsham and she missed so many rumors all along. Either the guardians have never been told to them.

Early on, Kathy makes her big decision in her life. She left at the Cottages and starts being carers for other donors in Centre city. Now, she is an independent girl and good at her work as a carer but she is apart from her two closest friends, Ruth and Tommy. Approximately ten years went by without seeing them. More students at Hailsham are going off to be carers. Long after that, Kathy meets Laura. Laura is her old classmate who is also a carer. They have a little conversation that Ruth's first donation did not go well and is doing poorly. The first time she heard about Ruth after in a while. Laura informs her to become Ruth's carer. Despite that, Kathy decides to visit her and become Ruth's carer. Shortly after that, Ruth dies in the second donation.

Later on, after Ruth one of her best friend passed away in the second donation. Kathy becomes Tommy's carer but at this point, Tommy has made his three donations which means he has donor three organ donations and approaching his last fourth donation. Tommy and Kathy have become lovers. Tommy shows his arts and asks her to choose which arts to show Madame in her gallery to get the deferral to live longer with Kathy. Kathy and Tommy go to visit Madame to get the deferral. After they arrived, they have a conversation all along with Miss Emily and Madame. Miss Emily reveals that Hailsham is just reforming for clone treatment. She informs there is no deferral for the loved ones who want to live longer for Hailsham students, it never really exists and it is just been a rumor among the students. Miss Emily told that the guardians are just only activists for the human treatment of clones. She has to continue the path that has been set for it. Later on,

Tommy dies in his fourth donation which means he is complete. Two of her closest friends were gone early and she's the only one who still alive. She now gets the answer that all of these thing is nothing more than that. Hailsham students are alive just to be a donor. She is finding the truth that is who she is, the reason she exists at all. She's mentally tortured because she has no one and she cannot do anything for her life unless just go with the path. A week later, Kathy starts being a donor.

B. Theory of Literature

B.1 Bildungsroman Characteristic

In the term of Bildungsroman in literary work, Bildungsroman has their own characteristics or general elements to be said that one of the previous novels are considered a Bildungsroman type of novel. There are 10 lists of characteristics as what inside the Bildungsroman:

1. "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). She/he lives in a city or town, usually tells in the beginning of the story.
2. "A child (sometimes orphaned or fatherless) lives in a village or provincial town" (Golban 10). This trait shows where usually the protagonist is an only child, comes from orphaned or unknown parents at an early age. Where he/she loses the people who raised her/him. He/she lives in a city or town usually part of England.
3. "He/she is in conflict with his actual parents, especially father, or any parental figures (the trial by older generation)" (Golban 10). To shape their

personality, the novelist generally gives some complex problems. First, it comes with parent problems or the people who raised them.

4. He/she leaves home to enter a larger society (usually city, especially London, definitely not a ultima Thule); the departure is determined by two or other external stimulus, or an inner stimulus (for instance the desire for experience that the incomplete, static atmosphere of home does not offer)” (Golban 10). The young hero travels creating or seek a meaningful life where they are not meet their needs in home. He/she is running away at a young age.
5. “He/she passes through institutionalized education and/or self-education” (Golban 10). By running away from nowhere, the young hero has any situations by entering a wide world. He/she can understand and recognized than he/she was. It is one step that the hero is being able to aware of his inner personality. They began to learn new skills and tries on a particular role and roles as what was called self-educations.
6. “A young person now, he/she seeks for social relationships with other humans” (Golban 10). The hero begins to seek social interactions in society because it is one of the important components of adult life.
7. “His/her experience of life is a search for a vocation and social accomplishment” (Golban 10). As a young adult, he/she begins looking for a job or some kind of necessary to enter a profession and becomes master at what they do. The protagonist starts being recognized and feeling competent and capable of what they are doing.

8. “He/she has to undergo the ordeal by society (professional career)” (Golban 10). Being introduced in society and profession, the hero grows and got some problems that make them keep running on a professional career or something obligation from the environment to keep going with life that it is supposed to be.

9. “He/she has to resist the trial by love (sentimental career)” (Golban 10).

When the hero is already an adult and brings in a place of society, they being aware of who they are and recognized why they exist for. So, the protagonist resists some kind of situation that makes them come back to their home to fix something because their home disappears and there is no need to return home anymore.

10. “He/she passes through moments of spiritual suffering and pain” (Golban).

The hero’s life becomes tough and complex. The suffering itself is various for each protagonist character in the novel. The long journey and gradual experiences make them torture, suffering, and gives a mark of pain inside. It could be the loss of his friends, the death of loving people, facing the reality of life, and so on.

According to the explanation above, one of the literary works to be categorized as a Bildungsroman novel must have some of the characteristics above, to say the least.

B.2 Children Development

Development is a highly fundamental thing in every aspect of life. However, people who do not develop are kind of innocent. Innocent as a simple inexperienced person and a person free guilty and wrongdoing. As believed by Braggs et al. (2013) states, “Innocence can be considered to mean an absence of sin, or a lack of knowledge and experience. Whatever our accepted meaning of the term innocence, it is clear that how we perceive it is 'central to how childhood is understood in all aspects of life’”. Furthermore, the early years of a child are very important for their development and health. As a child, they begin physically changes and psychologically grow as well. On the other hand, children are born innocent and wild. Throughout the journey and understanding, they will change over time.

In this case, according to Rousseau in his *Journal Early Childhood Development* states, “The young child is naturally innocent – development is fostered by protecting their innocence and giving them the freedom to play, learn and mature” (5). Apart from this, the young child means naturally unregulated and pretty much innocent. To grow psychologically we need to protect his innocent and natural tendency by giving them a chance to grow as well as to learn and guide them to explore. It is important to protect their innocence because the child does not have yet control enough to identify the information we expect from the environment they are exposed to.

Hobbes said in his paper of journal *Early Childhood Development* that, “The young child is naturally wild and unregulated – development is about socialising children to take their place within society” (5). In addition, children develop skills

and understanding of the world are different but it is a must to bring them into society by socializing with the environment around them. It is tough for a young child just to learn and take an action but did not get any reaction from those around them. For instance, by socializing in a society they can learn what is like to be part of a team, they can learn how to solve the problem, and they can develop language skills.

