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Revelation and Unfolding of a Dystopian Novel: *Never Let Me Go* by Kazuo Ishiguro*

Distopik Bir Romanın Kurgusu ve Çözülümü: Kazuo Ishiguro'nun Never Let Me Go Romanı

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Abstract: The present study is an analysis of Kazuo Ishiguro's dystopian novel *Never Let Me Go* (2005) from the perspective of narration and revelation techniques. Gustav Freytag's dramatic structure is used in order to shed light on the crucial features of the narrative style of the novel and account for its plot development. With a brief literature review, the basic notions of Freytag's dramatic structure and Marie-Laure Ryan's internal narrative points are introduced and then the analysis itself is provided through plot structure and reviewers' analyses comments on the narrative style of the novel. Freytag's dramatic structure and Ryan's internal strategic points are scrutinized to show how the novel is introduced, constructed with complications to be solved by the reader, and then revealed. The main argument is that Ishiguro involves the manipulation of readers' expectations through presentation, especially by spinning a set of complications and withholding certain information. The revelation part of the novel is teased out by its delicate links with the complications of the story. The conversational construction, the most salient complication of the story, illustrates how the foreshadowing strategy of Ishiguro works. Furthermore, it is discussed that removing context from narration is an important and complementary device for Ishiguro's narrative style.

Structured Abstract: The aim of this study has been to account for the stylistics and narrative peculiarities of Kazuo Ishiguro's dystopian novel *Never Let Me Go*, as well as for the novel's plot development and some important aspects of its authorial narrative techniques. The analyses in the research were made in the light of Freytag's plot triangle and Ryan's internal narrative points which try to outline the basic structures of the fictional worlds. This being so, it makes a double contribution to the fields of narration and novel writing. On the one hand, it leads to a better understanding of the novel's artistic value and the author's unique narrative achievements in writing it. On the other hand, it also attempts to test the applicability of the two narrative theories above to explore their strengths and weaknesses in their application to any literary text. In general, the study accounts for the aesthetic appeal of the novel in terms of artistic narration. There are several structural plot devices, such as complications and internal narrative points, that contribute to the main narrative style of the author. Moreover, it was highlighted that it is these complications that make up the strategic points of the novel, i.e. the presentation of the novel leading to the manipulation of the reader's expectations.

The main strengths of the approaches used in the study are that they deal with different perspectives of the novel. They make sense on their own; what is more, they are harmonious among themselves. Freytag's

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triangle deals with dramatic structures, and Wheeler's adaptation is aimed at narrative key points. What makes the Wheeler adaptation work for a novel is the similarity of the story's flow between a play and a novel. Ryan's theory, which she developed from Wilensky, is a complementary tool for the application of Wheeler's adaptation of Freytag's triangle to this novel. Even though Wheeler's adaptation works well for the story of a novel, it has deficiencies. On the matter of complications, Wheeler does not give a well-explained definition or comprehension of the term. On that point, Ryan's internal strategic points are of assistance. The manipulation of the reader's expectations through presentation is a much preferable definition for use in my analysis.

Gustav Freytag's dramatic structure is used in order to shed light on the crucial features of the narrative style of the novel and account for its plot development. With a brief literature review, the basic notions of Freytag's dramatic structure and Marie-Laure Ryan's internal narrative points are introduced, and then the analysis itself is provided through plot structure and reviewers' analyses of the narrative style of the novel. Freytag's dramatic structure and Ryan's internal strategic points were implemented to show how the novel is introduced, constructed with complications, and then revealed.

The analysis does not only interpret the utterances of the characters. Here, the word interpretation is not the quite right word because the interpretation is confirmed and explained at the end of the novel in the revelation part by the author himself. Therefore, what makes the interpretation valid is the harmony and coherence of it with the revelations at the end of the novel and the reviewers' explanations of certain conflicts revealed inside the novel. Thomas (1995: 22) states that the true message of a person is very challenging to interpret if you are not aware of the context and the particular way he or she speaks. This is a key point for the analysis because I am interested in what the guardians and Kathy are trying to convey in their utterances in the exposition and development parts of the novel. I am trying to find the force because this force is the thing that is revealed at the end of the novel, and because it is what the author keeps hidden until the end. The failure to understand the force of the utterances on the reader's side is what makes the novel's exposition and conflicts work.

Based on the analysis, as a conclusion, what the research suggests most importantly is that, when Ishiguro combines uncooperative conversations, manipulation through presentation, and creating complications that keep the reader alert and the story rolling in the novel, he basically manages to fulfill a harmonious and accomplished narrative style. To sum up, based on the results of the study it could be argued that the conversational analysis together with the plot structure research can be applied to novel writing, enabling the beginner and upcoming authors to have insights into the writing process and narrative techniques that will contribute to their skills of knotting a web of suspense to keep the readers focused on the resolutions of the story.

