

MAIN CHARACTER ANALYSIS IN KAZUO ISHIGURO'S *NEVER*

LET ME GO: STRUCTURALISM APPROACH

THESIS

By:

Siti Roihanatul Jannah

NIM 15320108



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

2022

**MAIN CHARACTER ANALYSIS IN KAZUO ISHIGURO'S
*NEVER LET ME GO: STRUCTURALISM APPROACH***

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

By:

Siti Roihanatul Jannah

NIM 15320108

Advisor:

Agung Wiranata Kusuma, M.A.

NIP 198402072015031004



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK BRAHIM MALANG

2022

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “Main Character Analysis in Kazuo Ishiguro’s *Never Let Me Go: Structuralism Approach*” is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, June 19th 2022

The Researcher



Siti Roihanatul Jannah

NIM 15320108

APPROVAL SHEET

This to certify that Siti Roihanatul Jannah's thesis entitled **Main Character Analysis in Kazuo Ishiguro's *Never Let Me Go*: Structuralism Approach** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

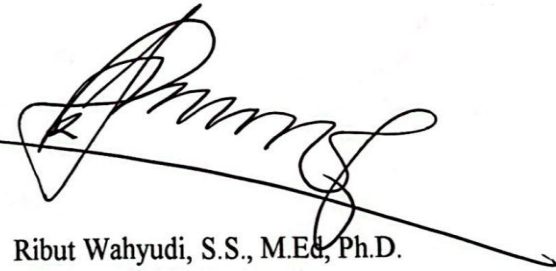
Jambi, June 19th 2022

Approved by

Advisor

Head of Department of English Literature


Agung Wiradatta Kusuma, M.A.
NIP 198402072015031004


Ribut Wahyudi, S.S., M.Ed., Ph.D.
NIP 198112052011011007

Dean of Faculty of Humanities



LEGITIMATION SHEET

This is to certify that Siti Roihanatul Jannah's thesis, titled **Main Character Analysis in Kazuo Ishiguro's *Never Let Me Go*: A Structuralism Approach**, has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra* (S.S.) in the English Literature Department.

Malang, June 19th 2022

The Board of Examiners

1. Muhammad Edy Thoyib, M.A. (Main Examiner)
NIP 198410282015031007
2. Asni Furaida, S.S., M.A. (Chair)
NIP 198807112023212027
3. Agung Wiranata Kusuma, M.A. (Advisor)
NIP 198402072015031004

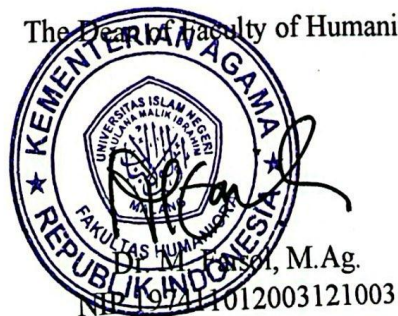
Signatures



The image shows three handwritten signatures, each written over a horizontal line. The first signature is the most prominent and appears to be 'Edy'. The second signature is more stylized and includes some small characters below it. The third signature is also stylized and appears to be 'Agung'.

Approved by

The Dean of Faculty of Humanities



MOTTO

"We must accept finite disappointments, but we must never lose infinite hope."

Martin Luther King, Jr

ACKNOWLEDGEMENT

Bismillahirrohmanirohim

I would like to express my deepest gratitude to our greatest Allah SWT for His mercies and blessings, which enabled me to complete this study, titled Main Character Analysis in Kazuo Ishiguro's *Never Let Me Go*, as a requirement for my degree in Sarjana Sastra and also for my Prophet Muhammad SAW, who led us from darkness into lightness.

My supervisor, Mr. Agung Wiranata Kusuma M.A., deserves special recognition and appreciation. Thank you for his helpful advice and patience while I complete my thesis. Without his direction, my thesis is meaningless.

My deepest gratitude also extends to my parents, Ahmad Sodikin and Mamik Rahmawati, for their love, support, and prayers. My sister; Qurrotul Azizah. My husband, Nur Kholis, are my loyal companion and provides me with the means to complete my studies. Also, my extensive family, including Aunts, Uncles, Cousins, Grandmother, and more that I cannot list in detail. Thank you for your love, support, and prayers.

Lastly, I appreciate all criticisms and recommendations for enhancing my thesis. I hope that this thesis writing will be beneficial to all of us, especially the English Department students.

Malang, June 19th 2022

Siti Roihanatul Jannah

ABSTRACT

Jannah, Siti Roihanatul. 2022. *Main Character Analysis in Kazuo Ishiguro's Never Let Me Go: Structuralism Approach.* Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Agung Wiranata Kusuma, M.A.

Keywords : *Main Character, Structuralism approach, Characterization*

In *Never Let Me Go*, Kathy as the main character describes her childhood as if it occurred in a parallel universe. She talks about things that are unfamiliar to most people, such as "caretakers" and "donors." The story about Kathy's donor supports this idea, since she yearns for her childhood memories instead of his own. The reader may become disoriented due to Kathy's fixation on the past, which influences her narration. She often tells the story in a way that jumps back and forth in time based on what she remembers. Her way of telling stories is like the process of remembering itself. The object of this study is *Never Let Me Go* by Kazuo Ishiguro (2005). This study uses structuralism theory. The data of this research are analyzed using structuralism theory that emphasizes the study of the relationship between the building elements of the literary work concerned. This research is literary criticism since it examines and analyzes a literary work. The data consists of words, phrases, and sentences from Kazuo Ishiguro's *Never Let Me Go* (2005). According on the findings of this study, the researcher categorized the characters into four groups: major and minor, protagonist and antagonist, dynamic and static, and round and flat. The researcher also uses techniques for revealing characters' traits to point out certain things about them. There are two techniques that used by the researcher: author's telling and author's showing. After analyzing the novel, the researcher found that the three main characters are categorized as a major, dynamic, and round characters. Major characters are often round, but minor ones are usually flat. The researcher discovers that the three major characters are round because they are complex and have many sides.

ABSTRAK

Jannah, Siti Roihanatul. 2022. *Main Character Analysis in Kazuo Ishiguro's Never Let Me Go: Structuralism Approach*. Skripsi Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Agung Wiranata Kusuma, M.A.

Kata kunci: Karakter Utama, Pendekatan Strukturalis, Karakterisasi

Di dalam novel *Never Let Me Go*, Kathy menggambarkan masa kecilnya yang seolah-olah terjadi di dunia paralel. Dia berbicara tentang hal-hal yang asing bagi kebanyakan orang, seperti "penjaga" dan "donor." Kisah tentang donor Kathy mendukung gagasan ini, karena dia merindukan kenangan masa kecilnya daripada kenangannya sendiri. Pembaca mungkin menjadi bingung karena fiksasi Kathy pada masa lalu, yang mempengaruhi narasinya. Dia sering menceritakan kisah dengan cara yang melompat-lompat dalam waktu berdasarkan apa yang dia ingat. Cara dia bercerita seperti proses mengingat itu sendiri. Objek penelitian ini adalah *Never Let Me Go* karya Kazuo Ishiguro (2005). Penelitian ini menggunakan teori strukturalisme. Data penelitian ini dianalisis dengan menggunakan teori strukturalisme yang menekankan pada kajian hubungan antara unsur-unsur pembangun karya sastra yang bersangkutan. Penelitian ini merupakan penelitian kritik sastra karena mengkaji dan menganalisis sebuah karya sastra. Data terdiri dari kata, frasa, dan kalimat dari *Never Let Me Go* (2005) karya Kazuo Ishiguro. Berdasarkan temuan penelitian ini, penulis mengkategorikan karakter menjadi empat kelompok: mayor dan minor, protagonis dan antagonis, dinamis dan statis, dan bulat dan datar. Penulis juga menggunakan teknik untuk mengungkapkan sifat karakter untuk menunjukkan hal-hal tertentu tentang mereka. Ada dua teknik yang digunakan oleh penulis: *author's telling* dan *author's show*. Setelah menganalisis novel, peneliti menemukan bahwa ketiga karakter utama tersebut dikategorikan sebagai karakter utama, dinamis, dan bulat. Karakter utama seringkali bulat, tetapi karakter minor biasanya datar. Peneliti menemukan bahwa ketiga karakter utama tersebut berbentuk bulat karena kompleks dan memiliki banyak sisi.

مستخلص البحث

حنة, ستي رويهاناتول. 2022. تحليل الشخصية في لاتسمح لي بالذهاب ابدازوا اصيغورا النهج

(سكار ييس) قسم الأدب الإنجليزي, كلية العلوم الإنسانية, جامعة الإسلام نيجري مولانا لبنوي اطروحة فرعي

مالك ابراهيم مالانج. المشرف : اغونج ورائتول كسوما.