In Erikson's theory of childhood development or is best known as psychosocial development, he emphasizes that his theory is specialized in child psychoanalysis. According to Erikson in *Erikson's Theory of Psychosocial Development*, "Erikson developed a lifespan theory; that is, he theorized about the nature of personality development as it unfolds from birth through old age (2). Unlike other theories about children's development, in Erikson, the personality develops in a transformation and does not end with adolescence, but this theory continued through the finality. Erikson tells that his theory focuses on the inner experience of individual relation to social experiences, including skills, emotions, personality, and social attitudes. In accordance to Erikson (1994), "Erikson emphasized that the ego makes positive contributions to development by mastering attitudes, ideas, and skills at each stage of development. This mastery helps children grow into successful, contributing members of society". Erikson divided his theory into eight stages, and in each stage, they will have a crisis that a child needs to resolve.

1) Infancy: Birth to 18 Months (Trust vs Mistrust) In agreement with Erikson

(1994) in his paper, From birth to 12 months of age, infants must learn that adults can be trusted. This occurs when adults meet a child's basic needs for survival. Infants are dependent upon their caregivers, so caregivers who are responsive and sensitive to their infant's needs help their baby to develop a sense of trust; their baby will see the world as a safe, predictable place.

During this stage, an infant is uncertain about the world, they are helpless creature and cannot survive outside the womb without help. The infants need a parent for stability and consistency of care to resolve the feeling of uncertainty.

2) Early Childhood: 18- 3 years (Autonomy vs Shame)

The second stage in this theory is early childhood when a toddler is able to choose their own preference. The decisions they made affect their independence. In line with Erikson (1994),

As toddlers (ages 1–3 years) begin to explore their world, they learn that they can control their actions and act on their environment to get results. They begin to show clear preferences for certain elements of the environment, such as food, toys, and clothing. A toddler's main task is to resolve the issue of autonomy vs. shame and doubt by working to establish independence.

They will experience shame and doubts in the process of learning if they don't get through at this stage successfully.

3) Play Age: 3-5 years (Initiative vs Guilt)

According to Erikson (1994), “Preschool children must resolve the task of initiative vs. guilt. By learning to plan and achieve goals while interacting with others, preschool children can master this task. Initiative, a sense of ambition and responsibility, occurs when parents allow a child to explore within limits and then support the child’s choice. During this stage, children are normally interacting with other children at school and it is time to develop self-confidence. The children who are unsuccessful at this stage will develop a sense of guilt.

4) School Age: 6-12 years (Industry vs Inferiority)

As stated by Erikson (1994) in his paper,

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. They either develop a sense of pride and accomplishment in their schoolwork, sports, social activities, and family life, or they feel inferior and inadequate because they feel that they don’t measure up

Children at this stage normally begin to make things on their own. The child needs some approval from the environment to help them develop a sense of pride. If they are unsuccessful at this stage, they will experience inferiority.

5) Adolescence: 12-18 years (Identity vs Role Confusion)

According to Erikson (1959),

During this period, they explore possibilities and begin to form their own identity based upon the outcome of their explorations. Failure to establish a sense of identity within society (“I don’t know what I want to be when I grow up”) can lead to role confusion. Role confusion involves the individual not being sure about themselves or their place in society

Adolescence during this stage will try different roles to find out who they are. If they are successfully navigating this stage, they will have such a strong identity.

6) Young Adulthood: 18-35 years (Intimacy and Solidarity vs Isolation)

In this stage, an individual will begin to share our lives more intimacy with others. An individual who wants to lead towards a long-term relationship, and is successful at this stage is more likely to end up in a comfortable relationship. Just in line with Erikson in his paper *Erikson’s stages of life*, he mentioned,

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 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 (7).

They will experience loneliness and avoid intimacy or be scared of commitment that leads them to isolation if they are unsuccessful in navigating this stage.

7) Middle Adulthood: 35-55-65 years (Generativity vs Self-absorption or Stagnation)

Erikson (2013) writes in his paper *Simply Psychology* that people in this middle adulthood begin to establish a career, parenting children, settle down within a family or relationship, contributing to society for positive changes that will benefit other people, and be a more productive person. By failing at this stage, a person is more likely to experience feeling unproductive and becomes more stagnant. They will struggle to find the meaning of life and its purposes.

8) Late Adulthood: 55- 65 to death (Integrity vs Despair)

Erikson (1994) writes in his paper of Erikson's 8 *Stages of Psychosocial Development* proposes that people in the mid-60s which is to the end of life. They will experience task integrity vs despair. He said that people at this stage or in late adulthood will look back at their life with a sense of satisfaction (completeness) or failure. The stage where a person may develop a sense of integrity if they contemplate accomplishment in their life. However, if they don't get through at this stage, they will feel like their life is unproductive and may feel that if life has been wasted that would lead them a feeling guilt about their past and develop a sense of despair at the end of their lives.

As a whole, in Erikson's theory focuses on the inner experience of an individual. Successful at this stage will help children to develop well- adjusted adulthood and healthy personality. Failure result will result the ability to complete further stages, and therefore unhealthy personality and sense of self.

B.3 Personal Development

Every individual can shape and determine their personal development. Basically, due to various factors that they can build and defined the personal development itself. Özgüven (1992) states, “Harmony as, a situation whereby an individual can establish good relationship with himself and people around him as well as sustainability of the relationship”. It can be seen, where personal development is the individual who can make a good relationship with himself and another. Try to make a connection or relationship to humans is a kind of unconscious way in every individual. Indeed, we might be aware of it or not that an individual has to interact with people as we live on a planet where a place of human lives. It is one of the characterizations of an individual’s development progress.

According to Kılıçlı (2006) written in his paper that, “Harmony as when an individual meets his needs by himself, by being in harmony with the environment”. Although, the individual be able to consider the aims of his life, to set goals, or to know what his needs through the environment. So, the environment is helping every individual to be aware and to the enrichment of personal empowerment. The individual’s life and the environment are balanced.

The personal development in Bildungsroman has its own formation. Personal development is the final thing in Bildungsroman literary genre. Bildungsroman’s personal development describes the project ending of the novel. Golban writes in *The Victorian Bildungsroman: Towards A Fictional Typology* that there is five

Bildungsroman personal development. These formations describe in Victorian novel, they are following self-consciousness, the changes, the wholeness, the juxtaposition, and the complete formation (8).

1. Self-Consciousness

In Bildungsroman literary genre, the hero's growing in formative years through trouble experiences. During further ages, the hero is a heightened sense of awareness and ability to process pieces of information by themselves through the environment. As in line with Golban in *The Victorian Bildungsroman: Towards A Fictional Typology*,

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 (8).

