

**THE SUBJECTED INDIVIDUAL IN LATE MODERN AND POSTMODERN
FICTION: A COMPARATIVE STUDY OF ALDOUS HUXLEY'S *BRAVE
NEW WORLD* AND KAZUO ISHIGURO'S *NEVER LET ME GO***

Hilal AYAR

**Yüksek Lisans Tezi
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Danışman: Doç. Dr. Petru Golban**

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İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
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Abstract

This thesis discusses the subjected individual that is portrayed in *Brave New World* and *Never Let Me Go*. The aim of the thesis is to make a comparative analysis about the concept executed in these two novels in order to see how far a subjected individual can go and push the limits to escape from the subjection and prove his/her worth as an individual. The common themes which link the both novels are analysed in relation to the subjected individual in order to expose the attempts and distinctive features of the individual that make him/her stand out from the crowd. Besides analysing the individual's subjected position in relation to the institution, in this thesis it is aimed to show other types of subjection that the individual suffers from: the subjection which an individual executes over another individual, and the subjection which is deeper compared to previous ones, having its roots within the individual himself/herself.

Keywords: authority, individual, misfit, *Brave New World*, *Never Let Me Go*, power, subjected

ÖZET

Bu tez *Cesur Yeni Dünya* ve *Beni Asla Bırakma* romanlarındaki hâkimiyet altındaki birey kavramını ele almaktadır. Bu tezin amacı kavramla bağlantılı olarak iki roman arasında karşılaştırmalı analiz yaparak hâkimiyet altındaki bireyin ne kadar ileri gidebileceğini ve hâkimiyetten kurtulmak, bir birey olarak değerini kanıtlamak adına ne kadar sınırları zorlayabileceğini görmektir. Bireyin sahip olduğu, onu kalabalıktan farklı kılan ayırıcı niteliklerini ve girişimlerini ortaya koymak adına kavramla alakalı olarak iki romanı ilişkili kılan ortak temalar analiz edilmiştir. Bireyin kurum ile ilişkili olarak içinde bulunduğu hâkimiyet altındaki pozisyonunu keşfetmenin yanı sıra, bu tez diğer hâkimiyet türlerini de ortaya koymaktadır: bireyin diğer birey üzerinde kurduğu hâkimiyet ve öncekilere göre daha karmaşık ve derin olan, kökünü insanın kendisinden, öz benliğinden alan hâkimiyet.

Anahtar Kelimeler: otorite, birey, uyumsuz, *Cesur Yeni Dünya*, *Beni Asla Bırakma*, güç, hâkimiyet altında olan

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We live in a world in which science advances rapidly. Exploring the dangers for the individual coming along with this rapid advancement of science was my interest to write this thesis. In my thesis, I worked on the subjected individual in *Brave New World* and in *Never Let Me Go*, and in relation to this concept, I discussed common themes present in both novels by making comparison. Besides exploring the subjection over the individual by the institution, I wanted to analyse other types of subjection: the subjection which an individual executes over another, and the subjection coming from the inner self.

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Introduction

This thesis discusses the concept of the subjected individual in two novels, which are *Brave New World* (1932) and *Never Let Me Go* (2005), in the light of analysing the common themes expressed in both, but executed differently.

Brave New World and *Never Let Me Go* are examples of dystopian novel. Dystopia is the reverse of Utopia, a more literary discourse. Utopia reveals the writer's dissatisfaction with contemporary background and offers an alternative which is better. Dystopia, on the other hand, also reveals the writer's dissatisfaction with contemporary socio-cultural conditions, but offers an alternative which is worse and usually in the future (based on scientific and technological advancements, hence it is linked to Science-Fiction literature) . The subjected subject in Modernism, except Dystopia, is portrayed through Freud's theory about the individual that is being determined by id/sub consciousness (drives, instincts, desires) like in James Joyce's *Ulysses* and in D.H. Lawrence's *Sons and Lovers*. The subjected subject in Postmodern Period, except Dystopia, is portrayed in Angela Carter's *Nights At The Circus* with feminist issues and Salman Rushdie's *Midnight's Children* with postcolonial fiction through a literary mode which is magical realism.

In each chapter of my thesis, I focused on some specific characters related to the issue, and at the beginning of each chapter, I mentioned about the theories and concepts I applied during the process of writing.

Chapter 1 discusses the world the subjected individuals live in and what kind of oppressive system they are subjugated to accept. In analysing the world in *Brave New World*, focus is on the Conditioning Centre and processes take place by bringing Skinner's Operant Conditioning and M. Foucault's Disciplinary Institution theory into the discussion. In analysing the world in *Never Let Me Go*, the focus is on the idea of clone children and the systematic education and regulations they undergo by bringing Dominic Strinati's claims upon selling notions and ideologies, and again M. Foucault's theory on Disciplinary Institution.

Chapter 2 discusses the urge to feel like a complete individual by gaining enough respect and recognition from others. In chapter two, some specific characters are focused in relation to the subject: Bernard Marx from *Brave New World* and Ruth from *Never Let Me Go*. Analysing this urge in each character, two inter-related psychological disorders are brought into the discussion: inferiority complex and superiority complex.

Chapter 3 discusses some specific authoritative figures, who desire to hold authority and control in hand more than others: the Director from *Brave New World* and Ruth from *Never Let Me Go*. In analysing the Director, his control freakiness, and his obsession with creating an order outside and within himself are brought into the discussion. In analysing Ruth, her power of observation is brought into the discussion in relation to Sigmund Freud's theory of psycho analysis in order to show what kind of psycho-analysis Ruth has developed through this skill. M. Foucault's theory on power-knowledge relationship is associated with both characters as being the feature that link them.

Chapter 4 discusses the dilemma about being obedient or rebel; to accept the things as it is or to do something in order to challenge and change the things around the individual. In relation to the subject, some specific characters are focused who are thought to be experiencing this dilemma clearly: Lenina and Bernard from *Brave New World*, and Kathy from *Never Let Me Go*. In analysing Bernard's character, the modern human condition of being alienated and frustrated, Lyotard's theory of distrust towards metanarratives, and Derrida's theory of deconstruction are brought into the discussion. In analysing Lenina's character, relationship between beauty and power, attraction to the misfit in society, obsession with external beauty, folk hedonism, and post-modern culture of appearances are brought into the discussion. In analysing Kathy's character, self-decisiveness, freedom of expression, mental activity, rebellious nature, capacity of making firm conclusions, criticism about lacking originality and suppression of the emotions are the things which are mentioned. Chapter shows how far these characters are able to preserve their

independent nature and in which point they stop going against the authority surrounding them.