الكلمت الفتاحية : الشخصية الرئيسية، نهج البنوية, التخصص

في روية النهج البنوي, تصف كاثي طفو لتها كما لو انها حدثت في عالم مواز. يتحدث عن اشياء غريبة عن معظم النس, مثل "الحراس" و "المانحيط". تدعم قصة متبرع كاثي هذه الفكرة, لأنها تتوق إلى ذكر يات طفولتها أكثر من ذكرتها. قد يصاب اقراء بالارتباك بسبب تركيز كاثي على الماضي, مما يؤثر على السرد. غالباً ما يروي القصص بطرق تففز ذهاباً و إياباً في الوقت المناسب بناء على ما يتذكره. الطريقة التي يروي بها القصة تشبه عملية تستخدم هذه الدراسة الهدف من هذا البحث هو النهج البنوي بواسطة كازوا اصيغورا 2005 تذكر نفسها. نظرية البنوية. تم تحليل بيانات البحث باستخدام نظرية البنوية التي تؤكد على دراسة العلاقة بين عناصر البنوية. تم تحليل بيانات البحث باستخدام نظرية البنوية التي تؤكد على دراسة العلاقة بين عناصر البناء للعني الأدبي المعني. هذا البحث هو بحث نقد ادبي لأنه يفحص ويحلل العمل الأدبي. تتكون البيانات وعبارات وجمل من النهج بناء على نتائج هذا البحث, صنف الكاتب الشخصيات إلى أربع مجمو البنوي بواسطة كازوا اصيغورا 2005 عات : رئيسية و ثانوية, بطل الرواية وخصم, ديناميكي وثابت, ومستدير و مسطح. يستخدمهما الكتاب: رواية بعد تحليل الرواية توصلت الباحثة إلى ان الشخصية الرئيسية الثلاث مصنفة على انها المؤلف وعرض المؤلف الشخصيات رئيسية ودينا ميكية مستديره. غالباً ما تكون الشخصية الرئيسية مستديره, لكن الشخصيه الثانوية عادة ما تكون مسطحة. وجدت الباحثة ان الشخصيات الرئيسية الثلاثة مستديره الشكل لأنها معقدة ولها جوانب عديدة

TABLE OF CONTENTS

STATEMENT OF AUTHORSHIP	iii
APPROVAL SHEET	ERROR! BOOKMARK NOT DEFINED.
LEGITIMATION SHEET	ERROR! BOOKMARK NOT DEFINED.
MOTTO	VI
ACKNOWLEDGEMENT.....	VII
ABSTRACT.....	VIII
TABLE OF CONTENTS	xi
CHAPTER I INTRODUCTION	1
A. Background of the Study.....	1
B. Research Question:	5
C. Objective of the study	6
D. Scope and limitation.....	6
E. Significance of the study.....	6
F. Previous Studies.....	7
G. Definition of Key Terms	9
CHAPTER II REVIEW ON RELATED LITERATURE.....	10
A. Structural Approach	10
B. Robert Stanton’s Structuralism	14
C. Characterization	19
CHAPTER III RESEARCH METHOD	24
A. Research design.....	24
B. Data Sources	25
C. Data Collection	25
D. Data Analysis	25
CHAPTER IV FINDINGS AND DISCUSSION	27
A. Character and Characterization	27
CHAPTER V CONCLUSION AND SUGGESTION	49
A. Conclusion	49
B. Suggestion.....	50
BIBLIOGRAPHY	51
CURRICULUM VITAE.....	54
APPENDIX.....	55

CHAPTER I

INTRODUCTION

This part includes the background of the study, research question, and objectives of the study, scope and limitation, significance of the study, definition of key terms, previous study and research method. The research method includes data sources, data collection, and data analysis.

A. Background of the study

Literature is the expression of artistic and imaginative facts as a manifestation of human life through language as a medium and has a positive effect on human life (Mursal Esten 1978:9). Literature is a form and result of creative art work whose objects are humans and life using language as a medium.

Literary works can be said to have literary value if there is an equivalence between form and content. Literature is often treated as a social portrait that also describes the spirit of the era (Semi, 1984:8). Based on its form, literature is divided into two, namely prose and poetry. Prose is a literary work that is not bound while poetry is a literary work that is bound by certain rules and regulations. Examples of literary works of poetry are poetry, rhymes and rhymes, while examples of literary works of prose are novels, short stories and dramas.

According to Ratna (2002: 80) literary works distinguished from poetry, drama, and prose. Prose is also called fiction, narrative text, or narrative discourse when it comes to literature. In this sense, the word "fiction" refers to the story of

the current (abbreviated: Curst) or constructed story (Nurgiyantoro, 2013: 2). Called the story of the player because it was indeed done by the author based on reality that was prevailed. Various kinds of fellow stories in modern literature include novels, short stories (short stories), and novella (Noor, 2005: 26).

According to Rani (2004: 85) Novel is an imaginative work that tells the intact side of a person's life problem or some figures. In addition, novels are writing fiction works which are usually in the form of stories or narratives. A novel tells the story of their figures and behavior in everyday life. In contrast to the novel, according to Edgar Allan Poe in Nurgiyantoro (2013: 12) short stories are stories that have been read once sitting, roughly streaking between half to two hours, something that might not be done for a novel. While Novella literally means "a small new item". Today, a novella is a short piece of fiction that is neither too long nor too short (Nurgiyantoro, 2013: 11-12).

Japan is one of the countries that produces the most novels in the world. Based on data taken from the Australian screen, Japan is ranked 4th in the world based on the number of novels produced in 2005-2010. But according to The New York Times (2002, p. 2), Japanese novels may not have been well-known around the world until recently (Brophy, 2007: 8). *Never Let Me Go*, a science fiction novel, is one of the literary works analyzed by the writer. The author of this book is Kazuo Ishiguro. He was born in Nagasaki, Japan, on November 8, 1954, as a British novelist. His family relocated to England in 1960. Kazuo obtained a bachelor's degree in English and philosophy from the University of Kent in 1978 and a master's degree in creative writing from East Anglia University in 1980.

Don't let me go were published by Faber and Faber. This novel was chosen for the 2005 Booker Prizes. This novel won the National Book Critics Circle Award in the same year. This novel won the ARTHUR C. CLARKE medal in 2006.

In fiction or a novel, character is one of the most important elements. Fiction is the result of a creative process. An author's ability to create and develop a character is intrinsically tied to his or her creative freedom. Fiction incorporates and presents life models that are based on the author's perspective.

The author is free to create characters based on his imagination. Despite the fact that the character is a fictional one, he must represent someone from real life or someone who is lifelike in order for the reader to grasp the character. Readers are supposed to love literary works. In the book *Never Let Me Go*, the main character is Kathy H., who is also the narrator. She built close relationships with two classmates, Ruth and Tommy. The story begins at an English boarding school named Hailsham. Every kid at this institution is "clone" (not explicitly illustrate how the cloning process). The students are carefully watched, and they are often told how important it is to make art and eat well. Teachers at Hailsham refer to them as "special," although their lives are comparable to those of livestock. They have cared for them, met their needs, and put their health first so that one day, the average human who is not a clone can use their organs. Therefore, they are compelled to donate their essential organs to humans, after which they will die young. However, the details of their future lives have never been revealed. So, when they were teenagers, they started to wonder about many things in their lives. They even tried to reach that goal, but in the end it didn't

work out because that wasn't the plan. Consequently, all of their efforts to attain their objectives are in vain. The main character in the novel has to deal with this crazy life.

Brenner (2007:159) says that Japanese science fiction hinted at many worries about how technology is becoming more and more important in our lives and in the world. Brenner (2007: 159) also said that Science Fiction in Japan could not be separated from the idea of the Day of Judgment. The emergence of idiomatical ideas come from Hiroshima and Nagasaki nuclear bombing that occurred in World War II. The most common theme in Science Fiction is an exploration of space, Utopia and Dystopia, artificial intelligence, and genetic engineering and manipulation (Brenner, 2007: 159).

The structural approach was first developed by Russian formalists (1915-1930) (Teeuw, 1984). The background of the emergence of this approach is to free the science of literature from the confines of other sciences, such as psychology, history, and cultural research. This is because previous literary works are understood in relation to psychology, history, culture, society, and other extrinsic factors. (Wiyatmi, 2008: 89).

According to TEEUW (1988: 135) structural analysis aims to dismantle and describe mightily, occasionally, semen tail and as deep as possible linkages and resistance of all ancients and aspects of literary works that together produce overall meaning. Nurgiyantoro (2013: 60) also explained that structural analysis

aims to describe as much as possible functions and linkages between various elements of literary works that jointly produce a minimum.

Structuralism at first observes more than one object, with the aim of getting what is behind the similarity of the structure in two objects or more. Structural analysis then realized, on the two objects or more it turned out that there was not only similarity or similarity, but also inequality and that the polar-opposite.

After the author reads the novel "*Never Let Me Go*" when viewed from a structural point of view, it is not good, there are elements that do not support one another, such as the characterizations in the novel are not good because there is no balance between the protagonist and the antagonist. While a good literary work, the elements that make up the work must support each other.

Therefore, this research will analyze the main characters in Kazuo Ishiguro's novel entitled *Never Let Me Go* using structuralism analysis.

B. Research Question:

In accordance with the background of the study above, the purpose of this research is to provide an answer to the following question:

How are the main characters described in Kazuo Ishiguro's *Never Let Me Go*?

C. Objective of the study

From the background and formulation of problems, the objectives of the research to analyze the main characters in Kazuo Ishiguro's novel entitled *Never Let Me Go* using structuralism analysis.

D. Scope and limitation

The researcher focuses on the main character analysis of Novel by Kazuo Ishiguro titled *Never Let Me Go*. In particular, this study focused on the main characters and the researcher limits the research to the analysis of the three main characters, Kathy, Tommy, and Ruth. The discussion in this study was limited by the structuralism theory.