Self-consciousness involves the hero recognizing themselves in reflections, pictures, mirrors, and memories of the past, that is normally how self-consciousness is formed in Bildungsroman literary genre.

2. The Changes

The change in Bildungsroman's novel refers to the element of the development of self as well as the formation of life within the main character in the novel.

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).

The hero's change happens through a journey of discovery. The change will bring them to a new life and a new perspective of how they see the world. The term change for the main character is extremely important in its genre because it has become one of the final majors in Bildungsroman literary genre.

3. The Wholeness

According to Golban in his paper *The Victorian Bildungsroman: Towards A Fictional Typology*,

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) (8).

The main character in Bildungsroman at the end of the story comes to realization of being wholeness to his formation. Being wholeness means that the main character takes an action that is more consistent with their core values and sense of purpose. It is where the main character is rest-seeking growth, and it is about how we see

ourselves and accept the limitation of themselves as well as the reality relation to society.

4. The Juxtaposition

As determined by Golban in his paper *The Victorian Bildungsroman: Towards A Fictional Typology*,

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 chronotype (the asymmetry of departure and return implies, I believe, only the process of development) (8).

The juxtaposition in Bildungsroman is when the author puts two things together to highlight the differences between childhood and adulthood transformation but the main character still needs to continue to grow. The hero's look ahead to what they will be and the hero is looking back on the experience that made her/him who they are but they still need to grow.

5. The Complete Formation

Golban writes in *The Victorian Bildungsroman: Towards A Fictional Typology*, that the complete formation is where the story comes to an end. The final stage final in Bildungsroman implies the complete formation of success/failure, partial success/ partial failure, and sometimes refers to as ambiguity (8). The realization of wholeness inside and outside of the main character in the novel will remark success

and complete formation. In a very common thing, the Bildungsroman normally ends with a positive note, as though the project ends may be tempered of nostalgia.

According to the explanation above, the Bildungsroman's novel has to have one of those personal development formations within the novel, because that is normally how the story ends.



CHAPTER III

RESEARCH METHOD

Chapter III contains the list of research procedures by collecting the data, analyze evidence purposely to discover the information or create a better understanding of the topic and answering the topic of problem formulation of the object of the study. The research method in this study comes into three parts: Type of Data, Data Organizing, and Analyzing the Data. This research discusses the methods follows by:

A. Types of the Research

Types of the data in this research were qualitative type because the data were presented descriptively. Qualitative research was a way to helped the writer to delivered an understanding way to the readers about the object of the study. “The motivation for doing qualitative research, as opposed to quantitative research, comes from the observation that, if there is one thing which distinguishes humans from the natural world, it is our ability to talk” (Cathryne Palmer & Amanda Bolderston 16). In short, by using a qualitative approach, it explained that the method was designed to help the reader understand the study in a social-cultural context, the research forms were descriptive data by explaining the sentences. That being said, this was not the approach involved in statistic and mathematic data. In this case, qualitative research was used to analyze Kathy. H as the main character in *Never Let Me Go* novel.

B. Data Organizing

In this section, the steps in collecting the data were explained. In addition, it also dealt with the types of data and analyzing the data.

B.1 Data Collecting Method

In collecting the data some methods are used as follow:

B.1.1 Reading the Novel

The Novel entitled *Never Let Me Go* has read and watched the movie intensely, closely in order to understand. By reading the novel aimed to dive indepth into the whole content of the novel to get an understanding in a great way about the related topic that was discussed.

B.1.2 Identifying the Data

After reading *Never Let Me Go* novel and watched the movie closely, the second step was collecting the data by identified the data related to the topic. The forms of the data identified at this stage were dialogue, monologue, descriptive or narrative. The step of collecting the data was by highlighting the data in the novel, and folding the papers.

B.1.3 Classifying the Data

Classifying the data is the process of making the data into a table based on problem formulation. The classification of the data was in appendix form. Three problems existed to be solved in this study. The writer classified the data regarding the problem formulation.

B.1.4 Reducing the Data

The last method was reducing the data. Reducing the data is the process of reducing the data which do not have any correlation to the objective of the study were not used or analyze.

B.2 Types of the Data

The data form were words, phrases, utterances, dialogue, and sentences. There were two types of data resources used in this study, they were Primary and Secondary data:

1. Primary data sources were taken from *Never Let Me Go* novel.
2. The secondary includes the movie and the supporting data from some books and e-book, e-journals and journals, and sites related to this study.

B.3 Analyzing the Data

The last part was a technique analyzing the data, in order to inform the data clearly. The data in this study was a descriptive analysis technique. It was all process that including the theories, references, and approaches. This technique approached by explaining, analyzing, and interpreting all of the data in appendix in the form of description. Moreover, this study reported the result of the analysis by explaining and describing at the same time the related quotations. The complete analysis was reported in chapter IV as a result of the study.

CHAPTER IV

Chapter four consists of the answer to problem formulations that were stated in chapter one. The problem formulations explain how this theory works in the term of Bildungsroman characteristic portrayed in *Never Let Me Go* novel and explains how the Bildungsroman works in the novel's main character. Kathy as the main character in *Never Let Me Go* novel achieved the Bildungsroman personal development traits throughout the novel. This chapter aims to answer the Bildungsroman's characteristics, the children development stages, and the Bildungsroman's personal development proven Kathy's character in *Never Let Me Go*.

A. The Bildungsroman Characteristics in *Never Let Me Go* Novel

Bildungsroman considered a type of coming of age novel. A lot of novels about adulthood or growing up are list type of coming of age novel. In accordance to Millard (2007) stated, "Coming of age is one of the themes that emerges in adolescents' literature. Terminologically, the expression coming of age is the term that usually used to mean 'to reach full legal adult status'. However, not coming of age novels are easily to be considered as Bildungsroman type. The Bildungsroman novel has some specific characteristic on its literature. The hero in Bildungsroman novel has loss in the beginning of the story since the early of age, and continuously inspire to a journey, going through conflict and personal growth, and the project ending is become mature physically and mentally. According to Mr. Thamarana mentioned that,

Bildungsroman intends to lead the reader to greater personal enrichment as the protagonist journeys from youth to psychological or emotional maturity. The growth and maturity occur according to a specific pattern: so the sensitive, intelligent protagonist generally leaves home and undergoes stages of conflict and growth, he or she is tested by crises and love affairs and then finally finds the best place to use his/ her unique talents (22).