Chapter 5 discusses the issue of identity crises by analysing the lives of the outcasts who are John the Savage and Hailsham students, and glimpsing at their childhood years. Some specific common points in two novels are brought into the discussion in order to make a comparison: childhood memories, education life, parental figure, unknown origin and ancient concept of 'know thyself'. In analysing John the Savage from *Brave New World*, concept of discrimination, maltreatment, racism, code of manhood, proving one's value through deeds, double alienation and erosion of identity are brought into the discussion. In analysing Hailsham students from *Never Let Me Go*, isolation and search for the original identity are the issues which are mentioned.

Chapter 6 discusses the importance and functions of art, and what kind of powers art provides to the subjected individual in both novels.

Chapter 7 discusses another point shared by the two novels: resisting love. In relation to the subject, two couples are brought into the discussion: John with Lenina and Kathy with Tommy. While analysing these relationships, some common themes are brought into the discussion: failure of the language to function, communication problems and ways of proving sincerity of love. In addition to all these, Lyotard's theory of language games is mentioned in relation to Kathy, and her dialogue with Ruth about Tommy.

Chapter 8 discusses the concern with reality and truth as the two concern find their places in these two novels. The modern condition of man's desire of cutting the link with reality and the tendency towards escapism are analysed in each novel, to show different ways of executing the same idea. The postmodern concept about failure of grasping the truth is analysed in *Never Let Me Go* by discussing about different versions of truth and unreliability of the memory in terms of reaching the truth.

Chapter 9 discusses the revelation parts in each novel and what kind of reactions the characters (some specific ones) show after learning everything. The chapter also analyses the epiphany moments in the novels and part ends with the common theme about failure of the dreams in turning into real.

Chapter 10 discusses the concept of foreshadowing and pre-determined destiny of the individual in the novels.

Chapter 11 links Kathy and John through their final standing in rural area and their pondering upon the things they experienced till now.

1. THE WORLD WE LIVE IN

Chapter 1 discusses the world the subjected individuals live in and what kind of oppressive system they are forced to accept. In analysing the world in *Brave New World*, focus is on the Conditioning Centre and processes take place, and in relation to it, Skinner's Operant Conditioning is brought into the discussion to make a connection. Operant Conditioning is described by Cherry (2016) in her article named 'What Is Operant Conditioning and How Does It Work?', and about the subject, it is said:

(...) (sometimes referred to as instrumental conditioning) is a method of learning that occurs through rewards and punishments for behaviour. Through operant conditioning, an association is made between a behaviour and a consequence for that behaviour. (para.1)

Cherry explains that instead of analysing the inner thoughts to make an explanation for the behaviour, Skinner prefers to analyse the visible actions of the human beings to conclude about a specific behaviour. In the first part of the 20th century, as Cherry continues in the article, the behaviourism turned into one of the most focused concepts in the field of psychology. Unlike the early behaviourists who focused on associative learning, what kind of impact the results of the people's actions have on their behaviour was the focus point for Skinner (para.4, 5). *Brave New World*, which is written in late 20th century, certainly portrays some points from Skinner's theory but in a more distorted and scientifically advanced manner, which is shaping human's behaviours according to a prescribed scenario to begin with. The thing is, undesired behaviours are not there in the first place through the advanced conditioning processes. Instead of analysing the behaviour through the actions individual makes, the conditioning process is used on the human being during the creation process and continued in the babyhood to create the desired behaviour and giving no chance to undesired behaviour to occur in the future.

M. Foucault's Disciplinary Institution theory is another thing to bring into the discussion in order to analyse the institutions in each novel. In *Discipline & Punish: The Birth of the Prison*, Foucault points out:

(...) the space of exclusion of which the leper was the symbolic inhabitant (beggars, vagabonds, madmen and the disorderly formed the real population) the technique of power proper to disciplinary partitioning. Treat 'lepers' as 'plague victims', project the subtle segmentations of discipline onto the confused space of internment, combine it with the methods of analytical distribution proper to power, individualize the excluded, but use procedures of individualization to mark exclusion - this is what was operated regularly by disciplinary power from the beginning of the nineteenth century in the psychiatric asylum, the penitentiary, the reformatory, the approved school and, to some extent, the hospital. Generally speaking, all the authorities exercising individual control function according to a double mode; that of binary division and branding (mad/sane; dangerous/harmless; normal/abnormal); and that of coercive assignment of differential distribution (who he is; where he must be; how he is to be characterized; how he is to be recognized; how a constant surveillance is to be exercised over him in an individual way, etc.) (1995, p. 199)

In *Brave New World*, this disciplinary institution concept seems to be reversed version to what Foucault says. The World State built a specific centre to create humans through conditioning process, namely Central London Hatchery and Conditioning Centre. The interesting thing is here the humans created in this building are the normal ones, who are coded with the necessary qualities to be considered as normal in the society. People who are not created in this institution are the a-normal ones. People who are created in this institution are under a constant surveillance through the Inspector and the normal people themselves as they easily point out the one who goes astray from the herd, the one who resembles to the a-normal.

In *Never Let Me Go*, the disciplinary institution seems to be Hailsham building in which the a-normal ones (clone children who are produced just to be sacrificed for the sake of normal ones in the real society outside Hailsham) are kept. It is built in an isolated place where the normal ones can't see. Their interaction with the normal is not allowed. The students there are under a constant surveillance as well by their teachers/guardians who educate them for years, and also by the Head Mistress, Miss Emily who observes both teachers/guardians and students to be sure there is nothing out of order in the systematic education and regulations the guardians give to students. Students should keep the idea in their minds: there are

some rules that they should obey, and they should know they are not like the others, not like guardians either. Their existence is different.

Dominic Strinati's claims upon selling notions and ideologies is brought into the discussion in this chapter to introduce more about the world the individuals are in. Strinati mentions about some occupations which gained importance over years, such as therapists, teachers, lecturers etc. He claims that people use the advantage of their professions in order to make an impact upon others' lives: imposing some specific ideologies and values to their minds (2005, p.225). The concept of selling notions are present in both novels, but through different manners of course. In *Brave New World*, some specific doctrines of the World State are embedded into humans' minds through advanced technology; by subjecting people into some conditioning processes. It is inevitable not to know about these doctrines because they are placed into the mind from the very beginning. It is strengthened from one conditioning to another. In *Never Let Me Go*, this duty of selling notion is ensured to guardians of Hailsham. Using the advantage of their position, guardians implements the desired ideologies into the students' minds. They give a systematic education to the students over years in order to shape their minds.