Keywords: Narration, Ishiguro, novel, dystopia, English literature

Öz: Bu çalışma, Kazuo Ishiguro'nun *Never Let Me Go* (2005) adlı distopik bir dünyada kurgulanmış olan romanının hikâye kurgusu ve çözümleme teknikleri açısından bir analizidir. Hikayesinde insanlara organ bağışi yapmak üzere yetiştirilip büyütülen klonların hikayesini anlatan bu romanın anlatı tarzının önemli özelliklerine ışık tutmak ve hikâye gelişimini açıklamak için Gustav Freytag'ın edebi eserlere uyguladığı dramatik kurgusu kullanılmıştır. Çağdaş Batı edebiyatının kurgulanmış dünyalar ve bu eserlerin hikayelerinin nasıl örüldüğü konusunda kısa bir teorik ve kavramsal literatür taramasının ardından, Freytag'ın dramatik kurgusu ve Marie-Laure Ryan'ın iç anlatı teknikleri ile ilgili temel kavramlar tanıtılmış ve daha sonra romanın analizi anlatı tarzını irdeleyerek ilerlemiştir. Freytag'ın dramatik yapısı ve Ryan'ın iç anlatı tekniği, romanın hikayesine nasıl giriş yapıldığını, komplikasyonlarla (gelişme kısımlarındaki düğümler) nasıl inşa edildiğini ve daha sonra nasıl çözüldüğünü göstermek için metne uygulanmıştır. Çalışmanın ana önermesi, Kazuo Ishiguro'nun okuyucuların romanın hikâye kurgusunu okumaya devam etmesi için gerekli olan gerilim ögesini başarıyla nasıl kullandığını, özellikle de bir dizi komplikasyon ağları örerok okuyucudan hikâyenin ilerleyen sayfalardaki muhtemel olayları gizlemeyi nasıl başardığının anlaşılmasıdır. Romanındaki hikâyenin düğümünün çözülmesi yazarın ördüğü komplikasyonların çözülmesi ile mümkün olmuştur. Hikâyenin en belirgin komplikasyonu olan karakterlerin üstü örtülü konuşma yapısı, Ishiguro'nun sezdirme stratejisinin nasıl çalıştığını göstermektedir. Ayrıca, romandaki baş karakterlerin konuşma ve monologlarından bağlamın kaldırılmasının Ishiguro'nun anlatı tarzı için önemli ve tamamlayıcı bir araç olduğu kanısına varılmıştır.

Anahtar Kelimeler: Öyküleme, Ishiguro, roman, distopya, İngiliz edebiyatı

Potential fictional realms are rich and dynamically equipped worlds; they contain characters and people who take part in particular events in particular contexts (Eco, 1990: 65). They can be inconsistent, violating the laws of non-contradiction and the excluded middle, and logically impossible, that is they may include internal contradictions (Semino, 2005). These fictitious universes are not as accurate, as well as separate as potential universes with rationale (Semino, 2009). Rather, they are imperfect, as they don't offer any possible assertion of truths and values. This means that when dealing with a fictional text we assume that its fictional world shares the same properties as the actual world unless we are told differently (Rigoula, 2010: 9). Ryan (1991) describes this phenomenon as the principle of minimal departure. It is argued that if the real realm and all the internal realms of the protagonists coincide perfectly, the fictional world is in a state of balance. In this case, there is no need for movement or improvement in the fictional world, so there are no opportunities for a story to begin (Rigoula, 2010: 12). Therefore, a clash between the fictional worlds is a necessity for a plot to begin in a narration.

Marie-Laure Ryan says that in order for a story to be tellable, it must have a point (1991: 150). In a similar vein, in his book, Robert Wilensky juxtaposes the ways to create conflicts inside a story to reach that aim. Regarding the interpretation of "point", Wilensky states that "points characterize those contents that constitute reasonable stories and account for the existence of that story as an item to be communicated" (1983: 583). By this, he proposes that there is an intrinsic interest in why we tell or listen to a story. Therefore it can be argued that a point is the component that includes this value of interest. Ryan (1991) mixes her ideas with Wilensky's and outlines the concept of "tellability". The important element about this concept for the study is its internal narrative points, especially the strategic point which is the manipulation of readers' expectations through presentation. Wilensky's concept defines four different points: dynamic, static, strategic, and substantial. Dynamic is achieved through the violation of the characters' or readers' previous expectations; static through consistency with readers' and characters' expectations; strategic through the manipulation of readers' expectations through presentation; and substantial through the themes and motifs of the narrative message (Wilensky, 1983: 583).