E. Significance of the study

To obtain evidence of empirical data about the main characters analysis in Kazuo Ishiguro's *Never Let Me Go* Novel which will be useful for developing science, and academic students in the field of structuralism analysis. This study can be an information material and as an additional reference related to the variables in the study, the main character analysis in Kazuo Ishiguro's *Never Let Me Go* Novel.

F. Previous Studies

This below are several previous studies about Kazuo Ishiguro novel used by another researcher, in order to see the similarities and the differences with this study.

The first research is by Miftahul Fikri and is titled "Major Absurdism Depicted in Kazuo Ishiguro's *Never Let Me Go*" (2011). This research assessed Kazuo Ishiguro's British dystopian novel *Never Let Me Go*. This study raises two questions: (1) What makes the three main characters' life absurd? (2) How do the three main characters face the absurdity in their life? This study uses a qualitative methodology to characterize the phenomenon under investigation. Applying descriptive research textual analysis because the data obtained by the author are analyzed using the theory. The author then provides a descriptive explanation. Albert Camus's absurdism theory was utilized to answer both concerns. The result of this research demonstrates the causes of absurdity in the lives of the three main characters, as well as the varied responses of each character to absurdity.

The second research was conducted by Taufik Wahyu of Kathy H's *Struggle to Acquire Real Love in Kazuo Ishiguro's Never Let Me Go* (2005): An Individual Psychological Approach. This research assessed the difficulty of finding true love. The objective of this paper is to demonstrate how Kazuo Ishiguro's 2005 novel *Never Let Me Go* reflects the struggle of the main character to find real love. The first purpose is to examine the novel in terms of structural aspects, while the second objective is to study the book from an individual psychological

perspective. The focus of the research is Kazuo Ishiguro's novel *Never Let Me Go*. It utilized a personalized psychological approach. This research is qualitative in nature. There are two categories of data in this study: primary data and secondary data. The major data source is the novel, whereas secondary data consists of other relevant material. Both sets of information are gathered through library research and analyzed using descriptive statistics. The following conclusions can be drawn from the study's findings. First, based on the structural analysis, it is evident that in *Never Let Me Go*, Kazuo Ishiguro conveys the notion that the quest for finding real love is essential to everyone's existence. Second, based on the individual psychological approach, the results indicate that the most influential factor in the effort to attain true love is the individual's psychological disposition.

The last piece of research comes from Lalitya Putri Noorullya's "Dystopian Transformations and Character Construction in Young Adult Science Fiction Lauren Olivers' *Delirium*." The study was conducted using a qualitative descriptive text analysis method and is framed by the narrative theory (Rimmon-Kenan, 1983) and young adult literature science fiction and dystopia theoretical frameworks (Bradford, Mallan, Stephens & McCallum, 2008). The results reveal that Lena's personality is composed of two components. These elements are the dystopian environment and constellation characters, which have both beneficial and negative effects on Lena's personality.

G. Definition of Key Terms

Main Character: the main character is usually attractive. Though he doesn't have to be flawless, he should generally be basically decent—honest, kind, and ideally attractive. If a person lacks virtue, they must possess strong compensating traits, such as courage, swagger, or gallantry. Only if he has a soft heart, a profound affection, or a gentleman's code may he disobey law and order. The main character must consequently present them with a positive impression of themselves. He ought to be someone the readers can relate to or picture themselves. (Perrine, 1982)

Structuralism: According to Abram, while he is examining a literary work, structuralism "stands separate from the poet, the audience, and its context. It describes the literary work as an independent entity. (Abrams (1981).

Characterization: Characterization in the context of personality is based on the dialogue or verbal behavior of the character and the attitude or nonverbal behavior of the character. (Nurgiyantoro, 2002)

CHAPTER II

REVIEW ON RELATED LITERATURE

This study focuses on the main characters analysis in the novel *Never Let Me Go*. Therefore, a theoretical framework is presented in order to have a comprehensive knowledge of the research's core themes.

A. Structural Approach

Literary work is an event experienced by people in life, the result of the author's creation that describes society in everyday life. According to Semi (in Sudrajat, 2015: 23) states that the structural approach is also called the objective approach, because of the view that responding to literary works objectively must be based on an understanding of the literary work itself. Based on experience and observations of life based on structural theory, it views literary works as one of the building blocks in a story. The author's literary work contains the truth that there are relationships between people (Zulfarida, 2019: 25). Structuralism views text as a structure. Structural is an approach that views a literary work as seen from the work itself contained from the building element.

According to Wellek (1989: 43) structural is the workings of a scientific approach to literary works, namely an approach in which there is an attitude of objectivity, certainty, and an attitude of not being involved (Tatag, 2014: 25). In line with the above opinion, the structural approach is an intrinsic approach,

namely discussing the work on the elements that build literary works from within (Suwarno, 2012: 23). This approach examines literary works as autonomous works free from social background, history, author biographies, and everything that exists outside of literary works.

Another opinion according to Nurgiyantoro (2010: 36), the structure of literary works also suggests understanding the relationship between elements (intrinsic) which are reciprocal, mutually determining, mutually influencing which together form a unified whole. On their own, isolated from the whole, these materials, elements, or parts are not important, even meaningless. Each part will be important and meaningful after it is in relation to the other parts, and how it contributes to the whole discourse. Structuralism approach is a study or research on the relationship between the building elements in a literary work. In this study, it needs to be supported by in-depth knowledge of the meaning, role, function, and everything related to these elements (Suprihatiningsih et al., 2019: 132). A literary work is the totality of an artistic whole. A totality contained in a literary work has elements that are closely related to one another and mutually beneficial.

Structuralism examines the structure of literary works where the structure is a unified whole, in other words, it cannot stand alone outside the structure. With structuralism, we can show that each element has a certain function according to that structure (Riri, 2017: 37). Stanton (Nurgiyantoro, 2010: 25) distinguishes the building blocks of a novel into three parts, namely: story facts, themes and literary means. These three elements must be seen as a unit in the whole series of stories, not as something that stands alone and is separated from one another (Suwarno,

2012: 34). Structural analysis of literary works, which in this case is fiction, can be done by identifying, reviewing, and describing the functions and relationships between the intrinsic elements of the fiction concerned. At first identify and describe, for example, how the circumstances of the events, plot, characters and characterizations, setting, point of view and others. After trying to explain how the function of each of these elements in supporting the overall meaning, and how the relationship between the elements so that together form a unified totality-meaning. Structural analysis aims to describe as closely as possible the functions and interrelationships between various elements of a literary work which together produce a whole.

Structural analysis is not enough to just list certain elements of a work of fiction. But what is more important is to show how the relationship between the elements, and what contribution is given to the aesthetic goals and overall meaning to be achieved. This needs to be done considering that literary works are a complex and unique structure, besides each work has its own complex and unique characteristics and this is what distinguishes one literary work from another (Nurgiyantoro, 2010: 37).

Teeuw (1991:61), states that the purpose of structural analysis is to disassemble and describe as deeply as possible the interrelationships and interweaving of all elements and aspects of literary works that together produce overall meaning. A literary work is the totality of an artistic whole. A totality contained in a literary work has elements that are closely related to one another

and mutually beneficial. Structural analysis of literary works can be done with the following stages.

1. Identify and describe the intrinsic elements that build literary works, such as themes, characterizations, plot, setting, point of view, language style and message.
2. Explain how the function of each of these elements in supporting the overall meaning of a literary work.
3. Connecting these elements so that together they form a unified totality of meaning.

Based on these theories of structuralism, it can be stated that the structure is something that is structured or built and structural is matters relating to the structure so that the theory of structuralism pays attention to the analysis of the elements in literary works and those related to it. These elements include theme, characterization, setting, plot, point of view, language style, and message. From the understanding above, it can be concluded that individually and as a whole these parts are not important or even meaningless, but each part becomes meaningful and important after it has to do with the other parts. However, this research will use the structural theory of Robert Stanton. Robert Stanton divides the theory of fiction into three parts, namely the facts of the story, the theme and the means of the story. The facts of the story consist of plot, character, setting, while the means of the story consist of title, point of view, style and tone, symbolism, and irony (Stanton, 2012).

B. Robert Stanton's Structuralism

Structural theory is a discipline that views literary works as a structure consisting of several interrelated elements. Structural analysis aims to provide a thorough and thorough analysis of all aspects of literature and produce meaning (Teeuw, 1988: 135). Every successful piece is something unique. However, as experienced by philosophy, biology, and medicine, Robert Stanton divides the theory of fiction into three parts, namely story facts, themes and literary means. The facts of the story consist of plot, character, setting, while the means of the story consist of title, point of view, style and tone, symbolism, and irony (Stanton, 2012).

1. Story Facts

The nature, the storyline, the place is the reality of the story. These points are useful as a record of imaginative events in a story. If all these points are collected, it is called the factual structure or factual level of the story. The factual structure is part of a story. The factual structure is an important point of a story. The factual structure is what is seen from the point of view (Stanton, 2012: 22).

a. Flow

In general, the plot is the sequence of stories - the stories in the story. Name plots usually exist in causally related events only. Causal events are stories that have an impact on all other events and cannot be

ignored because they will affect all works. Causal events are not limited to a physical thing, such as behavior, but changes in character, flashes of view. Its statutes and all that are variables that change within it. (Stanton, 2012: 26) This kind of conflict is the core of the story structure, the center of which in turn will grow and develop along with the continuous flow of the plot (Stanton, 2012: 31). The climax is the moment when the conflict is so intense that the ending is unavoidable. The climax is the point that brings together the forces of conflict and determines how the opposition can be resolved (Stanton, 2012: 32).