It concludes that Bildungsroman is a specific genre of literature to educate the readers about the growth and education that the hero undergoes from lost childhood to maturity. Furthermore, many novels about growing up and maturation can be considered coming of age novel, but not all of them can be considered as Bildungsroman novel.

There are ten characteristics Bildungsroman novel approved by Kathy's character in *Never Let Me Go* novel:

A.1 The Background of Place

Towards the explanation of this theory is that the background of a place is quite essential for Bildungsroman as it is one of the characteristics of this theory. As Buckley states that, "The child must be of some sensibility and he or she (mostly he) grows up in the country or in a provincial town" (17). The Bildungsroman traits tell that the novel background of the place is quite specific. The Bildungsroman characteristic describes the story really from day one and deeply, and most regarding the main character who brought up in a story timeline since its childhood

days. On top of that, the explanation above has made a point that the Bildungsroman essentially focuses on the sense of personal development of an individual mainly the main character's long-life journey.

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).

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.

A.2 An Orphan

In the case of becoming one of the characteristics in Bildungsroman theory is that the main character predictably would overcome several tough problems. In many ways, between them is destined for losing one of the parents or an orphan, or born from an unknown family since its early life. Based on Golban's statement in which "A child (sometimes orphaned or fatherless) lives in a village or provincial town" (10-11). This should be a tough challenging obstacle for an individual who

unfortunately lost one of their parents even born from unknown parents. Whereas it is such a crucial time in early childhood where parental care plays important role in their life.

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).

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 “Possible”. The guardians, people who raised them never been told who they are 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 possible and understand that since each of them was copied from a normal person, there must be each of them a person they were modelled from as what it called a parent.

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)

No one knew where they are come from. None of the Hailsham students knew their parent's 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.

A.3 Institutionalized Education

The Bildungsroman theory tells about personal development from the scratch. It is portrayed the young protagonist exists in the novel since day one and shows how immature they are. Self-education or schooling might be part of the Bildungsroman literature on its genre. The hero usually goes to school as sometimes a child needs an education since it is suggested on Bildungsroman. Golban has elaborated on this Bildungsroman character that the main character is going to institutionalized education and or self-education (10-11). The hero in Bildungsroman tells that one has to go to school to receive a formal education to provide a large variety of learning. Whether a child can only learn when they are directed to his present life or whether they send to the school. **“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 picks and chooses, and she always chooses her own kind. **People from Hailsham, or one of the other privileged estates”** (Ishiguro 5).

The little Kathy and other students grew up in Hailsham. Some sort of an exclusive school institution's purposed only for clones or for donors. Where the figured of the

guardians (teachers) were essential to her. This school was created only for donor purposed 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.

A.4 The Conflict

The conflict is what makes the story is lived. If there is no conflict the story goes nowhere on its route and later on it would not have interest and tasteless. The conflicts on Bildungsroman traits have a specific form. The conflict in Bildungsroman visualized on the young adult (the main character) against the older or adult role in its literature. Then, in this case, the relation to the theory characteristic, *Never Let Me Go* novel is on how the main character being involved in several conflicts against the adult character with the society. “Tension or conflicts with the outer world and the inner world of the protagonist” (Christy 1236). The problem in *Never Let Me Go* novel cannot be solved by the main character itself. Indeed, they were trying to but the society plays a big role of their fate. The big and final decision was clearly beyond the guardian's hands and would lead the main character into agony and so decisive to her life, could not decide the main character fate unconditionally in the novel. **“Not just that,” I said quietly. “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).**

During Kathy’s early life, she has an inner conflict. 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, 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 follow the path. The problem is from the society or the school that brought them into the dark future and uncomfortable truth.

“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 be film stars. 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).

It seems clear that the conflict is between the individual and their community society (outer conflict), 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.

A.5 Leaves Home to Go on Journey

To go on a journey or finding a new environment or social place is one of the challenges or parts of life they should deal with in order to complete a personal development continuously and experiencing life. On the word of Karin Svensson says, “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” (3). The Bildungsroman traits go deeper and stronger when it comes to the detail of the maturation journey.

This part of this genre also focusing a youth as a protagonist entering a larger world to develop and educate themselves as well as to experience new values and broaden their mind in order to find themselves their position in society as an adult. Reason to go on a journey sometimes inspired by his loss or the atmosphere at home does not offer with his needs and desires. The larger world purposes to test his potentialities and physical journey that motivates them to change through which he will get mature.

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).

The quotes above concluded how innocent she was to living in new environment and began to recognize something they did not expected. 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 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 city because that was the right ideal age for them.

A.6 Seeking Relationship

Inspired by his loss or the beginning of his adventures in a larger world. The hero tries to seek a social relationship or romance relationship. In agreement with Golban says, "A young person now, he/she seeks for social relationship with other humans" (10-11). The social relationship is extremely important in Bildungsroman for the hero regarding to achieving their personal development because there the real education begins.

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 told over and over, that after Hailsham there'd be no more guardians, so we have to look after each other** (Ishiguro 98-99).

After Hailsham, the young Kathy and her friends were sent to the Cottages. Cottages is a place where they have 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 were no more guardians who would take care of them so they have to look after each other.

Furthermore, with the protagonist eventually appraisal himself to society, the hero usually manifested to finding love or someone to spend with. In line with Karin Svensson stated that “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)” (3).

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).

The atmosphere as they are in the Cottages was a bit more grown-up and it was a lot more straightforward, compared to where they were in Hailsham. She is a young person and thinking to have a proper couple with someone.

A.7 Professional Career

In Bildungsroman, the reason the hero is going off to the larger world is that the atmosphere in the home doesn't offer his needs and desires. To go on a journey, it is not only the real education begins but also for his preparation for a new career and experience of urban life. Usually, the hero is manifested by social contact, commonly in the shape of physical between the hero and the society. In agreement

with Iversen Aniken that the hero, “Feeling competent and capable of doing things for oneself is necessary for the development of healthy self-esteem” (100).

Furthermore, according to Golban, “His/her experience of life is a search for a vocation and social accomplishment (10-11). The hero is tempted to finding a new environment or social phase that challenges the individual to chase social accomplishment for its personal development.