Gustav Freytag outlined the triangular dramatic structure of plays in his *Technique of the Drama: An Exposition of Dramatic Composition and Art* (1863). In the original text, Freytag's structural pyramid consists of five elements: introduction, rise, climax, return or fall, catastrophe. The triangle was adapted by L. Kip Wheeler (2018) for a plot analysis of novels and as it is for a plot analysis of novels, it will be used to outline the plot of the novel. All novels have a main conflict and question to which they look for answers. This problem is introduced as the novel proceeds and in the rest of the pages, the reader tries to comprehend the resolution to this problem. This plot structure is ignited with an inciting moment which starts the conflict to be solved. As the story progresses, complications keep the readers in suspense, therefore it becomes difficult to comprehend the ending of the story. There will be a final main complication which is the climax of the story – the most exciting part of the novels. The resolution takes place here usually after which the novel comes to an end after the anti-climax. The complications enable an instinct to see what happens next as the elements of suspense.

Conflicts, the main theme, and complications of the novel go hand in hand to form the complete effect of the novel's suspense and surprising effect. The problem with *Never Let Me Go* is that the protagonist, also the narrator, always implies some differences between the students of Hailsham, the normal people outside, and the guardians at Hailsham until the revelation part of the novel. The students at Hailsham have a vague idea that the guardians and the people outside are somewhat different from them. This conflict is divided into small problems by the author. Thus, the novel seeks to reveal the answers to this question via subsidiary questions such as: What are these

differences? What do they mean? What is Hailsham all about? Why are they donating their organs? Why are the guardians scared of the students? Will the students escape their fate? These problems (conflicts or contradictions), their exposition, and resolution are the focus of the analysis of this article.

The author gives a hidden and covered message to the reader by solving these conflicts, and this is called the theme. The best and logical way to find out themes is to read about them firsthand from the author. To the question of what message he wants to give to the readers in *Never Let Me Go*, Ishiguro responds that he tried to create passive and passionately unconventional characters, withholding the most obvious presumptions about his/her actions (Matthews, 2010: 124). These serious but straightforward truths (themes) in the novel are cloning, relationships and deception. Deception in the story leads the way to complications by foreshadowing, and by withholding information from the clones and the readers at the same time. This successful craft of narration of Ishiguro is also praised by Asami Nakamura who states that the novel “is characterized by a tension between future-oriented and past-oriented temporalities (2021: 62). Nakamura mentions the uses of nostalgia and its effect on the narrative structure and foreshadowing as used by the narrator character in the story Kathy H, who uses her memories to narrate the story. Similarly, Francesca Boschetti (2017) emphasizes the use of memories as a key narrative element in her essay “Memories in Kazuo Ishiguro’s *Never Let Me Go: A Clone’s Humanity*”. Moreover, Cynthia Wong states that characters in *Never Let Me Go* “move in and out of time through memory” (2011: 10). In a similar perspective, Gillian Alban names this situation as “Ishiguro’s narrative evasions and deferrals” (2011: 20).

The plotting concepts of “Hailsham”, “caring”, “completing”, “donating”, and “guardianship” are the important points for the comprehension of the novel’s message and narration in the light of linguistic elements: how they were introduced, constructed and revealed throughout the novel by the author. These three concepts work particularly for the construction and realization of the dystopian features of the novel. In this perspective, in her essay “Never Let Me Finish: Ishiguro’s Interruptions”, critic Jay Rajiva (2020) points to the fact that the conversational structure and these extraordinary concepts lead to a better understanding of the complexity and the success of the novel’s narration. Emily Johansen calls this narrative strategy a “bureaucratic narrative” (2016: 417). The first of these concepts, “guardianship” is constructed through the character Madame and the conversations of the guardians with other characters.

In *Never Let Me Go*, the guardians at Hailsham are like parents to the clones. The most important dialogues in the novel, in terms of complications, exposition, disclosure, and revelation, are the ones between the clones and the guardians. The clones are partly deceived by their guardians. They do not give them a clear picture of their future lives in order to “shelter” them. In the early stages of the novel, Madame is presented as the most mysterious character of the novel; nevertheless, she does speak at the end of the novel. The talks between the guardians (especially Miss Emily and Miss Lucy) and the final explanations of Madame and Miss Emily are the most important narration elements in the course of the novel. These speeches and talks form the basics of the novel’s plot. Miss Lucy tells Tommy that they should explain what “donations” means to the students, and Kathy seems to be aware of it, but she does not explain it to the reader (Complication 1)¹. Tommy reveals to Kathy that Miss Lucy says something to him, and he adds that she is leading up to something (*Never*: 26-7)². He says that Miss Lucy tells him that there is nothing wrong with not being creative; Miss Lucy’s manner is strange, and she is shaking: She is furious deep inside (*Never*: 28). Miss Lucy tells Tommy that they are not being taught enough (*Never*: 29). Then, Kathy raises the question that there should be a link between creativity and their lives (*Never*: 30).