Plot is the main thing of the story. The absence of a plot in the story will make us not fully understand in a story. No different from other points. The plot should have a beginning, middle and end that have facts. Giving reasonable beliefs and creating the unexpected and giving an astonishing ending (Stanton, 2012: 28). The basic building blocks of the plot are conflict and climax. The main conflict becomes the core of the story structure with a continuous flow (Stanton, 2012: 31). The climax is when the conflict gets closer and closer and the ending is unavoidable. Climax becomes a point of strength conflicts can be resolved (Stanton, 2012: 32).

b. Character

Character is used in two contexts. First, the character of the individual in the story. Second, on the mix of interests, emotions,

moral principles of the individual (Stanton, 2012: 33). The main character is related to all events in the main character of the story. Usually, these events will result in changes in individual characters and our attitudes towards character (Stanton, 2012: 33). Motivation is present in the character's reasons for acting (Stanton, 2012: 33).

c. Background

Setting is a place that includes a story in a story, a place where describe the story that is happening. Background can be interpreted with decoration. Setting can also take the form of certain times (days, months, and years), weather, or a historical period. Although it does not have to directly embrace a main actor, the setting can also embrace people who can become the main decorator (Stanton, 2012: 35).

d. Theme

Theme is an aspect of a story that has meaning in experience man; One thing that will be an experience to remember. Similar to the meaning of human experience, the theme prioritizes aspects of life which will then have certain values that cover the story. The theme will make the story focused, unified, conical, and influential. The beginning and the end of the story will be appropriate, appropriate, and satisfying with the theme. Themes are points that are relevant to a story and the details of a story (Stanton, 2012: 36-37). The theme should have several criteria: (1) Must prioritize the details of a story, (2) do

not have an impact with all contradicting story details, (3) do not have to follow the evidence that is vaguely explained, (4) be explained clearly by a story that related (Stanton, 2012: 44-45).

2. Literary Tools

Literary devices are the methods used by authors in selecting and compiling story details into meaningful patterns (Nurgiyantoro, 2010: 25).

a. Title

The title is usually always relevant to the work he takes, making the two become one. Opinions like this are accepted if the title refers to a certain main character and setting. However, if the title refers to a detail that refers to a detail that does not stand out, such a title is an indication of the meaning of the story (Stanton, 2012: 51).

b. Viewpoint

Point of view is where we understand every event in the story. In terms of objectives, the point of view is divided into four main types, namely (1) first person-main, the main character tells the story in his own words, (2) first person-side, the story is told by one non-main (side) character, (3) third-person limited, the author refers to all the characters and positions them in the third person but only describes what one character can see, hear, and think (4) third-person-unlimited, the author refers to each character and positions them as a third person omniscient (Stanton, 2012: 53–54).

c. Style and Tone

Style is the way the author uses language. Even though the three authors use the same plot, setting, character, the results of the writing will still have differences. In general, these differences are found in language and extend to other aspects such as complexity, rhythm, detail, humor, concreteness, many images and metaphors (Stanton, 2012: 61-62). One thing that is most closely related to style is tone. Tone is the author's emotional attitude shown in the story. Tone can appear in various forms, whether light, romantic, ironic, mysterious, silent, dreamlike, or full of feelings (Stanton, 2012: 63).

d. Symbolism

Concrete and factual details that create ideas and emotions in thoughts are symbols (Stanton, 2007:64). In fiction, symbolism can produce three effects, each effect depending on how the symbol is used. First, a symbol that appears at an important event in the story indicates the meaning of that event. Two, one symbol that is shown over and over again reminds us of some constant elements in the story universe. Three, a symbol that appears in a context that different will help us to find a theme (Stanton, 2012: 64–65). 5)

e. Irony

Irony is generally used to show that something is contrary to what was previously thought (Stanton, 2012: 71). In the world of fiction,

there are two types of irony that are widely known, namely 'dramatic irony' and 'tone irony. 'Dramatic irony' or the irony of plot and situation usually arises through the diametrical contrast between appearance and reality, between a character's intentions and goals and the outcome, or between expectations and what actually happened (Stanton, 2012: 71). 'Tone ironic' or 'verbal irony' is used to refer to a way of expression that expresses meaning in the opposite way (Stanton, 2012: 72).

C. Characterization

By mimicking their behaviors, gestures, or words and portraying them on stage or in a piece of literature, a character is portrayed. Nurgiantoro (2002: 13). Creating a character's age, level of education, social class, beliefs, goals, and reasons for doing things, among other things could be part of a character's characterization.

Authors use characterization to show and tell the reader what a character looks like and what they're like to interact with. She divided the process of creating characters into two parts: showing and telling. A way of describing a character in which the author is on the outside of the story. On the other hand, storytelling is a way of describing a character in which the author explains things directly to the character (Bangbang & Suastika, 2015). According to the

researcher's line of reasoning, characterization is also referred to as determinative.

Where nature and character play a significant role in the novel's plot.

These are the classification types:

1. Dynamic and Static

A character who changes a lot over the course of the story is said to be "dynamic." Changes in vision or comprehension, commitment, and values are examples of alterations that characterize a personality as dynamic. Situations, or even the physical setting, can change, do not affect a character unless they cause a change in the character's personality. Protagonists are usually dynamic by definition. Particularly in coming-of-age stories, the protagonist undergoes a dramatic transformation from innocence to experience. Frequently, the antagonists in some stories are also dynamic.

According to the study, characters that change and grow are called "dynamic.", whereas static characters are round or flat characters that remain the same throughout the novel. In literature, a character who remains motionless is known as a static character who remains essentially unchanged during the course of an entire work. Regardless of whether their personalities are round or flat, they stay essentially consistent throughout the entirety of the narrative. Typically, this is done so that secondary characters can be used as plot or theme components.

A static character is a character in a story who has changed very little, or not at all. Then, a dynamic character is one who changes and is greatly affected by

narrative events (Ariani, 2010: 10). Flat characters usually stay the same because they don't change and only have one trait that stands out.

2. Round and Flat

Characters that are round are those that are easy to identify, genuine and multifaceted; they show a personality depth that mimics life. They frequently exhibit both positive and negative characteristics, and may respond erratically or become embroiled in their own inner problems. The author has made these characters complete in every way: physically, mentally, and emotionally. They have enough details to make them seem real. Most of the time, a round character is a main character who changes as the story goes on. In contrast to a rounded character, a flat character lacks any development whatsoever (Kirzner et al, 1991: 146).

The absence of a realistic personality distinguishes a flat character. Even if the description of a flat character is extensive and full of distinguishing qualities, it lacks the intricacy of a round character.

A play's characters might be either round or flat, much like in novels and other forms of short fiction. (Kirzner et al, 1991: 146). Typically, major characters are rounded, whereas minor characters are flat. Characters of significance emerge frequently throughout the narrative and are detailed in greater depth by the author. Therefore, the author describes every facet of the important characters' lives. According to Kennedy's definition, more facets indicate that round personalities

are depicted with a richer and more nuanced quality by their writers (Kennedy, 1991: 48).

3. Major and Minor

A major character is a person or thing that plays a big role in how the story goes and how it turns out. None of these characters is responsible for the story's absence. Everything in the story revolves around describing this kind of character, from the theme to the storyline to the mood. The purpose of a minor character's existence is to support the important one. The role and contribution of a minor character to the plot's development and structure is very limited (Dhumel, 1965: 45).

Characteristics that contribute to the uniqueness of an individual or object (Hornby 186). A character's actions and emotions are all that the author explains when he or she illustrates. A authoritative intervention is used by the author in order to narrate the story (Abrams 33).

On the basis of the above definition, based on the characteristics, it is possible to conclude, the author depicts the major and minor characters in such a way that the reader can visualize them without difficulty. According to the preceding definition, there are two ways to describe a quality of a person's character: telling and showing. The following is the reason:

a. Author's Telling

In this strategy, the author attempts to explain the story's character, including major and minor characters, the setting, and the time period.

b. The author's Showing

In this style, the author explains the major and minor characters through actions performed by and by the characters, with the aid of the characters' dialogue.

According to the definition, the author demonstrates what the character says and does using this style.

CHAPTER III

RESEARCH METHOD

This research uses qualitative methodology. According to (Bogdan and Taylor in Moleong, 1991), qualitative research is a process that generates descriptive data in the form of written or spoken words from observable persons and agents. Systematic, accurate, and true depiction of the facts, qualities, and correlations between the examined phenomena.

The qualitative method is used because it is in accordance with the object of research as well as the data source, namely the novel Kazuo Ishiguro's *Never Let Me Go*. So, in this study, the qualitative method is used to describe the data and the results of data analysis using words or sentences and not in the form of numbers in order to solve the problem of describing the main characters analysis in Kazuo Ishiguro's novel *Never Let Me Go*.

A. Research Design

It is literary criticism because, according to Peck and Coyle (1984), literary criticism refers to the description, analysis, and interpretation of literary works. In this research, the researcher discusses literature by describing, analyzing, and interpreting literary works.

To analyze the data, the researcher applies structuralism approach. According to Riri (2017), structuralism examines the structure of literary works where the

structure is a unified whole, in other words, it cannot stand alone outside the structure. With structuralism, we can show that each element has a certain function according to that structure.