Before entering into characters' inner world and conflicts, it would be better to know about the world they live in and the oppressive system they are forced to accept. The life in the World State of *Brave New World* and the life in Hailsham of *Never Let Me Go* will be focused in this part to know about the oppressive system as mentioned above. The Reservation from *Brave New World* and the Cottages from *Never Let Me Go* will brought into discussion later on.

In Huxley's *Brave New World*, science is almost at its peak which allows production of great numbers of human beings at once. This production of humans takes place in Central London Hatchery and Conditioning Centre in which Bokanovsky Process is held. The society consists of 5 types of humans: Alpha, Beta, Gamma, Delta and Epsilon, each of them requires different kinds of breeding process. The Alphas are destined to be leaders or thinkers of the World State. The Epsilons on the other hand are stupified by oxygen deprivation and destined to perform menial

labour. The Deltas aren't allowed to read book because they lack of intelligence as a necessity of their creation. The purpose is to create human types according to the need of the society. The benefit of the society is at the core of every scientific experiment people do. The process of creation of these human beings includes heat, cooling and alcohol which reminds religious creation story of the humanity. Heat might represent the element of fire, cooling goes for the water and alcohol might allude to the original sin of the human being which is something corrupting the human, preventing him from giving rational decisions. Necessary instincts and characteristics are to be encoded into these human-types' very nature so they don't have any difficulty in getting used to their pre-described lives.

Science gives people the chance of feeling like a God, power of producing humans the way they want to, and of course prepare a prescribed scenario for them which they will never be able to escape from. The human being in this world has possibility of producing the same type of individuals over and over by giving no chance to difference. Dealing with the different is much more difficult so creating the same types of human constantly decreases the possible disorder and instability in the precious society. In the name of society's welfare, individuality is now allowed. To prevent any chance of individuality to flourish, they hold some Conditioning Processes for that human types such as Heat Conditioning (related to future jobs of the produced humans for their invulnerability to the heat of the environment they will work in), Conditioning Process through giving electrical shock to Delta babies (creating hatred for the books by giving them physical pain) and Hypnopaedia (Conditioning Process takes place during babies' sleep, teaching them the hierarchic society and the doctrines of the World State by placing into their sub-consciousness). While mentioning about the conditioning, B.F Skinner's Operant Conditioning, about which McLeod (2015) says: "*(...)roughly changing of behavior by the use of reinforcement which is given after the desired response*" (para.7) in his article named "Skinner - Operant Conditioning", should be brought into the discussion as he is well-known about his theories on behaviourism. McLeod explains:

(...)Skinner introduced a new term into the Law of Effect - Reinforcement. Behavior which is reinforced tends to be repeated (i.e.

strengthened); behavior which is not reinforced tends to die out-or be extinguished (i.e. weakened).(…)Skinner (1948) studied operant conditioning by conducting experiments using animals which he placed in a 'Skinner Box'(…) (para.5)

In Huxley's *Brave New World*, a similar conditioning process takes place in relation to Delta babies:

(…) 'Put them down on the floor.' The infants were unloaded. 'Now turn them so that they can see the flowers and books.' Turned, the babies at once fell silent, then began to crawl towards those clusters of sleek colours, those shapes so gay and brilliant on the white pages.(…) Then, 'Watch carefully,' he said. And, lifting his hand, he gave the signal. The Head Nurse, who was standing by a switchboard at the other end of the room, pressed down a little lever. There was a violent explosion. Shriller and even shriller, a siren shrieked. Alarm bells maddeningly sounded. The children started, screamed; their faces were distorted with terror. (…)' now we proceed to rub in the lesson with a mild electric shock.' He waved his hand again, and the Head Nurse pressed a second lever. The screaming of the babies suddenly changed its tone. (…)' Offer them the flowers and the books again'. The nurses obeyed; but at the approach of the roses, at the mere sight of those gaily-coloured images of pussy and cock-a-doodle-doo and baa-baa black sheep, the infants shrank in horror; the volume of their howling suddenly increased. (Huxley, pp. 16, 17)

By repeating this ceremony over and over, four concepts (flowers, books, sirens, electric shock) will merge into each other, fixed on babies' mind. The desired attitude by the World State is to create an instinctual hatred towards the book and the botanic. They think these Delta babies will be safe being far from the books and the botanic. With this way, the Deltas won't spend their precious time by reading and their reflexes will be conditioned permanently. This conditioning example of Huxley might represent the distorted version of Skinner's Negative Reinforcement, as it is explained by McLeod (2015):

(…)Negative reinforcement strengthens behaviour because it stops or removes an unpleasant experience.(…)Skinner showed how negative reinforcement worked by placing a rat in his Skinner box and then subjecting it to an unpleasant electric current which caused it some discomfort. As the rat moved about the box it would accidentally knock the lever. Immediately it did so the electric current would be switched off. The rats quickly learned to go straight to the lever after a few times of being put in the box. The consequence of escaping the electric current ensured that they would repeat the action again and again. (para. 13,14)

Another conditioning method used by the World State is hypnopaedia, which is learning during the sleep. Similar to American inventor Alois Benjamin Saliger's claim : "*It has been proven that natural sleep is identical with hypnotic sleep and that during natural sleep the unconscious mind is most receptive to suggestions.*", (Girap, para.4) The World State implements its doctrines into babies's minds through this method because unconsciousness makes the ideology-impose process easier. The babies are exposed to listen the same record over and over during their sleep. This voiced-record repeats the hierarchic society many times to the point that babies' mind will be consisting full of this ideology. This ideology will spread over their desires, decisions and judgements throughout their lives. The doctrines of the State must preserve their existence in every little part of the life. That is the absolute fact. In this respect, The institution (London Hatchery and Conditioning Centre) in the World State of *Brave New World* could be partially associated with "Disciplinary Institutions" (Institutions Disciplinaires) of M. Foucault, which is described by Menard (2010): "*as places where people are made useful and obedient through the repression of any deviation from the norm.*" (para.1)