¹ In the rest of the paper, some of the complications will be given in footnotes rather than in the text in order not to disrupt the fluency of the arguments.

² Further references to the novel will be shortened in italics as shown: *Never*: page number(s)

Kathy also starts talking about a woman called Madame (*Never*: 32-36) who comes to school sometimes and chooses the best work of art among the students. The term Gallery is uttered, but no one comprehends the reason why Madame collects artworks and for what she uses them. One of the students asks Miss Lucy why this happens. Miss Lucy does not explain the question of why Madame takes the clones' work (Complication 2):

We all went silent. Miss Lucy didn't often get cross, but when she did, you certainly knew about it [...] But then we saw Miss Lucy wasn't angry, just deep in thought. I remember feeling furious at Polly for so stupidly breaking the unwritten rule, but at the same time, being terribly excited about what answer Miss Lucy might give. And clearly I wasn't the only one with these mixed emotions [...] After what seemed a very long while, Miss Lucy said: All I can tell you today is that it's for a good reason. A very important reason. But if I tried to explain it to you now, I don't think you'd understand. One day, I hope, it'll be explained to you. (*Never*: 40)

As the novel proceeds, Miss Lucy confesses that she used to smoke as well, but in an oblivious way she tells them that smoking would have a very bad effect on them though she does not fully clarify the reason (Complication 3)³. Later in the novel, another event occurs which leaves questions in the minds of the readers. Madame sees Kathy dancing and leaves the room sobbing (*Never*: 71-2). The reader is not given any insight into this scene (Complication 4). Miss Lucy gives one of the most important speeches of the novel in the following extract. Miss Lucy tells the clones some of the truth, but not all (Complication 5)⁴. This speech can be considered one of the biggest complications of the novel because many things are revealed about the clones. Nevertheless, the truths explained by Miss Lucy appear very early in the novel, so full comprehension is not possible. It is revealed that the clones have a predetermined life. It is not clear who determined it. It is revealed that they have to donate their vital organs. Further, the clones are also told that they were created for that purpose. It is not clear who created them or why they are donating their organs. Another thing revealed is that the features of the clones have already been decided: their fates are planned for them, their lives and their course has already been decided, they are going to be fed and then used as organ donors, they will not live their dreams. Then Miss Lucy concludes this speech as such: "you have to know who you are and what lies ahead of you, every one of you" (*Never*: 80).

Here, simile works as a brick for the construction of differentiating the clones from normal human beings: "You're not like the actors, you're not even like me". These similes set the clones apart from the real-life outside and even from the guardians that are inside Hailsham. They function as reinforcements of the message that the clones have no control over their lives. The simile works in this way: the actors, even though they are acting out their parts as written by a writer beforehand, have the freedom to put an interpretation onto the role they are playing. However, Miss Lucy claims that the clones are not even given this chance, that is, they are being fooled and this is an abasement for the clones.

Another confusing event occurs when Miss Lucy tells Tommy that she is mistaken to tell him that creativity is not an important factor. She tells him that actually, artistic creation is important mainly because it is an indication that they are effective beings (Complication 5). The extracts in this part all have a simile inside them. These similes make up animal imagery to convey the message of the author that the students at Hailsham are somehow different from the people outside. Another important feature is that the similes are mostly related to the conversations among

³ In this complication from page 68 of the novel, Miss Lucy talks about smoking in an abrupt way that leads the clones to be suspicious. She tells them that smoking will be very bad for their health, but at the same time does not explain the real reason why, which is the fact that the clones are raised for organ donation and smoking will ruin their organs.

⁴ Here the complication is on pages 105 to 106 in the novel where Kathy talks about the artistic works that are collected in the school. She realizes that the reason for these collections might be something else from the conversations of Tommy and the guardians.

the clones and the guardians. As proceeded through the extracts, it can be realized that these similes construct Hailsham as a different world and the clones as different kinds of creatures, different from the human beings outside Hailsham. Madame and the other guardians are meaninglessly afraid of the clones. The meaning and the context are revealed through the conclusion of the novel (Complication 6).