B. Data Sources

The data of this research are in the form of text words and sentences that contain the builder of Kazuo Ishiguro's novel *Never Let Me Go*. The data source that becomes the object of this research is Kazuo Ishiguro's novel *Never Let Me Go*. This novel published by Faber and Faber in 2005.

C. Data Collection

The process for collecting the data is as follows:

1. The researcher read and took notes on *Never Let Me Go* by Kazuo Ishiguro to learn about the main characters and what they were like.
2. The researcher will read, gather, and analyze information regarding the work by Kazuo Ishiguro's main characters and characteristics.
3. The researcher was tasked with describing the main characters and traits in Kazuo Ishiguro's novel *Never Let Me Go*.

D. Data Analysis

The data analysis includes several steps. The first step includes characterize the main characters. The second step includes classifying the main

character into several types. The last step includes discussing the techniques that use to reveal the characterization of the main characters.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher provides the summary of the novel to help the readers understand about the story and the analysis of the main characters in *Never Let Me Go* by Kazuo Ishiguro.

A. Character and Characterization

In this section, the researcher explains the character and characterization of each main character in *Never Let Me Go* novel by Kazuo Ishiguro.

1. Kathy

Kathy H. is the main character and the narrator of the story.

In the beginning of story, Kathy is depicted as a thoughtful and introspective individual. She is a student at Hailsham, a prestigious boarding school, where she forms close friendships with her peers, especially Ruth and Tommy. Kathy is portrayed as a keen observer, often reflecting on her surroundings and contemplating the purpose of their lives. Kathy's introspective nature is evident in her curiosity about their existence and the meaning behind their experiences at Hailsham. Despite her curiosity, Kathy accepts the rules and norms of Hailsham without challenging them extensively. She seems to have an innate understanding

of the boundaries and expectations set upon them, choosing to conform rather than question the deeper implications.

Throughout the story's early stages, Kathy is characterized as a reserved and thoughtful individual. She is not one to assert herself forcefully or confront others, but rather she internalizes her thoughts and feelings. This introspection is demonstrated in her ability to contemplate the significance of their upbringing and the mysteries surrounding their purpose in life. Additionally, Kathy's deep friendships with Ruth and Tommy play a significant role in her character development. She values these connections and relies on them for emotional support and companionship.

Her bond with Tommy, in particular, evolves from friendship to a deeper affection as the story progresses. Overall, Kathy's character in the beginning of the story is shaped by her thoughtful and introspective nature, her acceptance of Hailsham's rules, and her close friendships. As the narrative unfolds, her journey of self-discovery and the unraveling of the secrets surrounding their existence become central themes in the novel.

“My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years. That sounds long enough, I know, but actually they want me to go on for another eight months, until the end of this year. That'll make it almost exactly twelve years. Now I know my being a carer so long isn't necessarily because they think I'm fantastic at what I do.” (pg. 1)

“And anyway, if I'd never started choosing, how would I ever have got close again to Ruth and Tommy after all those years?”
(pg. 2)

“‘Paintings, drawings, pottery; all sorts of ‘sculptures’ made from whatever was the craze of the day—bashed-up cans, maybe, or bottle tops stuck onto cardboard. For each thing you put in, you were paid in Exchange Tokens—the guardians decided how many your particular masterpiece merited—and then on the day of the Exchange you went along with your tokens and “bought” the stuff you liked. The rule was you could only buy work done by students in your own year, but that still gave us plenty to choose from, since most of us could get pretty prolific over a three-month period.’” (pg. 11)

In the middle of story, Kathy's perspective and understanding of her existence undergo a significant shift. Now a young adult living in The Cottages with her friends from Hailsham, Kathy becomes increasingly aware of the true purpose for which they were created: to be organ donors. As Kathy becomes more conscious of their predetermined fate, she experiences a range of complex emotions. Anger, sadness, and a sense of resignation permeate her thoughts and actions. She grapples with the injustice of their situation and the limitations imposed on their lives. This realization challenges her previous acceptance of their circumstances, and she starts questioning the ethics and morality of their existence.

Kathy's anger stems from the fact that their lives have been determined and controlled by others. She resents being reduced to a mere organ donor, stripped of the opportunity to live a normal and fulfilling life.

This frustration is compounded by her growing understanding of the lack of choices and autonomy they have as clones.

Alongside her anger, Kathy also experiences profound sadness. She mourns the loss of their future, the dreams they once had, and the relationships they could have pursued. The inevitability of their fate weighs heavily on her, and she grieves for the life they will never have. However, amidst these intense emotions,

Kathy also exhibits a sense of resignation. She recognizes the futility of fighting against their predestined roles and accepts their ultimate purpose as organ donors. This resignation reflects the resignation of many of her peers, who have also come to terms with their fate.

Throughout this middle portion of the story, Kathy's character undergoes a transformation as she grapples with the harsh reality of their existence. She navigates a complex emotional landscape, wrestling with anger, sadness, and resignation. Kathy's evolving understanding of her role as a clone and her reactions to it contribute to the poignant exploration of identity and mortality in the novel.

“You'll become adults, then before you're old, before you're even middle-aged, you'll start to donate your vital organs. That's what each of you was created to do.” (pg. 61)

“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 the larger world. None of us thought like that in those days.” (pg. 86)

" It wasn't that I thought I'd burst into tears or lose my temper or anything like that. But I decided just to turn and go. Even later that day, I realised this was a bad mistake. All I can say is that at the time what I feared more than anything was that one or the other of them would stalk off first, and I'd be left with the remaining one. I don't know why, but it didn't seem an option for more than one of us to storm off, and I wanted to make sure that one was me. So I turned and marched back the way I'd come, past the gravestones towards the low wooden gate, and for several minutes, I felt as though I'd triumphed; that now they'd been left in each other's company, they were suffering a fate they thoroughly deserved. (pg. 148 – 147)

In the end of story, Kathy has become a carer, a role that involves looking after donors as they go through the process of organ donations. As a carer, Kathy assumes her responsibilities with a mixture of compassion and resignation. Kathy's compassion shines through as she devotes herself to caring for the donors, providing them comfort and support during their difficult and often painful journeys. Despite her own awareness of their grim fate, she treats the donors with empathy and kindness, understanding the significance of her role in their final stages of life.

Alongside her compassion, Kathy also demonstrates a sense of resignation. She accepts the predetermined path that has been set for her and her peers, understanding that resistance or escape is futile. She acknowledges the limitations placed upon her life and the fleeting nature

of their existence as clones. Despite this acceptance, she still finds ways to bring meaning to her own existence and the lives of those she cares for.

As Kathy reflects on her past, she cherishes the friendships she formed during her time at Hailsham and The Cottages. She holds onto the memories of those fleeting moments of joy and connection, finding solace and purpose in the bond she shared with her friends. Throughout the novel's conclusion, Kathy exhibits resilience in the face of adversity. She confronts the uncertainties of her future with a quiet strength, choosing to make the most of her present circumstances. Despite the inevitability of their fate, Kathy strives to find meaning and purpose within the confines of their predetermined lives.

Kathy's character in the end of the story encapsulates a bittersweet blend of compassion, resignation, and resilience. Her experiences as a carer and her reflections on the past underscore the novel's exploration of mortality, identity, and the human capacity for finding meaning and connection in the face of adversity.

“I kept us on the most obscure back roads I knew, where only our headlights disturbed the darkness. We'd occasionally encounter other headlights, and then I'd get the feeling they belonged to other carers, driving home alone, or maybe like me, with a donor beside them. I realised, of course, that other people used these roads; but that night, it seemed to me these dark byways of the country existed just for the likes of us, while the big glittering motorways with their huge signs and super cafés were for everyone else.” (pg. 206)

“That was the only time, as I stood there, looking at that strange rubbish, feeling the wind coming across those empty fields, that I started to imagine just a little fantasy thing, because this was Norfolk after all, and it was only a couple of weeks since I'd lost him. I was thinking about the rubbish, the flapping plastic in the branches, the shore-line of odd stuff caught along the fencing, and I half-closed my eyes and imagined this was the spot where everything I'd ever lost since my childhood had washed up, and I was now standing here in front of it, and if I waited long enough, a tiny figure would appear on the horizon across the field, and gradually get larger until I'd see it was Tommy, and he'd wave, maybe even call. The fantasy never got beyond that—I didn't let it—and though the tears rolled down my face, I wasn't sobbing or out of control. I just waited a bit, then turned back to the car, to drive off to wherever it was I was supposed to be.” (pg. 222)

2. Ruth

Ruth is one of the main characters and a close friend of Kathy.

In the beginning of story, Ruth is portrayed as a confident and charismatic individual. She possesses a certain charm and assertiveness that draws others to her. Within their group of friends, which includes Kathy and Tommy, Ruth often takes the lead and assumes a dominant role. One notable aspect of Ruth's personality is her storytelling ability. She has a talent for weaving intricate and imaginative narratives, captivating her audience with her words. Ruth's storytelling adds an element of excitement

and intrigue to their lives at Hailsham, the prestigious boarding school they attend.

However, alongside her charismatic nature, Ruth exhibits manipulative tendencies. At times, she acts out of self-interest, prioritizing her own desires and needs over the feelings and well-being of others. Ruth is not hesitant to manipulate situations or people to her advantage, sometimes disregarding the consequences her actions may have on those around her. Despite these flaws, Ruth's confidence and assertiveness contribute to her position of influence within their friendship circle. Her dynamic personality shapes the group's dynamics and often determines the direction they take.