The thing is, however, instead of waiting for giving punishment to the people who commits crime or treating people who are sick physically or mentally, here we see the people being prevented by the disciplinary institution, namely Conditioning center, to commit crime by giving no chance to them to feel urge to commit any crime or to be ill from the very beginning through some specific Conditioning processes. Foucault points out in his work, *Discipline and Punish : The Birth of the Prison* :

(...) all power would be exercised solely through exact observation; each gaze would form a part of the overall functioning of power.(...) The perpetual penalty that traverses all points and supervises every instant in the disciplinary institutions compares, differentiates, hierarchizes, homogenizes, excludes; In short, it normalises. (1995, pp.171, 183)

The World State wants to make sure of not creating any individual who deviates from the determined norm, the norm that the state decides for the individual. They try to make every member of the society possessing the characteristics of "normal". About the topic, O'Farrell (2007) points out:

Discipline is a mechanism of power which regulates the behaviour of individuals in the social body. This is done by regulating the organisation of space (architecture etc.), of time (timetables) and people's activity and behaviour (drills, posture, movement). It is enforced with the aid of complex systems of surveillance. Foucault emphasizes that power is not discipline, rather discipline is simply one way in which power can be exercised. (para.14)

The Conditioning Processes that take place in the World State could be considered power mechanisms which determine the individuals' dispositions, ways of thinking, mentalities and life conditions firsthandedly. After being subjected to Conditioning, the surveillance system in Huxley's *Brave New World* becomes the individuals of the World State themselves as they easily recognize and point out if any of them go in a different path from others (as happened to Bernard Marx who is observed and exiled because he was a threat for the society's stability, and Helmholtz who is a teacher and artist and whose poems are found anormal so he is disclosed by his own students, and John the Savage who is a complete outcast, of whose actions and behaviours always attract others' attention, even going from being observed to being filmed).

The state assumes a God-like position, shaping the inner world and external features of the humans, even going further by allowing no possible fragment of free will. The secret for happiness and virtue is could be achieved only by loving what you have to do. The aim of all Conditioning Processes never change: to make humans accept and love their inevitable destiny which is constructed according to society's need. Humans are given no chance of changing anything about their future. They are forced to learn to do it willingly. They are going to be willing to accept everything through forceful experiments. The individual is certainly subjected to unchangeable destiny.

Isn't there anything good about it? Science gives the state an opportunity to prevent any kind of illness beforehand. No one becomes sick and suffers from any kind of stress resulting from being ill. No one gets old, physically deformed. It doesn't sound bad when we compare the situation today's world. Today, people suffer from many kinds of deadly diseases, waiting for a treatment in despair. Actually, it is not surprising to think that our world is going towards to the world in

this novel as the scientific development is going further day by day with an uncontrollable speed.

In this era, Henry Ford, who is an early 20th century industrialist and founder of the Ford Company, takes over the crown from Jesus Christ. It might signify the victory of the technology over religion and some essential, moral values of the humanity. The contrast between the life after Ford and life before Ford is clarified so many times by the characters. There is no valuable concepts such as parenthood, mother, family or bond. Even remembering something like giving birth and mother is enough to make them feel embarrassed and shameful. In the past, people couldn't decide or predict their babies' gender or individual skills. No one could know what kind of live these babies would live in the future. Life was considered to be full of mysteries which directly contrasts with the life in the World State. Individuals who are full of mysterious and unpredictable skills are the things the World State is afraid of the most. Mother, father, maternal instincts... These past values have no meaning at all now. They lost their value long ago and now considered to be something barbaric and wretched. Not being able to control an individual in a society is something intolerable as it shows how weak and full of flaws of a social system is. For order to be maintained, the complete control over the individual is definite. Mother and family ties are the key stones for children to develop their morality. Sense of morality is needed to know what is right and what is wrong, to not to make mistakes or commit crimes, if did, to feel remorseful and guilty. What if it is certain that you are not going to commit crime and do anything to create disorder because you are conditioned from the very beginning? The need for parenthood is totally disappearing because the state handles everything about human growing through power of science.

In Ishiguro's *Never Let Me Go*, the world is narrated to the reader by Kathy H., who is the protagonist of the novel. The story is narrated by 1st person narrator so everything is based on the observations and memories of Kathy H., unlike *in Brave New World* in which story is narrated by 3rd person narrator.

Hailsham is a good place to make memories, as Kathy claims. Reader is taken from present to past, from past to present, as Kathy takes the reader to a journey by her narration. Kathy is an adult now but she feels a great longing for Hailsham, the school she graduated from, even going further to see Hailsham everywhere she goes and looks at. Instead of remembering their own personal past, students from Hailsham tend to remember about Hailsham itself. Their memories are always related to Hailsham. Kathy's longing for Hailsham is too strong to blur her sense of perception of the reality as she experiences short term mental confusion about the reality. So past values overwhelms the present time, their impact still goes on today in Kathy's life, unlike for the people in *Brave New World*.

Hailsham is a school where the copy human beings are brought up. Students are copied from the humans, modelled after someone outside Hailsham. These students are brought into this world just for one purpose: to donate their organs when the time comes. They could have only one future and nothing else is possible for them. They are the subjected artificial children whose futures are nothing else but pre-determined scenarios. They don't have right to choose and right to decide anything for their future. Similar to the humans in the World State of *Brave New World*, these copy humans have to accept their unchangeable destiny as well. Their acceptance, however, is not ensured by a scientific process such as Conditioning, the time and the experiences they live through throughout their growth will make them accept their destiny. The acceptance is spread over the time.

Unlike the given information about detailed process of scientific experiments on human producing in *Brave New World*, here we just know that these students are not real human beings, they also went under a scientific experiment to be created and there are real humans who live a normal life outside Hailsham. Similar to the state in *Brave New World*, here the state also constructs a system in order to provide a stable society by producing copy-humans for the sake of welfare, meaning putting science into action. These copy students are brought up according to some rules in the light of the assigned teachers/guardians. In the World State of Huxley, it is done by repetitive various conditioning process: doctrines of World State were embedded to human beings' sub-consciousness through scientific experiments. Here, these

guardians of Hailsham are doing their best to implement their ideology onto students' minds, shaping their growing mentality by their narratives. Students have to go under regular examinations every week. Some things are definitely forbidden for the students, for instance smoking. Guardians would rather their students to know nothing about smoking. Some books aren't even available in the library because they contain a smoker protagonist in it. Some pages are torn apart from magazines and books just because they demonstrate act of smoking. In some classes, disturbing pages are shown to students to teach them how damaging smoking is for the human body. Miss Lucy, one of the guardians, does her anti-smoking speech once in a while. Smoking can damage internal organs and lead to addicted individual which is not good for the students who are donors. Unlike in the World State of *Brave New World*, here people can catch some diseases so even though these are the copy humans created through some sort of scientific experiment, they have to be careful about their health because they can get sick and aging is still in process. State doesn't want them to get sick because it clashes with students' purpose of creation: to donate their organs for the normal people in society.