In the following extracts, several similes help the author to create the world of the clones and to separate them from the ordinary people in the novel. In the following extracts, the author uses a differentiation strategy to give clues about the secret, that is the guardians and the ordinary people out there despise Kathy, her friends, and the students at Hailsham:

She just froze and waited for us to pass by. She didn't shriek, or even let out a gasp. [...] And though we just kept on walking, we all felt it; it was like we'd walked from the sun right into chilly shade. Ruth had been right: Madame was afraid of us. But she was afraid of us in the same way someone might be afraid of spiders. We hadn't been read for that. It had never occurred to us to wonder how we would feel, being seen like that, being the spiders. (*Never*: 35)

In this extract above, the similes are constructed by two phrases, in the same way, and being seen like that, being the spiders. The first simile is to depict the fear of Madame towards the clones as a fear when someone is afraid of spiders. The second simile reinforces how the clones themselves felt that Madame feared them, in the same way, she was afraid of the spiders. These sentences evoke the question of why the clones are feared as if they were spiders. Do the clones look like something else? Here, it is important that the corporal characteristics of the clones are not described in detail. A reader following the novel from the beginning takes it for granted that Kathy, her friends, and the other students at Hailsham have human features. Ishiguro never gives the impression that the clones might have a different look to ordinary human beings: "The first time you glimpse yourself through the eyes of a person like that, it's a cold moment. It's like walking past a mirror you've walked past every day of your life, and suddenly it shows you something else, something troubling and strange" (*Never*: 36). In the simile in the above extract, it is obvious that, for the clones, meeting Madame is like walking past a mirror. When the clones pass by Madame, they witness awkward and unusual sets of feelings, expressions, and gestures in her face. Kathy thinks that when they see this, they consider themselves in that mirror as awkward and unusual beings.

The two following extracts, near the end of the novel, reinforce the spider image of the clones again. Here, the first simile is "as if a pair of large spiders was set to crawl towards her". This simile becomes powerful when we read the phrases in italics before it. The italics are in the original and an inference can be drawn from that. The simile here tells us that Kathy assumes that Madame labels the clones as something, some other creature because she says, what they are. The second simile is followed by the first one where the clones are likened to a spider:

You could see her stiffen as if a pair of large spiders was set to crawl towards her [...] From Hailsham, she said, and a small smile actually went across her face. Well, this is a surprise. If you aren't here to give me trouble, then why are you here? (*Never*: 243)

Madame never liked us. She's always been afraid of us. In the way people are afraid of spiders and things. (*Never*: 263)

In the novel, Hailsham means belonging to some other species. This remark emphasizes the function of Hailsham in the novel. Kathy frequently uses a template in the novel: "I don't know how it was where you were, but at Hailsham we..." (*Never*: 13, 67, 94). This template conveys a message that Hailsham is extraordinary. Besides, and more importantly, it gives us an

understanding of Kathy's mind. Kathy is obviously aware that they, the clones, are different from the normal people in the story (Complication 7).

There is another important complication regarding Hailsham's progress, this is not the fact that it is a school, what is striking is its experimental use, which we learn about later, at the conclusion of the novel. In that sense, Hailsham also serves as a laboratory for the human beings in the world of the novel. This use of Hailsham also adds to the dystopian feature of the novel by using a laboratory concept and imagery: "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 chooses her own kind: people from Hailsham, or one of the other privileged estates" (*Never*: 3-4). This is at the very beginning of the book where Kathy introduces herself, the school, her job, and the reactions of people towards her. The first things we wonder about from the words are: why people turn their backs on a Hailsham student. What is Kathy's own kind? The phrases get people's backs up and her own kind presupposes that there is a kind of race, species, group or entity other than human beings which the people outside are not fond of. This is the first clue for the reader in the construction of another entity in the novel.

An important complication occurs, with unknown reference, when Kathy says that the children at Hailsham were not like other people, and others might be afraid of them because of the way they were and the purpose of their creation (Complication 8)⁵. These two sets of extracts are the peak of the exposition in the story. Kathy, on this page, implies the differences between Hailsham, herself, and the other students from the world outside and the guardians. In these extracts, Kathy sets up the exposition and layout of the novel. The first presupposition is when Kathy says that they knew little about themselves during these years. The reader can infer that Kathy is telling the story backward and that she knows what is going on and what has already happened. A reader may infer that knowing a few things about yourself means that you were not aware of your aims, and what you wanted in life. Therefore, the clone image and the implication behind this phrase are hidden under this popular reasoning of the human mind. Kathy continues to emphasize the difference: how they were unlike their guardians and the ordinary people outdoors. She also tries to imply that this is not any normal difference by saying that she didn't comprehend any of it: "One day, maybe not long from now, you will get to know how it feels". This sentence, whispered into the ears of Kathy by unknown people when she was little, is also aimed at the reader. Kathy's exposition of her own story started like this, and she wants the reader to begin like that as well. Then, she gives the biggest clue about the difference between them and the others. It is how and why they were brought to this world.