Ruth's presence is felt strongly in the early stages of the story, as she asserts herself as a central figure in their lives at Hailsham. Overall, in the beginning of the story, Ruth is portrayed as a confident and charismatic individual with a talent for storytelling. While her assertiveness and leadership qualities are notable, her manipulative tendencies and occasional disregard for others' feelings provide depth to her character, setting the stage for the complex dynamics that unfold throughout the novel.

“Someone said we shouldn't be so obvious about watching, but we hardly moved back at all. Then Ruth said: ‘He doesn't suspect a thing. Look at him. He really doesn't suspect a thing.’” (pg. 4)

“Then when Tommy was left standing alone, and the boys all began sniggering, I heard Ruth say: ‘It’s coming. Hold it. Seven seconds. Seven, six, five...’ She never got there. Tommy burst into thunderous bellowing, and the boys, now laughing openly, started to run off towards the South Playing Field.” (pg. 5)

“We argued about this on and off for the next few days. Most of us didn’t agree with Ruth, but then that just made her all the more determined to prove she was right. So in the end we settled on a plan to put her theory to the test the next time Madame came to Hailsham.” (pg. 24)

In the middle of story, Ruth's character undergoes a significant transformation. As the characters grow older and gain a deeper understanding of their purpose as organ donors, Ruth becomes more vulnerable and introspective. One of the key aspects of Ruth's character development in the middle of the story is her grappling with her own mortality and the limited time they have.

The realization of their fate as donors weighs heavily on Ruth, and she becomes increasingly preoccupied with the idea of finding some form of control over her life and destiny. This newfound vulnerability exposes a more fragile side of Ruth's personality that contrasts with her earlier confidence. Ruth's actions during this phase are driven by her desire to assert control over her own life, particularly in relation to her romantic relationship with Tommy. She becomes more conscious of the limited time they have together and feels a sense of urgency to solidify their bond before it's too late. This leads her to make decisions that may be seen as

manipulative or self-serving, as she tries to navigate the complexities of their relationships and confront her own mortality.

As Ruth grapples with her impending fate, her character becomes more layered and nuanced. Her vulnerabilities and insecurities come to the surface, showcasing a deeper emotional range than previously seen. The middle portion of the story presents Ruth as a character who is both driven by a desire for control and haunted by the inevitability of their circumstances.

Overall, in the middle of the story, Ruth experiences a shift in her character as she confronts the reality of her mortality and the limited time she has left. Her actions reflect a desire for control and a heightened awareness of the fleeting nature of their lives. This transformation adds depth to her character and contributes to the exploration of themes such as mortality, fate, and the human condition in the novel.

“The veterans, who of course knew nothing about the history of Tommy and Ruth's relationship, treated them as a long-established couple, and this seemed to please Ruth no end. For the first weeks after we arrived, she made a big deal of it, always putting her arm around Tommy, sometimes snogging him in the corner of a room while other people were still about. Well, this kind of thing might have been fine at Hailsham, but looked immature at the Cottages. The veteran couples never did anything showy in public, going about in a sensible sort of way, like a mother and father might do in a normal family.” (pg. 88)

“There was one Ruth who was always trying to impress the veterans, who wouldn't hesitate to ignore me, Tommy, any of the others, if she thought we'd cramp her style. This was the Ruth I wasn't pleased with, the one I could see every day putting on airs and pretending—the Ruth who did the slap-on-the-elbow gesture. But the Ruth who sat beside me in my little attic room at the day's close, legs outstretched over the edge of my mattress, her steaming mug held in both her hands, that was the Ruth from Hailsham, and whatever had been happening during the day, I could just pick up with her where we'd left off the last time we'd sat together like that. And until that afternoon in the field, there'd been a definite understanding these two Ruths wouldn't merge; that the one I confided in before bed was one I could absolutely trust. (pg. 95)

In the end of story, Ruth's character undergoes a significant evolution marked by her deteriorating health and a growing sense of reflection and remorse. As Ruth's health declines, she becomes more introspective and aware of the consequences of her past actions, particularly her manipulative behavior. She starts to reflect on the choices she made, the impact they had on others, and the mistakes she has made throughout her life. This introspection leads her to a genuine sense of remorse and a desire to seek redemption.

Ruth's vulnerability becomes more pronounced as she confronts her mortality and the limited time she has left. She realizes the importance of meaningful connections and attempts to make amends with Kathy and Tommy, her closest friends. She expresses remorse for her past actions and

tries to mend the strained relationships caused by her earlier manipulations. Through her reflections and attempts at reconciliation, Ruth's character humanizes further. Her growth and change are evident as she acknowledges her faults and shows a genuine desire for forgiveness and understanding. This transformation underscores her capacity for empathy and the complexity of her character.

Ruth's evolution towards the end of the story adds layers of depth and emotional complexity to her character. Her vulnerability and genuine remorse highlight the universal themes of regret, redemption, and the search for meaning in the face of mortality. Ultimately, Ruth's journey in the latter part of the story serves as a poignant exploration of human frailty, growth, and the complexities of personal relationships.

“Forgive me for what? Well, for starters, there's the way I always lied to you about your urges. When you used to tell me, back then, how sometimes it got so you wanted to do it with virtually anyone.” (pg. 174)

“And that was the start of it, that era, with the summer coming on, and Ruth's health at least on an even keel, when I'd come in the evenings with biscuits and mineral water, and we'd sit side by side at her window, watching the sun go down over the roofs, talking about Hailsham, the Cottages, anything that drifted into our minds. When I think about Ruth now, of course, I feel sad she's gone; but I also feel really grateful for that period we had at the end.” (pg. 177)

3. Tommy

Tommy is one of the main characters and a close friend of Kathy.

In the beginning of story, Tommy is introduced as a character who exhibits social awkwardness and occasional outbursts of anger. He struggles with effectively expressing his emotions, which often leads to teasing and mockery from his peers, including Ruth and Kathy. Tommy's social awkwardness stems from his difficulty in conforming to the norms of Hailsham, the prestigious boarding school where he and his friends reside. He stands out as someone who doesn't effortlessly fit in and is often seen as an outsider. His struggles with communication and emotional expression contribute to his sense of isolation within the social dynamics of the school.

Despite his social challenges, Tommy is portrayed as a kind-hearted and sensitive individual. He displays a genuine desire to connect with others and seeks understanding and acceptance. Tommy's sensitivity is particularly evident in his interactions with Kathy, with whom he forms a close bond. He values their friendship and cherishes the moments of connection they share. Tommy's anger outbursts, although sporadic, reveal his frustration with his own limitations and the difficulties he faces in navigating the social expectations of Hailsham. These outbursts also reflect his longing to be seen and understood by his peers, as well as his struggle to cope with the emotions bubbling beneath the surface.

In the beginning of the story, Tommy's character is marked by his social awkwardness, emotional struggles, and occasional outbursts of anger. However, his underlying kindness and sensitivity make him an

endearing and relatable character, evoking empathy from the readers. As the narrative unfolds, Tommy's journey and growth become central to the exploration of themes such as identity, acceptance, and the human longing for connection.

“When she said this, I looked at her and searched for signs of disapproval about what the boys were going to do to Tommy. But the next second Ruth gave a little laugh and said: The idiot!” (pg. 4)

“I suppose Tommy wasn't used to being disturbed during his rages, because his first response when I came up to him was to stare at me for a second, then carry on as before. It was like he was doing Shakespeare and I'd come up onto the stage in the middle of his performance. Even when I said: “Tommy, your nice shirt. You'll get it all messed up,” there was no sign of him having heard me.” (pg. 7)

““Kath, I've been looking all over for you. I meant to say sorry. I mean, I'm really, really sorry. I honestly didn't mean to hit you the other day. I wouldn't dream of hitting a girl, and even if I did, I'd never want to hit you. I'm really, really sorry.” (pg. 9)

In the middle of story, Tommy's character undergoes a significant transformation as he grapples with the reality of his existence as a clone and becomes consumed by a search for identity and a longing for validation. As the characters grow older and gain a deeper understanding of their purpose as organ donors, Tommy becomes increasingly determined to find a way to prove his worth and secure a chance at deferral.

The concept of deferral, a rumored possibility of postponing their donations, becomes a beacon of hope for him and his loved ones. This newfound goal gives Tommy a renewed sense of purpose and direction in his life. Tommy's search for identity and validation drives him to become more focused and self-assured. He actively seeks answers and knowledge about their existence, engaging in discussions with others and exploring different avenues to understand their circumstances. This determination pushes him to confront the truth and challenge the established norms, as he refuses to accept a predetermined fate without a fight. Throughout this transformation, Tommy's character evolves from a socially awkward and emotionally restrained individual into someone with a strong conviction and a relentless pursuit of a better future. His growth is marked by his unwavering determination and his ability to channel his frustrations and confusion into a meaningful quest for deferral, which represents a chance to reclaim control over his life and the lives of his friends.

Tommy's journey in the middle of the story showcases his resilience and inner strength as he navigates the complexities of his existence. His transformation highlights the universal human desire for purpose and the yearning to assert one's individuality, even in the face of overwhelming circumstances. As the narrative progresses, Tommy's character becomes a catalyst for introspection and raises thought-provoking questions about identity, free will, and the pursuit of a meaningful existence.