“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). The young Kathy was tragic. In her life, she meant to be a carer. It was not because she has chosen to be a carer, but that was just 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 is to help dying people. she has to make the most out of it.

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 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).

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

what she does. Being a carer, she was able to do her work so well and it was meant a lot for her.

A.8 Resist the Trial by Love (Sentimental Career)

In Bildungsroman, the hero experiences something that makes them come back to the atmosphere at home, something that they do not want to but in the end, they eventually take that offer because it usually due to their career. “He/she has to resist the trial by love (sentimental career) (Golban 10). This part is in the list of Bildungsroman characteristic that happen by the main character in the novel. However, it is proved by the Kathy’s character in *Never Let Me Go* Novel.

“Kathy Listen”, Ruth said. “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”....

“It’s too late for that. Way too late”....

“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).

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.

A.9 Passes Through Moment Pain in Their Life

The hero character in Bildungsroman has given many situations to gain their personal development. To get mature, the hero needs some sort of situations that challenge their life to change, because change has become the majority theme of this genre. The young hero to get mature is not an easy one, they acquire it with much effort. Often time, the hero usually pushes himself to her or his limit while trying to find his/her identity or complete their task. One of the Bildungsroman plots that has happened to Bildungsroman is they usually nurse a sick person. With that being said, in line with Christy stated in the *Bildungsroman* that “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” (1234). The novelist gives the hero situation to nurse a sick person has become a chronological plot in Bildungsroman. **“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).

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.

Furthermore, the common Plot that is usually the hero is going through in Bildungsroman is that they lose an important person in their life (the death of a person). The author states, “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). It shows clearly in the novel portrayed by Kathy as the main character. “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 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). 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 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.

A.10 The Ordeal by Society

Inside the Bildungsroman character, often the hero integration to the society. The hero is not chosen by any particular achievement, position, or talent but they hold an important role position (mainly career) in public life or society in general. Golban insisted that “She/He has to undergo the ordeal by society (professional career)” (10-11). That ironic fact has a big impact overly to the main character's fate and destiny to go with their life. This part tells the hero has to look after the society. This characteristic was portrayed clearly in the *Never Let Me Go* novel storyline,

whose Kathy as the main character has to experience what the society expects her to be and unfortunately, she had to go for it no matter what.

“So, there’s definitely nothing. No deferral, nothing like that.”

“Tommy”, I murmured, and glared at him. but Miss Emily said gently:

“No, Tommy. There’s nothing like that. Your life must now run the course that’s been set for it”.

“So, what you’re saying, Miss, “Tommy said, “Is that everything we did, all the lessons, everything. It was all about what you just told us? There was nothing more to it than that?” (Ishiguro 226).

This part appeared that the main character Kathy in *Never Let Me Go*, 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 dreams to live freely were unrealistic. That their life has been set for it since day one, and that just how it is.

B. The Children Development Stages proven by Kathy’s characteristic in *Never Let Me Go* Novel

Bildungsroman is a literary genre or a novel that follows a protagonist through a span of their life, troubled from childhood to mature to develop psychologically and moral growth of its main character. With that being said, a Bildungsroman is a story

of a person growing up on a spiritual journey of discovery to find a meaning of life and or who looks for an answer to a big question in their life. It follows Christy in *Bildungsroman* in her paper that “Bildungsroman is a type of novel which is a ‘novel of formation’ or a ‘novel of education. It focuses on the development of the mind and character of the young protagonist from childhood to adulthood” (1234).

The majority of Bildungsroman is about change. In the end, the person must have developed psychologically and morality within themselves. Change or development becomes the main major of its genre. Furthermore, children's development is involved in its genre by the main character in the novel. As reported by Bastable mentioned in *An Introduction to Child Development*, “Child development is the scientific study of the patterns of growth, change, and stability that occur from conception through adolescence” (5). After all, is said that child development focuses on the understanding of growth and change during the course of childhood to adulthood. Child development can be defined as the process the child physically, biologically, and emotionally changes over time. It also covers the whole child process goes through. Both Bildungsroman and Erikson’s theory focus on the inner experience development. They both more focus on the personality, emotions, psychologically, and morality the individual in relation to society, relates to the individual in the impact of social experiences. In accordance by Erikson (1994) said,

Erik Erikson was a stage theorist who took Freud’s controversial theory of psychosexual development and modified it as a psychosocial theory. Erikson emphasized that the ego makes positive contributions to

development by mastering attitudes, ideas, and skills at each stage of development. This mastery helps children grow into successful, contributing members of society.

In Erikson's theory, psychological conflict at each stage must be successfully overcome for an individual or child, to reach or develop well-adjusted adulthood and a healthy personality.

Following Erik Erikson's theory, there are eight stages of psychosocial development:

1. Infancy: Birth to 18 Months (Trust vs Mistrust)
2. Early Childhood: 18 Months to 3 Years (Autonomy vs. Shame)
3. Play Age: 3 to 5 Years (Initiative vs. Guilt)
4. School Age: 6 to 12 Years (Industry vs. Inferiority)
5. Adolescence: 12 to 18 Years (Identity vs. Role Confusion)
6. Young adulthood: 18 to 35 (Intimacy and Solidarity vs. Isolation)
7. Middle Adulthood: 35 to 55 or 65 (Generativity vs. Self-absorption or Stagnation)
8. Late Adulthood: 55 or 65 to Death (Integrity vs. Despair) (5-7).

Erikson's theory focuses on the nature of personality development emphasizing from birth to through old age. At those development stages, an individual is going through a task or crisis they need to resolve. The key in this theory is that a person faces a problem at each stage, which might or might not be met successfully within that stage. For example, at a first stage called infancy (trust vs mistrust), if a child

gets quality of good care from their caregivers in infancy, the child may develop to learn to trust the world to meet his needs. Otherwise, if a child does not meet his needs, the child may see the world as cruel, they might develop sense of anxiety and fear, and they would likely grow up with a sense of mistrust of the world.

In *Never Let Me Go* novel, children's development stages happen to the main character Kathy. However, the developmental stages Kathy's going through do not start from birth or Infancy. The novel story comes that the main character Kathy at the age of 5 which means categorized into Play Age stage in Erikson's theory, and the novel ended up at the age of 31 in Young Adulthood stage. In this novel, Kathy has overcome the psychosocial development from Play age, School-age, Adolescence, and Young Adulthood stages.