In the following extract, which also contributes to the exposition of the novel, Hailsham continues to be portrayed as a gloomy and dreadful place. It is speculated that the woods, which surround the school, are a dangerous place. A girl runs away to see what it was like outside. Again, the labeling of the outer world as outside is used to differentiate the world of Hailsham from another world. On page fifty in the novel, the discussions about Hailsham's silence and isolation from the outside world are discussed: the students hear rumors about the woods outside the school about a dead boy to scare the clones, they rarely see a car or a vehicle on the campus.

The next piece from the beginning of the novel complements Kathy's statement that people turn their backs when she tells them that she is from Hailsham, because, in the extract, the sentences mean that Hailsham is ignored or deserted by normal people. With conflicts like these, the reader is gradually pushed into wondering why the people outside do not like Hailsham: "Days

⁵ In this complication on page 36 of the novel, Kathy speaks of the philosophical reasoning of their being and their true identity. Her emotions raise the suspense: "So you're waiting, even if you don't quite know it, waiting for the moment when you realise that you really are different to them; that there are people out there, like Madame, who don't hate you or wish you any harm, but who nevertheless shudder at the very thought of you of how you were brought into this world and why and who dread the idea of your hand brushing against theirs." (*Never*: 36)

could sometimes go by without us seeing a vehicle coming down that narrow road, and the ones that did were usually vans or lorries bringing supplies, gardeners or workmen” (*Never*: 34).

In the following short extract, the presupposition is that the clones saw Hailsham as a place where they were safe and were being prepared for the world outside. Because the clones think that after leaving Hailsham, the game will end, and a real struggle will start. It can also be concluded that the struggle for the clones is about being a carer or donating which meant they will either donate their organs for the ordinary people or become a carer for a fellow donor clone. An additional possibility is dealing with the discrimination against the clones and Hailsham students in the real world. “We’re adults now. Soon we’ll be leaving Hailsham. It’s not a game anymore” (*Never*: 102). The next complication is constructed by Kathy’s confession that there are questionable links between Hailsham and some other schools, but she does not explain the bigger picture (Complication 9): “Eight of us who left Hailsham that summer ended up at the Cottages. Others went to the White Mansion in the Welsh hills, or to Poplar Farm in Dorset. We didn’t know then that all these places had only the most tenuous links with Hailsham” (*Never*: 114).

Another figure of speech, metonymy is used by the author to stress that both Hailsham and its students are elite. Ruth tells Kathy this; Ruth blames her for being arrogant and discriminating against the ones that are not from Hailsham: “You never talk to anyone unless they’re Hailsham” (*Never*: 122). Madame and the Gallery come into view in the third chapter of the novel. Madame is portrayed as a shadowy woman and the Gallery is never fully explained by Kathy. Instead, Kathy informs us of their discussions about the Gallery and the value of creativity which push the reader into confusion (Complication 10)⁶. These extracts are from the beginning of the story. Hailsham is already revealed by Kathy to be a school, and kids are brought up there. Interestingly, nothing about their parents is mentioned. On the other hand, the students make assumptions about things like the Gallery. Kathy’s last sentence about the Gallery presupposes that the Gallery is a myth made up by the generations of students. However, this turns out to be wrong when the clones see the work of Hailsham students at Madame’s house.

Moreover, in these extracts, the propositional phrases outside and out there again contribute to the idea that Hailsham is not a normal place. The students are unaware of what is happening outside the school. These two phrases also give away the clones’ way of thinking. Especially, the deictic “they” is of utmost importance in this extract. Here, they refer to the ordinary people living outside Hailsham. The clones think that they sell everything in that world. The meaning of this phrase is revealed and confirmed to the reader at the end when the clones learn that the clones themselves are sold for their organs by (and to) the people outside, out there. A further complication in this category is that the students have to have medical check-ups every week (Complication 11): “I don’t know how it was where you were, but at Hailsham we had to have some form of medical almost every week” (*Never*: 13).

In the story, caring, donating, and completing are the main responsibilities of the clones. First, they become carers, and then they donate their organs and die. Dying for a clone meant “completing”, because giving their organs and dying are their aims and the reason why they were created and brought up. Another dystopian feature of the book, “completing” alludes to death in the novel. The word complete is a euphemism for death, though a misleading one for the clones. It was dictated to the clones in this way to teach them that it was their job to die for humankind. At first, the guardians and Madame try to save the clones from donating by proving that the clones are human beings with souls. However, near the conclusion of the novel, Miss Emily also accepts that their mission is to donate and complete (*Never*: 61).