“Tommy and I couldn't quite believe that was the end of it. We neither of us stood up, and anyway, there was no sign of anyone helping Miss Emily out of her wheelchair. I wondered for a moment if she was going to try and get up by herself, but she remained still, leaning forward as before, listening intently. Then Tommy said: ‘So there's definitely nothing. No deferral, nothing like that.’” (pg. 201)

In the end of story, Tommy's character undergoes further evolution as he confronts the harsh reality of his predetermined fate and the limited time he has left. This realization prompts Tommy to become more introspective and reflective, displaying a profound sense of maturity and strength in the face of his circumstances. Having embarked on a journey of self-discovery and a relentless pursuit of deferral, Tommy eventually comes to terms with the inevitability of his role as an organ donor. He realizes the futility of his previous efforts to find a way out and accepts the truth of his existence. This acceptance does not diminish his inner strength; instead, it transforms into a quiet resilience and a profound understanding of the larger forces at play in their lives.

Tommy's character exhibits a remarkable sense of maturity as he navigates his impending mortality. He embraces the fleeting nature of their lives and finds solace in the present moment, cherishing the relationships and experiences that have shaped him. Tommy becomes a source of support and comfort for those around him, offering words of wisdom and insight derived from his own journey of self-discovery.

Throughout the end of the story, Tommy's introspection and reflection reveal a deep understanding of the human condition and the fragility of existence. He demonstrates a remarkable ability to find meaning and purpose within the confines of their predetermined fate. Rather than succumbing to despair or bitterness, Tommy chooses to embrace the beauty and significance of the time he has left, cherishing every fleeting moment.

Tommy's character in the final stages of the novel serves as a poignant reminder of the resilience of the human spirit and the capacity to find grace and acceptance even in the most challenging circumstances. His evolution showcases the transformative power of self-reflection and the ability to find meaning and purpose, even in the face of an uncertain future.

“Tommy thought about this, then shook his head. “Don't think so, Kath. No, it was always just me. Me being an idiot. That's all it ever was.” Then after a moment, he did a small laugh and said: ‘But that's a funny idea. Maybe I did know, somewhere deep down. Something the rest of you didn't.’” (pg. 209)

“But what I couldn't help noticing was how, more and more, Tommy tended to identify himself with the other donors at the centre. If, for instance, the two of us were reminiscing about old Hailsham people, he'd sooner or later move the conversation round to one of his current donor friends who'd maybe said or done something similar to what we were recalling.” (pg. 210)

A. Types of Character

In this part, the researcher describes the categorization of the character in Kazuo Ishiguro's *Never Let Me Go*.

1) Kathy

a) Protagonist

The story is told through Kathy H.'s point of view, which makes her the protagonist. Instead of directly approaching Ruth when she is angry with her, Kathy would frequently just walk away to show her displeasure. It means Kathy doesn't wish for anyone else to be harmed.

b) Major

She's a big part of the story, because she is a person that plays a big role in how the story goes and how it ends.

c) Dynamic

Kathy is also a dynamic character. A "dynamic" character who undergoes significant transformations throughout the novel. She develops her self-consciousness after realizing her fate that she is a clone made specifically to give her organs to "real" people in the future.

d) Round

Kathy is a round character, because she is genuine and multifaceted; she shows a personality depth that mimics life. She is a well-developed character with numerous sides.

2) Ruth

a) Antagonist

Ruth is an antagonist character to Kathy's childhood. Ruth is always in opposition to the protagonist Kathy at that time. In the end, she becomes protagonist.

b) Major

Ruth plays a big role as Kathy's closest friend in the story.

c) Dynamic

Ruth is a dynamic character, because her personality changes in the plot of story.

d) Round

Ruth is a round character, because she plays an important role as Kathy's friend in the story.

3) Tommy

a) Protagonist

Tommy is a protagonist. He is Kathy's childhood closest friend.

b) Major

Tommy is a major character, because he has an important role in the story.

c) Dynamic

Tommy is a dynamic character because his personality change in the plot of story.

d) Round

Tommy is a round character, because he plays an important role in the story.

B. Techniques of Revealing Characteristic

Through the preceding discussion, Characters have certain traits that we are aware of; the researcher would identify all of them using techniques for analyzing these characteristics. The explanation is provided below:

1. Author's Telling

In this section, the researcher provides proof of the character's characteristics based on the author's telling.

- a) *It showed this beautifully modern open-plan office with three or four people who worked in it (p. 156)*
- b) *That sunny morning a crowd of us was going up the central staircase to be examined by her, (p. 13)*
- c) *He carried on listening and smiling. (p. 214)*
- d) *I laughed, because he was right (p. 56)*
- e) *Her eyes narrowed. (p. 37)*

f) *a kind of smirk appeared over his face,.*

(p. 146)

2. Author's Showing

In this part, the researcher provides proof of the the features listed below are inferred from his speech (says) and actions (does):

a) The character's speech (says)

- *Anyway, I'm not making any big claims for myself. I know carers, working now, who are just as good and don't get half the credit. If you're one of them, I can understand how you might get resentful—about my bedsit, my car, above all, the way I get to pick and choose who I look after. (p. 5)*
- *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. (p. 6)*
- *two big white rooms just with paintings—beautifully displayed with plenty of spaces between them. (p. 124)*

- *“At the Sale last Tuesday,” I said. “I was just looking through the book. You know, the register thing.” (p. 48)*
- *Then when I said to him: “Tommy, I can tell. You haven't been too happy lately,” he said: “What do you mean? I'm perfectly happy. I really am.” And he did a big beam, followed by this hearty laugh. (p. 84)*

b) The character's action (does)

- *There was a bluebottle buzzing around, and for a minute we had a laugh playing “bluebottle tennis,” throwing our hands about to make the demented creature go from one to the other of us. (p. 82)*
- *After that, we kissed—just a small kiss—then I got into the car. Tommy kept standing there while I turned the thing round. (p. 221)*
- *I just waited a bit, then turned back to the car, to drive off to wherever it was I was supposed to be. (p. 222)*

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher comes to several conclusions and makes some suggestions. After analyzing *Never Let Me Go* by Kazuo Ishiguro, the researcher comes to the following conclusions and suggestions.

A. Conclusion

In this study the researcher analyzes the characteristics of the main characters of Kazuo Ishiguro's *Never Let Me Go* by using Structuralism theory. The researcher divided the characters into four categories: major and minor, protagonist and antagonist, dynamic and static, and round and flat. There are three main characters in Kazuo Ishiguro's *Never Let Me Go*. They are Kathy, Ruth, and Tommy. Kathy, Ruth, and Tommy are the three major characters. They are considered major characters because they have a big impact on how the story goes and how it ends.

The researcher classified the main characters into protagonist and antagonist character. There are two protagonist characters in the novel: Kathy and Tommy. They considered as protagonist because they didn't oppose the plot of the story. Between three main characters, Ruth is categorized as an antagonist because she opposes the plot of the story.

Afterward, the researcher classified the main characters into dynamic and static. It is the same as the major character, Kathy, Ruth, and Tommy are classified to be dynamic characters because their personality changes in the plot of the story. In instant, other characters are classified as static character whom their personality doesn't change in the plot of the story.

Major characters are often round, but minor ones are usually flat. The researcher discovers that the three major characters are round because they are complex and have many sides. Unlike round characters, flat characters remain unchanged over the entirety of the story. Those who are minor characters are called flat.

The researcher also identifies certain characteristics of main characters using techniques for revealing their characteristics. There are two techniques that used by the researcher: author's telling and author's showing.

B. Suggestion

The researcher hope that this study will be beneficial and contribute to the literary world. In this paper, the researcher analyzes the main characters in Kazuo Ishiguro's *Never Let Me Go* using structuralism theory. The researcher assumed that in future studies, the other researcher will employ different theories to examine Kazuo Ishiguro's *Never Let Me Go*, focusing on other aspects or concerns in the novel that have not yet been analyzed.

BIBLIOGRAPHY

- Abrams, M. H. (1976). *The Mirror and The Lamp*. London: Oxford.
- Abrams, M. H. (1999). *A Glossary of Literary Terms*. New York: Earl Mc Peek.
- Ardi, H., Sapriyani, D., & Syarif, H. (n.d.). Analysis of Language Style Found in Novel the Last Tycon. In F. F.Scoot. University Bandung: English Departement.
- Arp, Thomas, R., & Johson, G. (n.d.). Prine's Literature. *Structure, sound, and sense*.
- Ary, D. Jacobs, L. C., & Sorensen, C. (2010). *Introduction to Research in Education* (8th ed.). New York: Nelson Education.
- Bangbang, e., & Suastika, P. (2015). In *The Novel Crokked House*. 1-4.
- Brown, & H., D. (2000). *A Partical Guide to Language Learning*. New York: McGraw-Hill, Inc.
- Burgess, A. (2016). Encyclopedia Britannica.
- Creswell, & W., J. (1994). *Research Design Qualitive and Quantitative Approaches*. United States of America: International Educational and Professional.
- Dhumel, A. P. (1965). *Literature. From and Fiction*. New Jersey: Pretine.
- Diyanni, R. (2001). *Literature Reading Fiction, Poetry and Drama*. Singapure: Mc Graw Fill Companies.
- Doughlas, J. S., & Glen, P. H. (1996). *The Art of Technique (An Aethetic, Approach to Film and Video Production)*. Boston: Alynn an Bacon.
- Faculty, H. (n.d.). Characters and Theme Analysis. *J.M Coelzee Novel Disgrace*.
- Fauziah, U. (2009). *An Analysis of Mia Characters in Stephenie Meyer's Novel*. Medan University: New Moon.
- Holman, C. H., & William, H. (1986). *A Hand Book to Literature*. USA: Mac Milan Publishing Company.