Culture briefing lessons are given to the students. The guardians try to prepare students for the life after Hailsham beforehand. Unlike in *Brave New World* where the doctrines are embedded into individuals' minds through using scientific experiments, here we have the guardians or teachers that take this role. Dominic Strinati expresses this role of the educators in his work:

(...) growing importance of occupations (...) and those such as social work, therapists of one kind or another, teachers, lecturers and so on, associated with the definition and selling of notions of psychological and personal fulfilment and growth.(...) They exert an important influence over the people's life styles and values or ideologies (while expressing their own as well). (2005, p. 225)

The guardians of Hailsham are assigned with that ideology-implementing role by the State so they are constantly shaping the minds of the students with the desired ideologies by giving them lectures and organizing activities.

Hailsham school could be interpreted as a disciplinary institution in some ways. The power mechanism in this one consists of long term systematic process in which

a-normal ones can't go out of the building and interact with normal ones and they go under some specific regulations over and over. The students are given a systematic education by the guardians. They are both teachers and guardians: they have the duty of educating them, and they have the duty of observing them in order to intervene in case there is anything going wrong, anything unusual in their behaviour and way of thinking. They aren't allowed to go their own way. Their bodies are supposed to go under regular examinations to prevent any a-normal symptoms. Their mind should be shaped according to what is considered to be proper for their existence. Also, there is a superior presence above the guardians, the head mistress Miss Emily, who seems to be observing both guardians and students from a distance, through the windows of her room. Her cold gaze through the window makes the students never forget about they are being watched. In both novels, there seems to be a superior observer that observes everyone in the community; it is M. Mond in *Brave New World*, who is the World Inspector, and it is Miss Emily in *Never Let Me Go*, who is the head mistress of the school.

Hailsham students are constantly reminded that they are not like other people, not even like guardians. Now they are engaged into Hailsham, into their own little world but the time will come for them to step outside so they have to be shaped according to the rules of the outside world as well. They are different but they still have to show respect for the norms constructed by those normal people who live outside. They don't have the same rights or freedom as the normal people do but they have to obey their rules. Similar to the world in *Brave New World*, concept of family, mother or father doesn't exist for the Hailsham students either. Because these students are the copy beings, they don't have a real parent. They don't even know from whom they are copied. Hailsham students, however, have their parental figures who are the guardians contributing their growth for years. At least these students know the meaning of friendship, love, mercy and joy from being together. Kathy values her memories with her friends in Hailsham so much that even considering them as her family. So students in Hailsham are at least luckier in that manner compared to the humans devoid of these essential values living in the World State.

2. OBSESSION WITH GAINING RESPECT AND RECOGNITION

Chapter 2 discusses the urge to feel like a complete individual by gaining enough respect and recognition from others. In this chapter, specific characters are focused in relation to the subject: Bernard Marx from *Brave New World* and Ruth from *Never Let Me Go*. Analysing this urge in each character, two inter-related psychological disorders are brought into the discussion: inferiority complex and superiority complex. The theory of inferiority complex is developed by Alfred Adler, and about the concept, in his article named ‘‘Alfred Adler & Adlerian Individual Psychology’’, Mitchell explains:

Adlerian psychology assumes a central personality dynamic reflecting the growth and forward movement of life. It is a future-oriented striving toward an ideal goal of significance, mastery, success or completion. Children start their lives smaller, weaker, and less socially and intellectually competent than the adults around them. They have the desire to grow up, to become a capable adult, and as they gradually acquire skills and demonstrate their competence, they gain in confidence and self-esteem. This natural striving for perfection may however be held back if their self-image is degraded by failures in physical, intellectual and social development or if they suffer from the criticisms of parents, teachers and peers. If we are moving along, doing well, feeling competent, we can afford to think of others. If we are not, if life is getting the best of us, then our attentions become increasingly focused on ourselves; we may develop an inferiority complex: become shy and timid, insecure, indecisive, cowardly, submissive, compliant, and so on. The inferiority complex is a form of neurosis and as such it may become all-consuming. A person with an inferiority complex tends to lack social interest; instead they are self-interested: focused on themselves and what they believe to be their deficiencies. (para. 39)

Bernard Marx’s psychological condition is associated with this theory. He seems to be suffering from the inferiority complex due to his defective physical appearance. He blames the Conditioning Process which played the part of his body-creation. Dwelling upon his physical imperfections over and over makes him want to feel the respect from others more. He loses his trust in the society day by day and mostly ponders upon his condition in this social structure.

Mitchell continues by mentioning superiority complex regarding to issue:

As a further compensation, we may also develop a superiority complex, which involves covering up our inferiority by pretending to be superior. If we feel small, one way to feel big is to make everyone else feel even

smaller! Bullies, big-heads, and petty dictators everywhere are the prime example. More subtle examples are the people who are given to attention-getting dramatics, the ones who feel powerful when they commit crimes, and the ones who put others down for their gender, race, ethnic origins, religious beliefs, sexual orientation, weight, height, etc. Some resort to hiding their feelings of worthlessness in the delusions of power afforded by alcohol and drugs. (para.41)

Ruth's psychological condition is related to superior complexity which is undeniably related to inferiority complex. Her jealousy of Kathy, who is the one Tommy admires and feels close to, makes Ruth feel inferior enough to cover it with showing herself superior by creating an illusion. Being the leader of the group lets her feel power in the hand, to the extent that making a decision for excluding someone if she sees necessary; if it is a threat for her throne.