The complication in this topic is the first one in the novel chronologically. In the first sentences of the novel, the main character and narrator Kathy says that she has been a carer (clones

⁶ Here in this complication on pages 30 and 31, the concept of Gallery and artistic creativity is questioned and discussed.

who are responsible for donating their organs to other people) for eleven years which she doesn't fully explain and clarify (Complication 12)⁷. The extract from the very beginning of the book shows how important her job is to Kathy and its meaning for her. Her job seems to be the only thing she talks about throughout the novel. Moreover, what is most important in this extract is that it sets up a scene for a variety of specific terms that the author will use throughout the novel, words like carer, donors, recovery times, etc.

Some other complications remain unclassified; nevertheless, they are still important for the narration. One of these complications is the love triangle between Kathy, Tommy, and Ruth. Ruth and Tommy are in a relationship until Ruth dies. However, there is tension between Ruth and Kathy at times (Complication 13). Just before Ruth completes, she becomes sensitive about the possible attraction of Kathy towards Tommy. She desires Kathy to get together with Tommy and to ask for a deferral. Another complication, which is not directly stated in the novel, though questioned by the reviewers, is the possibility of clones rebelling, rising, or escaping (Complication 14). That seems to affect the reviewers' interest and alertness substantially. The only sparks of rebellion are the outbursts of Tommy on the beach after Kathy and he learns everything from Madame and Miss Emily.

Other minor but still important complications are in Chapter 12 (*Never*: 136-143) when the clones search for their "possible". A "possible" is the most probable source that a clone was produced from. The clones think that they will discover more about whom they are and what their lives might become when they find their own "possible" (Complication 15). A whole chapter is spent on this narration as though it is a promising matter, though nothing exciting happens in terms of revelations about the complications and problems in the story. Another example is deferrals. A clone named Chrissie mentions deferrals. She says that she heard people saying that "if they were Hailsham students, they could get a deferral" (*Never*: 153). For a deferral, the clone couple must demonstrate that they are truly in love. Then before donation, they are allowed to live a few years more together (Complication 16). This complication opens the way for Kathy and Tommy to visit Madame to request a deferral. Another theme that this complication complements is that it is a reference to the author's appreciation of the value of creativity, along with the concerns of the students about being creative at Hailsham, the Gallery where the most promising artworks are gathered, and the hypothesis of Madame that creativity would prove that the clones have souls.

In Chapter 22 in the novel (*Never*: 251-270), the revelation takes place. Kathy and Tommy drive to Madame's place for a deferral where they also meet Miss Emily. Miss Emily reveals everything about the questions in the minds of the clones and the reader at the same time. She tells them deferral is a myth and a lie. She also states that the artworks taken from them are to prove the public that the clones have emotions and souls, and Hailsham was a kind of laboratory established to modernize the living conditions of the clones. All this is shocking and dreadful for the clones. She says that after a researcher's claim that it was possible to produce superior children through genetic manipulation, funding for Hailsham dried up. Miss Emily also reveals that the dismissal of Miss Lucy was due to the fact that she had told them too much about the truths. Miss Emily asserts that it was the right decision that the clones were sheltered from the full truth:

Your life must now run the course that's been set for it. [...]

I can see, Miss Emily said, that it might look as though you were simply pawns in a game. It can certainly be looked at like that. But think of it. You were lucky pawns. There was a certain climate and now it's gone. You have to accept that sometimes that's how things happen in this world. People's opinions, their feelings, they go one way, then the other. It just so happens you grew up at a certain point in this process. (*Never*: 261)

⁷ On page 3 of the novel at the beginning of the story, Kathy introduces herself using unknown words such as a "carer", "recovery", "donors" and other vague sentences.

In these two extracts, Miss Emily resolves most of the things that are troubling the minds of the clones. She first says that they tried to save them from the inescapable end, but they failed. Therefore, she also accepts and confesses that the lives of the clones should be as the ordinary people predetermined it. The most important point in this extract is a simile. The simile is such a powerful one that it vitalizes the effect of the differentiation of the clones from the ordinary people in the story. Miss Emily says that the clones are as though simply pawns in a game. A pawn is a term from the game of chess. In the game of chess, pawns are considered the simplest chess pieces. They are sometimes sacrificed and abandoned to get the bigger chess pieces into the game. So, when we think about this situation and link it to the speech of Miss Emily, the clones in the novel are like pawns in chess. They are created to donate to normal human beings. They are butchered for their organs. They are not given importance, as the pawns in chess are not.