B.1 Play Age (Initiative vs. Guilt 3-5 years of age)

The play age initiative versus guilt is the third stage of Erik Erikson's theory of psychosocial development. During this stage, a child begins to develop their interpersonal skills and spent their time playing with other children. A child may attempt to choose their roles for themselves or other people within a game. As stated in Erikson's theory (2013),

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 activities with others.

This play age stage was portrayed by Kathy's character in *Never Let Me Go* novel storyline. **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). It is obvious in the monologue above, Kathy and the other students at this age 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 in this stage, she did not experience a feeling of guilt.

B.2 School Age (Industry vs Inferiority 6-12 years of age)

During this industry versus inferiority stage, a child starts going to school and the relationship with teachers and their friends becomes significant in the child's life. Children become capable of learning, accomplishing numerous skills, and they begin to compare themselves with others to see how far they go. If they succeed trying navigating at this stage, they would likely able to develop a meaningful role to give back to society. If they experience unresolved feelings, they will have self-esteem problems or develop a sense of inferiority. Whereas Erikson (1994) stated, "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". The reference above is pictured with Kathy's developmental character in *Never Let Me Go* novel. She began to compare themselves with her friends.

“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....**

“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)

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 self-confidence.

B.3 Adolescence (Identity vs. Role Confusion 12-18 years of age).

Adolescence is the fifth stage in psychosocial development Erikson’s theory. During this stage, the adolescence becoming more independent and start to look at their future, whether in terms of relationship, career, family and are be able to set goals. Along the way, most adulthood’s trying various roles in order to fit with society and find their identity. In this stage, adolescents try to find out who am I. If they are successfully navigating this stage, they have such a strong identity. Otherwise, if they failed to establish a sense of identity within society, it can lead them to experience role confusion. As claimed by Erikson (1959),

During this period, they explore possibilities and begin to form their own identity based upon the outcome of their explorations. Failure to

established a sense of identity within society ("I don't know what I want to be when I grow up") can lead to role confusion. Role confusing involves the individual not being sure about themselves or their place in society.

“We certainly knew, though in any deep 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). It portrayed Kathy's role confusion with who she is 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.

B.4 Young Adult (Intimacy and Solidarity vs. Isolation 18-35 years of age)

Intimacy and solidarity versus isolation is the sixth stage of Erikson's theory of psychosocial development. In this intimacy stage, a person seeks mutual intimate relationship that can lead them into marriage, a friend for a long-term commitment. This is often when a person is ready to share life with others. If they are not successful at this stage, they will experience loneliness, would likely try to avoid intimacy, scared of commitment that leads them to isolation. According to Erikson in his paper *Erikson's stages of life* mentioned,

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 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 (7).

Finding long-term commitment was not successful by Kathy's character in *Never Let Me Go* novel.

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 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 2006).

Kathy and Tommy have been together since they were kids, but he was Ruth's boyfriend back then and she has a feeling for him for so long. They started together when Ruth's died in the second 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 it. 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.

C. The Bildungsroman's Personal Development described in Kathy's character in *Never Let Me Go* Novel

Christy explained the phase in Bildungsroman is to transform the novel from the original concept to get changed in the development. "The main theme of these novels is the development of the Protagonist's mind and character from childhood to adulthood" (Christy 1234). The Bildungsroman mainly focusing on the personal development of its character in the novel. The ending of the novel could be sometimes completely fade away from the literary scene, but at the end of the day through trials and errors, the main character becomes a self-form person. So, the personal development is the final thing in Bildungsroman literary genre, that is when the novel normally ends. Golban writes there are five Bildungsroman's personal development formation. These formation as describe in Victorian novel, they are following self-consciousness, the changes, the wholeness, the juxtaposition, and the completeness formation (8). These five formation Bildungsroman's personal development are usually described the project ending of the novel mainly for the main character.

C.1 Self-Consciousness

In Bildungsroman literary genre, the hero's growing in formative years through trouble experiences. During further ages, the hero is heightened sense of awareness and ability to process pieces of information by themselves through the environment, not just receiving. Self-consciousness involves the hero recognizing themselves in reflections, pictures, mirrors, and memories of the past. As in line with Golban,

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 (8).

Thus, the environment and things in the past that caused them to suffer will determine the hero's self-consciousness during a period of time. That is how selfconsciousness is formed in Bildungsroman literary genre.

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)

As the reflection of the monologue above, Kathy's self-awareness did 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 self-identity.

C.2 The Changes

Another personal development in Bildungsroman is change. It means to become different than it was or to be someone new/ grown person. The hero's change happens through a journey of discovery. The change will bring them to a new life and a new perspective of how they see the world. The term change for the main character is extremely important in its genre because it has become one of the final majors in Bildungsroman literary genre.

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).

The explanation above has made a point, the turning senses of Bildungsroman personal development were focusing on changes and the life journey from the main character in the novel. **"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). 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.

According to Gordon Allport (1961), “Authentic participation by the person in some significant spheres of human endeavor, such as work, family life, or politics”. As an individual grow and mature, they are entitled or requires to participate in their decision of life that directly will affect them. The participation would fall into things such as duties or obligations. A mature person that takes responsibility to behave and do accordingly. They are being responsible and willing to sacrifice for other’s good or society. They grow by making decision directions. This has proven in the novel, **“For one thing, more and more students were going off to be a carers,** and among our old Hailsham crowd, there was a growing feeling this was well nature course to follow” (Ishiguro 168). 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.

A grown person is naturally will begin to share an intimate love with someone. There is a sense to explore toward longer-term commitment with someone they loved. They want to grow and taking care of each other. In agreement with Allport (1961), “The ability to relate oneself warmly to others in both intimate (love) and nonintimate (compassion) contacts”. The theme of love, this quote shows how Kathy as the main character reached a level of maturity. **“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). 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.

C.3 The Wholeness

In accordance to Golban *The Victorian Bildungsroman: Towards A Fictional Typology*,

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) (8).

A wholeness or it can be said a sense of fullness is when the hero accepts all the pieces of themselves. Within along a wholeness, the main character in Bildungsroman involves a sense of what makes us human. It is about how we see ourselves and accept he/her limitations as well as our reality relation to society. A moment where the main character rest-seeking personal growth from the struggle, pain, broken relationship in the past for the benefit of self and others. An individual that can find comfort within the discomfort of life.

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).

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.