Gaining respect and recognition from others in society is one of the most important things that make someone feel like a complete individual undeniably. In *Brave New World*, this obsession with respect is mostly reflected in Bernard Marx's personality. Marx is subjected to his inferiority complex as his physical features are almost the same with the ones of an average Gama's. About this psychological disorder, which is a theory developed by Alfred Adler, Farooqi (2009) said:

Each and every person has certain needs and desires, which he/she would like to fulfill. Many a times some of these needs become difficult to accomplish due to a number of reasons. This develops a sense of helplessness and makes the person feel powerless to a certain degree. When this happens, the individual is very likely to feel inferior. According to Alfred Adler, the feeling of inferiority develops due to the innate human tendency of striving for superiority. Each and every individual strives for superiority. This tendency is so overwhelming that as soon as there is some obstruction that comes in between the person and his/her needs then he/she begins to feel inferior. Inferiority complex makes an individual feel worthless and instills within him/her a sense of hopelessness. The person begins to feel that he/she lacks certain qualities and is inferior to others with respect to those qualities. Due to an inferiority complex, the normal feelings of incompetence get exaggerated, which makes the individual feel that it is impossible to achieve goals and/or have certain abilities. (para.1, 6)

Being a person of a delicate build is the last thing he desires. Whenever he communicates with a person from sub class, he feels his physical deficiency to the bone.

‘I am I, I wish I wasn’t ; he found himself looking on the level, instead of downward, into a Delta’s face, he felt humiliated. Would the creature treat him with the respect due to his caste? The question haunted him. (Huxley, p.55)

His short stature causes him to feel utterly humiliated. When he is mocked, he feels like an outsider. This feeling pushes him to act like one, as if it feeds the prejudice he has towards himself. His physical deficiency causes him to hate himself more and more as it increases the frustration. This chain reaction is basically the source for the growing sense of alienation and loneliness. Fear of being ignored and disregarded creates a constant uneasiness within him.

Helmholtz Watson, friend of Bernard, possesses the opposite features of Bernard. His extreme mental capacity causes him to feel uneasy, just like Bernard’s physical deficiency. They, however, something in common: their awareness of being individual. Bernard has always suffered because of this awareness of being different while Helmholtz starts to realize his difference from others. In a similar manner, extreme mental capacity might lead to a voluntary isolation and loneliness.

In *Never Let Me Go*, the one who is hunger for respect is Ruth. The first thing is about Ruth is that she never leaves role of leader to anyone. Her all-knowing attitude, deciding how to act towards to a particular student in the school (for instance excluding both Kathy and Tommy from the group) shows her desire of being the one who is respected the most. She must be the one who decides everything as she creates the impact of omniscient presence upon other children. She seems to be subjected to the superiority complex, as she only takes her own way, focusing on her own attempt of showing herself superior. About this mental disorder which Adler coined in relation to the inferiority complex, in the article called ‘‘The Concept of Superiority Complex in Psychology’’ written by Sunder (2016), it is said:

According to Adler, every human being feels a sense of inferiority at one point or another.(...) they eventually end up in one of the two extremes: Inferiority Complex, which is a lack of self-esteem, and Superiority Complex, which is an exaggerated feeling of self-importance. When this manifests itself into the person's behavior, it can turn into the Superiority Complex Personality Disorder, Narcissistic Disorder, or Megalomania (the last two may be considered a part of the first). People with this

complex tend to confuse their self-ideals with their self-concept—meaning, they confuse what they want to be to what they think they are. It is not the mere act of behaving like you are better than everybody, but actually believing in it. (para. 6, 7)

Deep inside, she might have felt inferior once as Tommy always admires Kathy, always sharing his secrets with her first, not with Ruth. Why it is always Kathy first? Isn't she intelligent enough? Why does she have to be the second girl? She manages to overcome this feeling by exaggerating her features and skills in the eyes of other students. Her constant desire to be in a group is very obvious from the beginning till the end as she avoids from being alone. When the students moved into the Cottages, she is able to make new friends and joins new groups while preserving her old friends from Hailsham. Unlike Bernard Marx from *Brave New World* who feels alienated, she follows a different path because being alone or isolation is never an option for Ruth.

Among Hailsham students, the way for gaining respect and recognition varies from time to time but it never disappears. For instance, the respect is equal to your level of creativity and art skill, as the skilful art-works of the students are collected by the guardians. If your art doesn't have any creativity in it, you are the bottom among students and deserve to be bullied. Another way to gain respect is related to your relationship with guardians and Ruth greatly uses that opportunity by getting close to Miss Geraldine, making even Kathy jealous. As the students reach their puberty, being creative leaves its place to something braver: having sex. It becomes a way of getting respect from others as it is a chance to show your self-worth to others by finding someone who wants to be together with you.

3. I WANT TO CONTROL

Chapter 3 discusses some specific authoritative figures, who desires to hold authority and control in hand more than others: the Director from *Brave New World* and Ruth from *Never Let Me Go*. In analysing the Director, the concept of being a control freak is brought into the discussion, which is described by Prescott (2016) in his article named "The Psychology Of Control Freaks":

These people are controlling, very competitive, self-critical, experience a constant sense of urgency, can be easily aroused to the point of anger,

thrive on attention, and are generally [extroverts](#). (...) When people try to control others, it generally shows a projection of some sort of insecurity within themselves. In other words, some part of their life is out of control. (...) control freaks are projecting some sort of insecurities within their own lives. (para. 2, 11)

The Director's control freakiness and his obsession with creating an order outside and within himself are discussed.

In analysing Ruth, her power of observation is brought into the discussion in relation to Sigmund Freud's theory of psycho analysis and how she make use of her skill to create her own psycho analysis and impress others. In the article named 'Sigmund Freud', it is said:

Sigmund Freud (1856-1939) was an Austrian neurologist and the founder of psychoanalysis, a movement that popularized the theory that unconscious motives control much behaviour. (...) The concept of the unconscious was ground-breaking in that he proposed that awareness existed in layers and there were thoughts occurring "below the surface." (...)Freud sought to explain how the unconscious operates by proposing that it has a particular structure. He proposed that the unconscious was divided into three parts: Id, Ego, and Superego. (...) Freud was especially concerned with the dynamic relationship between these three parts of the mind. Freud argued that the dynamic is driven by innate drives. But he also argued that the dynamic changes in the context of changing social relationships. (para. 1, 8, 11, 12)

The theory of psycho analysis is related to Ruth's constant observations of a specific group and how she reaches a psycho-analytical conclusion of her own about a specific behaviour of that group of children towards a specific child. Her power of observation helps her to give an explanation for the reason of a specific behaviour, also helps her to analyse behaviours of an adult and reach a conclusion. Her power of observation lets her create her own psycho analysis and she is definitely aware it is a very useful skill to draw attention and create impact on other kids, allowing her a chance to control them by being the leader.