- Holt, Rineharth, & Wiyatmi. (2006). Pengantar Kajian Sastra. In I. Wadsworth, *Buku Pengantar Teori Bagi Para Mahasiswa Maupun Umum Sebagai Dasar Untuk Mengkaji Sastra*. Yogyakarta: Pustaka.
- Hornby., A. S. (1995). *Oxford Advanced Learner's Dictionary*. London: Oxford University.
- Hsieh, H. F., & Shannon, S. E. (2005). Three Approaches to Qualitative Content Analysis. *Qualitative Health Research*.
- Ishiguro, K. (2005). *Never Let Me Go*. United Kingdom: Faber and Faber.
- James, S., & mcGee. (2000). Analyzing Literature a Guild Students.
- Kennedy, X. J. (1991). Literature. In H. Collin, *An Introduction to Fiction, Poetry, and Drama* (5 Th ed.).
- Kennedy, X. J. (1983). *An Introduction to Fiction, Poetry, an Drama*. Boston: Little Brown and Company.
- Kenney, W. (1996). *How to Analyze Fiction*. New York: Monarch Press.
- Kizner, G. L. (1991). *Literature, Reading, Reacting, Writing, Cambridge*. University of Cambridge.
- Koesnosoebroto, S. B. (1988). *The Anatomy of Prose Fiction*. Jakarta: Depdikbud Dirjen Pendidikan Tinggi.
- Macmillan. (1984). *Understanding Literature*. California: Macmillan Publishing a division of Macmillan Inc.
- Mayring, P. (2000). *Qualitative Content Analysis*. Forum: Qualitative Sosial Research.
- Meyer, M. (1990). *The Bedford Introduction to Literature*. Boston: Bedford Books of St. Martin's Press.
- Nurgiantoro, B. (2002). *Teori Pengkajian Fiksi*. Yogyakarta: Gajah Mada University.
- Nurgiyantoro, B. (2007). *Teori Pengkajian Fiksi*. Yogyakarta: Gajah Mada University Press.
- Perrine, L. (1977). Sound and Sense. In *An Introductory to Peotry*. Harcourt: Brace Jovanovich.

Sumardjo, J., & Saini, K. M. (1991). *Apresiasi Kesusastaan Indonesia*. Yogyakarta: PT. Gramedia Pustaka Utama

Volger, C. (2000). The Writer's Journey. In *Mythic Structure For The Winter*. New York: Blacwell.

CURRICULUM VITAE

PERSONAL DATA



Name: Siti Roihanatul Jannah

Date of Birth: Mojokerto, 21st April 1997

Gender: Female

Religion: Islam

Nationality: Indonesia

Email: roihana0@gmail.com

EDUCATIONAL BACKGROUND

2003 - 2009 SDIT PLUS Masyithoh Ngoro Mojokerto

2009 – 2012 MTS Al-Multazam Mojokerto

2012 – 2015 TMI Fadlillah, Waru, Sidoarjo

2015 – 2022 UIN Maulana Malik Ibrahim Malang (English Literature Department)

APPENDIX

A. The Summary of *Never Let Me Go* by Kazuo Ishiguro

In *Never Let Me Go*, the story takes place in a dystopian version of England in the late 1990s, where cloning is used to extend the lives of ordinary people. The clones, who are called "students," grow up in special schools that are closed off from the rest of the world. As soon as they are old enough, they start giving away their vital organs. All "donors" are cared for by "carers," who are clones who have not yet started the process of donating. The clones keep giving organs until they are "complete," which is a polite way of saying they die after giving three or four organs. But this premise doesn't jump out at the reader right away.

At the beginning of the book, the narrator, Kathy H., just says that she is a caretaker and that she is 31 years old. She has been a caregiver for almost twelve years, but in a few months she will stop. Kathy says that she wants to think about her childhood friends Tommy and Ruth, who went to the Hailsham School with her. Kathy doesn't talk about the fact that Hailsham students are clones or explain how the donation program works.

Even though Kathy doesn't always tell the story in order, the three parts of the book roughly correspond to the three stages of her life. In Part One, Kathy talks about how she grew up in Hailsham. She talks about her friendship with Ruth, who has a more outgoing personality than she has. Ruth often makes Kathy mad at Hailsham by acting like she has special knowledge and rights. Kathy also talks

about Tommy, a student known for having violent temper tantrums. Tommy doesn't fit in with his friends at first because he isn't good at art, which is something that the "guardians," who are a mix of teachers and parents, and the students at Hailsham really value. Kathy feels sorry for Tommy and tries to calm him down when he is having a temper tantrum. Later, Tommy learns to control his temper after his guardian, Miss Lucy, tells him that he doesn't have to be creative.

Even though the students learn a little bit about the donation program, their guardians keep them from knowing too much about their future. Miss Lucy doesn't agree with this approach. Because of this, she often acts strange in front of the students and once told them directly about their futures. After Miss Lucy talks to Tommy about his art, he and Kathy think that creativity might have something to do with providing donations. People talk about Madame, a person who comes to Hailsham to buy the best student art. There are rumors that Madame keeps this artwork in a personal gallery. Later, Kathy runs into Madame while dancing to the song "*Never Let Me Go*" in the girls' dorm. The song is Kathy's favorite track from the Judy Bridgewater album *Songs After Dark*, which is one of her most valued possessions. When the song is over, Kathy looks out the door and sees Madame crying. After that, Kathy loses her tape not long after. During their last summer at Hailsham, Tommy's temper comes back. Kathy thinks that he is sad because he just broke up with Ruth, who he had been dating for six months. But Tommy is mad at Miss Lucy because she recently told him that she was wrong to say that creativity isn't important. Miss Lucy leaves Hailsham quickly, and Tommy and Ruth get back together.

Kathy and Ruth move to the Cottages in Part 2. They acclimatize to their new lives and meet "veteran" students. Ruth ignores Tommy and Kathy to fit in with the non-Hailsham veterans. Kathy notes that veterans respect Hailsham students. Chrissie and Rodney, a couple, are particularly interested in Hailsham. They convince Ruth to go with them to Norfolk, where Rodney claims to have spotted Ruth's "potential" at an open-plan office. Kathy is skeptical of Rodney's story because Ruth's "ideal future" involves an open-plan office. Kathy, Tommy, Ruth, Rodney, and Chrissie ultimately all drive to Norfolk.

In Norfolk, Chrissie and Rodney ask about a rumored exception that lets Hailsham couples in love put off their donations. Kathy and Tommy are surprised when Ruth acts like she knows something about deferrals. The students find the open-plan office in the end. Everyone agrees that the woman in the window, which Rodney points out, could be Ruth. They follow her to an art gallery, where they see that the woman is not really Ruth. Ruth is upset, so she says that the students only look like "trash." Ruth goes with Chrissie and Rodney somewhere. In the meantime, Tommy and Kathy go to a secondhand store and find a copy of Kathy's lost tape. Tommy tells Kathy that he has started to draw pictures of animals that don't exist. He thinks that Madame uses the artwork of the students to figure out if the couples who ask for deferrals are really in love. Ruth stops talking about her dream future after she moves to Norfolk. Kathy looks at Tommy's drawings and finds them both strange and interesting. In the meantime, Kathy and Ruth's friendship is getting more and tenser. Ruth says that she knows Kathy has

feelings for Tommy, but Tommy will never feel the same way. Shortly after that, Kathy sends in her application to become a caregiver and leaves.

Part Three focuses on Kathy's role as a caregiver. Kathy is competent in her career, but the work is difficult and lonely. Unexpectedly, she encounters a Hailsham acquaintance named Laura who is also a caregiver. They talk about Ruth, who made a bad first donation. Additionally, they discuss Hailsham, which has closed. Kathy takes care of Ruth, but their relationship is tense and cautious. One day, Ruth says she wants to see a beached fishing boat near Tommy's recovery center. On the way to the boat, they find Tommy. When they get there, the boat is bleached and falling apart in a marsh. Tommy and Ruth find the marsh to be reminiscent of Hailsham. They also talk about Chrissie, who just finished giving blood for the second time. On the return trip, Ruth expresses regret for separating Tommy and Kathy. She pushes them to pursue a deferral, saying that she has found Madame's residence. Kathy and Ruth reminisce calmly about Hailsham and the Cottages in the weeks that follow. Ruth also suggests that Kathy become Tommy's caregiver.

Ruth completes after donating a second time. Tommy gives his third gift, and Kathy takes care of him. At his recovery center, they read and talk during the day. In time, they also start having sex. They go to see Madame at the address Ruth gave them in hopes of getting a delay. Madame lets them in and listens to what they want. Then Miss Emily comes out of the next room. Miss Emily says that there is no such thing as a deferral. She says that Hailsham was part of a group that was trying to raise clones in a more humane way. Madame used to show off

the art of her students to show that clones had souls. Even though the movement used to have a lot of supporters, public opinion changed, and Hailsham had to close. On the way back to the place where he is getting help, Tommy asks Kathy to stop. He goes into the woods and starts to yell. Kathy walks over to Tommy and picks him up. Soon after that, Tommy gives his fourth donation, which brings him to the end. Kathy drives to a field in Norfolk and let's herself picture Tommy on the horizon there. After that, she drives away.