A further device in this extract⁸ also reveals, resolves, and clarifies the big question we have had from the beginning of the novel. It is lucky pawns. So, what does a lucky pawn mean? A lucky pawn is a pawn that has not been sacrificed in a chess game. It survives the game without being taken. The reason why Miss Emily calls the clones lucky pawns is that she thinks that Hailsham gave them their childhood: A childhood like ordinary people. They were not abused like the ones in normal schools and the ones before Hailsham. Therefore, the main point of the novel as Ishiguro suggests is that, no matter what, people can find little pockets of happiness and decency while they live. A little before the occurrence of this extract, it was already revealed that Madame was a serious volunteer for the sake of the clones. Miss Emily reinforces the importance of Madame and praises her efforts. Another confirmation in this extract is that the remarks of Kathy on the matter of the distance and irritation towards the clones at Hailsham were right. Miss Emily confesses that the guardians were all afraid of the clones. Therefore, Kathy's words, such as the guardians being afraid of them as if they were spiders, turn out to be true. Miss Emily tells that she was at times disgusted by the clones.

Lucy Wainwright was idealistic, nothing wrong with that. But she had no grasp of practicalities. You see, we were able to give you something, something which even now no one will ever take from you, and we were able to do that principally by sheltering you. Hailsham would not have been Hailsham if we hadn't. Very well, sometimes that meant we kept things from you, lied to you. Yes, in many ways we fooled you. I suppose you could even call it that. But we sheltered you during those years, and we gave you your childhoods. (*Never*: 262-263)

In this final extract, which is one of the most important among the resolution extracts, Miss Emily explains that they fooled the clones with lies. On the other hand, she adds in a positive way that their efforts were not in vain: they had given the clones their childhoods, their memories, and possessions. This final extract brings us to the next part of the study, which is a conversational analysis of these lies of the guardians in terms of Grice's conversational maxims.

The aim of this study has been to account for the stylistics and narrative peculiarities of Kazuo Ishiguro's novel *Never Let Me Go*, as well as for the novel's plot development and some important aspects of its authorial narrative techniques. The analyses were made in terms of Freytag's plot triangle and Ryan's internal narrative points. This being so, it makes a double contribution. On the one hand, it leads to a better understanding of the novel's artistic value and the author's narrative achievements in writing it. On the other hand, it attempts to test the applicability of the three theories above to explore their strengths and weaknesses. In general, the study accounts for the aesthetic appeal of the novel in terms of artistic narration. There are several structural plot

⁸“Marie-Claude has given everything for you. She has worked and worked and worked. Make no mistake about it, my child, Marie-Claude is on your side and will always be on your side. Is she afraid of you? We're all afraid of you. I myself had to fight back my dread of you all almost every day I was at Hailsham. There were times I'd look down at you all from my study window and I'd feel such revulsion.” (*Never*: 263-264)

devices, such as complications and internal narrative points, that contribute to the main narrative style of the author. Moreover, it was highlighted that it is these complications that make up the strategic points of the novel, i.e. the presentation of the novel leading to the manipulation of the reader's expectations.

The analysis does not only interpret the utterances of the characters. As a matter of fact, here, the word interpretation is not the quite right word because the interpretation is confirmed and explained at the end of the novel in the revelation part by the author himself. Therefore, what makes the interpretation valid is the harmony and coherence of it with the revelations at the end of the novel and the reviewers' explanations of certain conflicts revealed inside the novel. Thomas (1995: 22) states that the true message of a person is very challenging to interpret if you are not aware of the context and the particular way he or she speaks. This is a key point for the analysis because it is related to what the guardians and Kathy are trying to convey in their utterances in the exposition and development parts of the novel. The article is trying to find the force because this force is the thing that is revealed at the end of the novel, and because it is what the author keeps hidden until the end. The failure to understand the force of the utterances on the reader's side is what makes the novel's exposition and conflicts work.

The main strengths of the approaches used in the study are that they deal with different perspectives of the novel. They make sense on their own; what is more, they are harmonious among themselves. Freytag's triangle deals with dramatic structures, and Wheeler's adaptation is aimed at narrative key points. What makes the Wheeler adaptation work for a novel is the similarity of the story's flow between a play and a novel. Ryan's theory, which she developed from Wilensky, is a complementary tool for the application of Wheeler's adaptation of Freytag's triangle to this novel. Even though Wheeler's adaptation works well for the story of a novel, it has deficiencies. On the matter of complications, Wheeler does not give a well-explained definition or comprehension of the term. On that point, Ryan's internal strategic points are of assistance. The manipulation of the reader's expectations through presentation is a much preferable definition for use in my analysis.

Based on my analysis, what the study suggests finally is that, when Ishiguro combines uncooperative conversations, manipulation through presentation, and creating complications that keep the reader alert and the story rolling, he manages to fulfill a harmonious and accomplished narrative style. To sum up, it could be argued that the conversational analysis together with the plot structures can be applied to novel writing, enabling the novice and upcoming authors to have insights into the writing process and narrative techniques.

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