M. Foucault's theory on power-knowledge relationship is associated with both characters as the feature that link them:

Knowledge linked to power, not only assumes the authority of 'the truth' but has the power to make itself true. All knowledge, once applied in the real world, has effects, and in that sense at least, 'becomes true.' Knowledge, once used to regulate the conduct of others, entails

constraint, regulation and the disciplining of practice. Thus, 'there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time, power relations. (as cited in "Foucault and His Panopticon", para. 3)

Both characters, the Director and Ruth, are aware of something which is mostly unknown for the other people around them: value of knowing more than others. They both use the knowledge into their advantage in order to strengthen their position in their community. Knowledge provides them a right to preserve their high status, being a leader for their communities, and increases the authority they have to control others.

There are some certain characters that could be called authoritative figures burning with the desire of controlling others around them. The Director from *Brave New World* is to be mentioned in this aspect who reveals his nature from the very beginning of the novel. As he takes his courage from his high position in that State, he loves acting like a boss. His relationship with his underlings: his students and nurses of the centre gives enough clue about his personality.

A troop of newly arrived students, very young, pink and callow, followed nervously, rather abjectly, at the Director's heels. Each of them carried a note-book, in which, whenever the great man spoke, he desperately scribbled. (Huxley, p. 2)

As this great man speaks, the very words are written into notebooks, with no missing letter. Because this man, being the Director of that Centre, explaining some important stuff about that place, gives detailed information for the students. He is the wise one there so he has to be listened. The students are desperately in need of the knowledge behind this great man's words. He knows how to use his superior position, his identity constructed from his profession, and his knowledge to create dominance over the people around them. The Director's relationship with females, specifically nurses, is the second thing that exposes him. The Nurses work in that Centre are under the control of the Director. They are obligated to do anything, any order they are told to do. The hierarchy is in function in the World State which gives the Director the opportunity to control. The nurses are subjected to the orders given by the Director, who is subjected to the system created by the State.

The Director opened a door. They were in a large bare room, very bright and sunny; for the whole of the southern wall was a single window. Half a dozen nurses, trousered and jacketed in the regulation white viscose-linen uniform, their hair aseptically hidden under white caps, were engaged in setting out of bowls of roses in along row across the floor.(...) The nurses stiffened to attention as the DHC came in. 'Set out the books,' he said curtly. In silence the nurses obeyed his command. (Huxley, p. 15)

The Director represents an authoritative figure not only related to profession but also to gender issues. The Director gives the impression of an expressive man who is in the position of an active transmitter and the nurses are the silent-submissive women who are in a passive receiver position being unable to raise their voice freely.

(...) a nurse was delicately probing with a long fine syringe into the gelatinous contents of a passing bottle. The students and their guides stood watching her for a few moments in silence. 'Well Lenina', said Mr Foster, when as last she withdrew the syringe and straightened herself up.(...) One could see that, for all the lupus and the purple eyes, she was uncommonly pretty.(...) 'Charming, charming,' murmured the Director, and, giving her two or three little pats, received in exchange a rather differential smile for himself.(...)'Charming,' said the Director once more, and, with a final pat, moved away after others. (Huxley, p. 13)

As it is cited above, the Director's intimate attitude towards beautiful Lenina strengthens the idea mentioned above, as well as alluding to the contemporary problem of women employees have to face: sexual and verbal harassment.

His love for giving orders, treating others with high and mighty attitude points out a personality disorder which is called being a control freak as the symptoms are mentioned below by Prevost (2012) in her article named "'8 Signs You're a Control Freak'":

Control freaks rarely know that they are one. They believe that they are helping people with their "constructive criticism" or taking over a project because "no one else will do it right."(...) You judge others' behavior as right or wrong and passive-aggressively withhold attention until they fall in line with your expectations. Sitting in silent judgment is a master form of control.(...) You believe that if you can change another person's undesirable behavior, then you will be happier or more fulfilled. (para.1 ,8, 14)

He is able to control the students, his underlings, even embryos at the Hatching Centre. Through the end of the novel, he even gives order for Bernard's exile, whom he thinks as the disorder that disturbing the society and creating chaos. He doesn't want to allow anything can lead inconsistency. In order to attain inner harmony these

kind of people make others feel restless, meaning, take advantage of others' disorders to create their own sense of order. He might desire to maintain sense of order in the society, yet, this is not the only thing he wants to achieve. His attitude and way of being and speaking towards others around him imply something deeper, burning from his sub consciousness: desire to preserve a consistent order within himself.

In Ishiguro's *Never Let Me Go*, we have two figures who represent authority: Ruth and Miss Emily (the head mistress of Hailsham school). Miss Emily is not to be focused right now because she reveals her importance through the end of the novel. Mostly, she is a silent gazer, who observes the Hailsham students from a distance. Her profession stimulates a sense of duty in her, as well as observing the guardians/teachers and how they educate the students systematically. She stays in shadow of Ruth, regarding the display of authority. There are some specific characteristics that some Hailsham students possess (such as Ruth, Kathy and even Tommy) and one of them is observative skills or let's say, power of observation. Ruth stands apart in relation to this skill as she always tries to bring an explanation to any event by using this skill and the intelligence of her. Her desire of being a leader in every group she joins was mentioned in the second part and now justification for this desire will be bring into discussion. Here Ruth tries to bring an explanation behind Tommy's being of the centre of bully:

‘I suppose it is a bit cruel, ‘Ruth said, ‘the way they always work him up like that. But it’s his own fault. If he learnt to keep his cool, they’d leave him alone’. (...) ‘You’ve got a point, Kathy. It’s not nice. But if he wants it to stop, he’s got to change his own attitude. He didn’t have a thing for the Spring Exchange. And has he got anything for next month? I bet he hasn’t.’ (Ishiguro, pp. 10, 15)

Ruth gives a psycho-analytical explanation in a way that she give reasons for a group of children's specific behaviour towards Tommy. Why do these children act like that towards Tommy? What is the hidden motivation behind these cruel behaviours? Ruth's analysis leads to the original psycho-analysis theory found by Sigmund Freud. About this theory, in his article named "Sigmund Freud", McLeod (2013) points out:

Freud was the founding father of psychoanalysis, a method for treating mental illness and also a theory which explains human behavior. Psychoanalysis is often known as the talking cure. Typically Freud would encourage his patients to talk freely (on his famous couch) regarding their symptoms, and to describe exactly what was on their mind. (para. 4, 5)

Ruth doesn't try to treat Tommy, or it isn't implied that Tommy has some kind of mental disease to be treated. Ruth, however, analyses both students that tease with Tommy and Tommy himself to bring an explanation to the situation. Similar to Freud's attempt of analysing unconscious level of human mind to explain its role for human behaviour, Ruth gives reasons for the specific behaviour of a group towards Tommy, meaning creating a psycho analysis of her own.