In accordance with Gordon Allport (1961), "Emotional security or selfacceptance, that is, a skill to live with one's emotional states". Emotional security is the stability of an individual's emotions towards a certain situation, the outer worlds that does not bother them anymore. A mature person involves when someone can manage their emotions no matter what their circumstances are, they are just feel whole. An individual that knows how to respond in an appropriate manner towards tough situations and still keep it cool. They have self-control, selfacceptance who can accept themselves as who they are, show compassion towards things, and stay calm. **"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). 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.

A mature person will look at themselves and the worlds around them in a balanced way. This means a person that looking at all aspects of a situation before jumping to a conclusion. A person that accepts and understands the world as it is. An individual that able to accepts that not everything in life will be going to be their way. A mature person knows how to handle life and not expecting it to be different. As stated by Allport (1961), "Realistic perception, thinking, and appraisals, that is, seeing the world as it is and not bending the reality to fit one's needs".

"I won't be a carer anymore come to 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). What happened at the end of *Never Let Me Go* 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.

C.4 The Juxtaposition

As determined by Golban in his paper *The Victorian Bildungsroman: Towards A Fictional Typology*,

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 chronotype (the asymmetry of departure and return implies, I believe, only the process of development) (8).

The juxtaposition in Bildungsroman is when the author puts two things together to highlight the differences between childhood and adulthood transformation but the main character still needs to continue to grow. The hero looks ahead to what they will be and the hero is looking back on the experience that made her/him who they are but they still need to grow. As proven by Kathy's character in *Never Let Me Go* novel. **"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 have to finish them if we chose to start our training" (Ishiguro 168). 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 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.

C.5 The Complete Formation

The realization of wholeness inside and outside of the main character in the novel will remark success and complete formation. In a very common thing, the Bildungsroman normally ends with a positive note, as though the project ends may be tempered of nostalgia. Although the final stage in Bildungsroman's novel implies the complete formation of success/ failure, partial success/partial failure, and sometimes referred to as ambiguity. In agreement with Golban in *The Victorian Bildungsroman: Towards A Fictional Typology*,

The proper correlation of inner/spiritual/romantic perspectives in the process 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 (8). This complete formation is showcased inside in *Never Let Me Go* novel and fits to these Bildungsroman traits. "I won't be a carer anymore come to 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). The author created a gloomy atmosphere at the end of the story. The happy ending was not 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 full-grown person.

According to Gordon Allport (1961), “Criterion is a unifying philosophy of life, that is, a clear comprehension of the purpose of one’s life”. A mature person naturally believes the meaning of life towards the way life they should be lived. A person that has an overall towards life and purpose of life including things how they decide what is success means, try to understand how things should be, and a person that able to think about the world and society.

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. **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).

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.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter provides conclusions and suggestions as the closing of the study and it is based on the analysis of chapter four. This study observed Kathy, the main character in *Never Let Me Go* (2005) novel by using Bildungsroman approach. This study shows Bildungsroman characteristics in *Never Let Me Go* (2005) novel, how the children development stages portrayed in Kathy as the main character, and how finally she gets her maturity, which is the last stage of Bildungsroman's personal development.

A. Conclusion

From the analysis, there comes to conclusion that can be taken from this study. Concerning the writer's work approaches to *Never Let Me Go* (2005) novel, there are 10 characteristics Bildungsroman's novel which reflected in *Never Let Me Go* (2005) novel. The first characteristic is the main character grows up in a certain country or provincial town. Kathy grows up in Hailsham, it is a boarding school based in England. The second, the main character is an orphan or fatherless. Kathy is an orphan, comes from an unknown parent. The third, she has conflict with parents or parental figures. The conflict in the novel is between Kathy and the guardians (teachers), the guardians is people who raised them. The fourth, she leaves to enter larger society or usually big city. Kathy's transformation goes from

student to becomes veteran in Cottages and then a carer in Centre city. Fifth, she passes through institutionalized education and/or self-education. In the novel, Kathy is a Hailsham student and she learns a lot when she becomes a carer. Sixth, young person seeks social relationship with other humans. When she is a veteran and carer, she has to deal with donors unlike in Hailsham, and that is where she begins to have social relationship with the worlds. Seventh, the main character experiences a social accomplishment or search for a vocation. Being a carer, she is able to do her work (as carer) so well and it means a lot for her. Eight, she has to undergo by ordeal society usually a professional career. Kathy is a carer but she does not choose to be a carer. She has already held an important role to the society. Ninth, she has to resist the trial by love for sentimental career. Kathy refuses to get the deferral with Tommy to live a bit longer because the reason is, it is way too late for them. Her intention is to be responsible carer and to take care of donors. The last characteristic is, she passes through pain moment in her life. Kathy lost Tommy and Ruth her two best friends because the donation that takes their life.

Furthermore, the next target approaching is to analyze how does children's development stages Kathy's going through, on how the main character's growth process changes over time step by step to the peak of maturity by using Erikson's theory. Based on the novel, the story starts when the main character at the age between 5 year old and ends at the age of 31. So, the children development starts in Play Age (3 to 5) stages, this stage shows the child involves interacting with other children at school. At this age, Kathy is the student in Hailsham and regularly interacting with her friends at school. The second stage is School Age (6 to 12), the

child begins to compare themselves with other and needs validation from the society for their accomplishment. At this stage, Kathy begins to compare her poetry with Christy's poetry. The third stage is Adolescence (12 to 18), an individual begins to questioning their identity about who they are. Kathy experiences role confusion with her identity in the adolescence stage because she does not understand what the donation is. The last stage is Young adulthood (18 to 35), at this age an individual seeks mutual relationship for long term, primary companion for love. Kathy tries to get the deferral with Tommy so they could live a bit longer than they should be.

The last conclusion the point of this study is defining the completeness formation or the personal development of the main character mentality, and subsequently, the main character named Kathy's transformation reaches the point of Bildungsroman's personal development. This tells the novel fits the Bildungsroman's personal development. The first one is self-consciousness. Kathy becomes aware because of her pictures and past memories in the past. The second is the change. It tells Kathy transformation from student to become a carer and the changes of development of herself. The third is wholeness, at this point Kathy is no longer fighting, she comes into the spirituality of wholeness. The fourth is the juxtaposition, it is to highlight the differences between the childhood and adulthood but the main character still needs to grow. The author of the novel shows Kathy is student back then and now she is a carer. The last is the complete formation, it shows Kathy's personal development and whether the project ending is success or failure. Kathy reaches into the personal development even though it is failed mission and happy ending is not found.

B. Suggestion

Based on this study, there are suggestions for the readers. First, the readers could analyze the other novel using the Bildungsroman approach such as D.H. Lawrence's *Sons and Lovers*, *Great Expectation* by Charles Dickens, Ralph Ellison's *Invisible Man* and, *A Portrait of the Artist as a Young Man* by James Joyce. Second, the readers could analyze *Never Let Me Go* novel using Posthuman theory.



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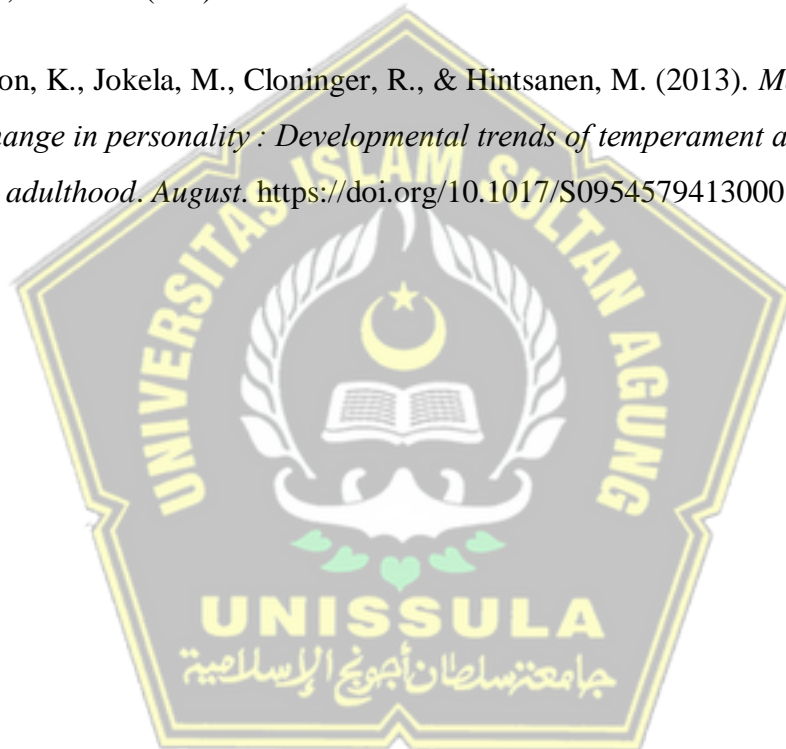
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APPENDICES

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 |
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| 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 |

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| | | | | | | 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 |

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| | | | | | | 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. |

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| 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 purposed 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 purposed 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. | 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). | 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> |

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| 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> |

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| | | | | | | <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. |

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| 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. | 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). | Monologue | 175 | Professional Career | “Feeling competent and capable of doing things for oneself is necessary for the development of healthy self-esteem” (Iversen Aniken 100). | 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 |
| 11. | 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 | Monologue | 6 | Professional Career | “His/her experience of life is a search for a vocation and social accomplishment (Golban 10). | 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 |

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| | 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). | | | | | what she does. Being a carer, she was able to do her work so well and it was meant a lot for her. |
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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. | 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). | Monologue | 202 | Passes Through Moment Pain in Their Life | "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). | 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. |
| 14. | 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 | Monologue | 243 | Passes Through Moment Pain in Their Life | "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 | 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 |

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| | <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> |

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| | 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 |
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| 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. |

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| | | | | | 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) | <p>“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).</p> | <p>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.</p> |
| 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 |

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| | <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. | 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 | Monologue | 206 | Young Adult Intimacy vs. Isolation (18-35 years of age) | 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 | 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 |
| | 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) | | | | 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). | 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. |

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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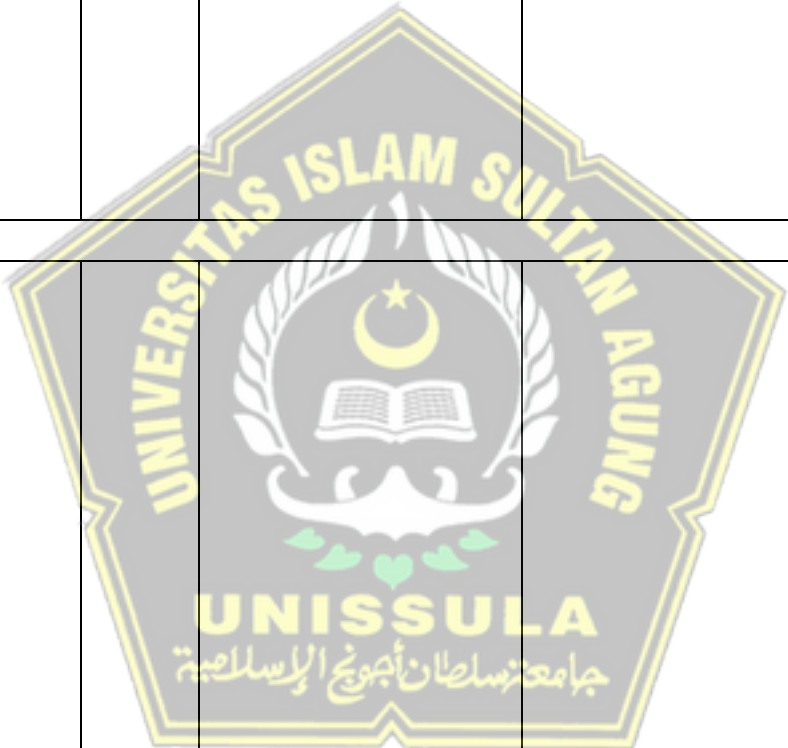
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| 1. | Tommy thought it possible the guardians had, throughout all our years at Hailsham, timed very carefully and deliberately everything they told us, so that we were always just too young to understand properly the latest piece of information. But 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.</p> <p>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. |

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| 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 |
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| 6. | 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) | 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. | 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). | 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 |

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| | | | | | 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. |

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| 8. | 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 | Monologue | 168 | The Juxtaposition | 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). | 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 |
| | chose to start our training (Ishiguro 168) | | | | | 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. |

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| 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. | I won't be a carer anymore come to the end of the year, and | Monologue | 34 | The Completeness formation | The proper correlation of inner/spiritual/romantic perspectives in the process | The author created a gloomy atmosphere at the end of the story. The happy ending was not |

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| | <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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