In her conclusion, she finds Tommy's very own attitude as a stimulative power for the cruel treatment he gets. It is because Tommy is hot-minded and he is not creative enough so others kids don't show any respect to him. Tommy is the one who lowers his self-esteem and worth in the eyes of others.

Ruth thinks she deserves to be holder of authority as she shines with her psycho-analytical intelligence. She makes another psycho-analytic claim about someone's behaviour: Madame, the woman who comes there regularly to collect students' art-works. According to Ruth's constant observations, Madame is afraid of Hailsham students:

(...) Ruth came up with another theory. 'She's scared of us,' she declared. (...) 'I don't know,' Ruth said. 'I don't know, but I'm sure she is. I used to think she was just snooty, but it's something else, I'm sure of it now. Madame's scared of us'. (Ishiguro, p. 33)

Ruth doesn't give this decision suddenly. It doesn't come out of blue. She regularly watches over Madame, paying attention to her facial expressions and behaviours when she faces any Hailsham students. Her regular observations gives her a concrete idea about how Madame feels about Hailsham students. About the issue, in his article named 'The Power of Observation', Fiero (2009) points out:

The power of observation does not give you the ability to judge a book by its cover; however, it does give you a very strong indication as to what the book is about. Through the observation of people and their surroundings, you will be able to pick up on key messages about who they are, what they think, what they value, and how they really feel, all

without you ever having to ask a question - if you pay attention to the clues and the cues. (para. 13, 14)

Is Madame afraid or disgusted? Does she think of them as something scary? Ruth has been pondering about Madame's way of thinking for a long time and she declares her decision when she is sure after enough observations. She doesn't like leaving things to luck. Because she can't stand giving false predictions and explanations which is something could damage her built-up frame and worth in the eyes of others. This is her tool to be at the top. She proves her strength by her mental ability. She strikes when everything is certain and ready.

Ruth is aware of something else, just like the Director from *Brave New World* is, something that could provide her power among others: knowledge, in fact, knowing more than others. In *Brave New World*, the Director makes use of his knowledge when he creates a psychological dominance over the students who come to learn about human hatching process. They become amazed just from listening to that great man's educational words. In *Discipline and Punish: The Birth of The Prison* (1995), Foucault points out:

(...) power and knowledge directly imply one another ... there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations. (p. 27)

Going back to *Never Let Me Go*, Ruth pretends like she is the master of chess. Kathy feels very disappointed when she wakes from the delusion created by Ruth:

I'd assumed Ruth was something of a chess expert and that she'd be able to teach me the game.(...)she'd tell me about some move she'd spotted that neither player had seen. 'Amazingly dim,' she murmur, shaking her head. This had all helped get me fascinated,(...) I was counting on Ruth's help.(...) she sighed whenever I brought the subject up, or pretended she had something else really urgent to do. When I finally cornered her one rainy day afternoon, and we set out the board in the billiards room, she proceeded to show me a game that was a vague variant on draughts. (...)I didn't believe this, and I was really disappointed, but I made sure to say nothing and went along with her for a while. (...) At this, I stood up, packed up the set and walked off. I never said loud that she didn't know how to play-disappointed as I was, I knew not to go that far (...). (Ishiguro, pp. 52, 53)

It was just an attempt of Ruth to create an authority upon other students. She creates images to show herself as being good at many things at once. She knows very well

that knowing more than others will make her superior than other students. Knowledge can provide her a right to be leader and make decisions for the members for her group. If they think she knows better, they will let her guide themselves. When her little secret comes to surface by Kathy, Ruth of course decides to punish her because Kathy destroyed the self-created illusion of Ruth. Similar to the Director's exile decision from *Brave New World*, she exiles Kathy from the group and assumes a distance from her because it is no one else but Kathy who shakes her throne. Kathy is the one who creates chaos in her little game. Ruth's cunning intelligence continues to strike when she gets close to Miss Geraldine making everyone jealous. Ruth still manages to be victorious as she convinces Kathy it is everyone's desire to be close to a teacher so there is nothing wrong with it. Ruth is even able to make Kathy feel remorseful for what she has done. She is very cunning and manipulative in that sense making her friend, Kathy, feel the way she wants her to feel.

4. REBEL OR OBEDIENT?

Chapter 4 discusses the dilemma about being obedient or rebel; to accept the things as it is or to do something in order to challenge and change the things around the individual. In relation to the subject, some specific characters are focused who are thought to be experiencing this dilemma clearly: Lenina and Bernard from *Brave New World*, and Kathy from *Never Let Me Go*. In analysing Bernard's character, the modern human condition of being alienated and frustrated is brought into the discussion. Bernard character reveals some important aspects from English modernist literature. To reveal the human condition is the major theme for the Modernist writers. Human being is not able to control his destiny anymore as he is controlled by the instincts and passions. Rejection of the actual reality in present, social concern, positivism and 19th century standards in general is valid because of their inability to provide stability. Reflection of the contemporary period of chaos, cries and confusion is reflected in modernist literature by focusing on problematic condition of human being. Individual experience is the most important level in that sense which is shown in 2 aspects; frustration (individual has problem within himself; it eats you inside), and alienation (individual has problem with others).

Bernard, in some points, is discussed in the light of these features and of how he reflects the modern human condition feeling frustrated and alienated, who suffers from society's current situation and unable to find a place in that society.

Lyotard's theory of '*incredulity towards metanarratives*' (1984, p.29), is another thing to relate with Bernard's characters, which is the distrust towards dominant philosophical discourses that constructed the way of thinking such as Rationalism, Empiricism or Darwinism. These metanarratives are unreliable due to their inability to answer the question 'what is knowledge?'. Bernard's doubts and disbelief upon the doctrines that manage the society and some practices take place for the sake of Supreme Being Ford reveals this postmodern concept and shows his awareness as a distinctive feature from others.

Derrida's theory of deconstruction is brought into the discussion as well. About the concept, it is said:

A term that, for all practical purposes, was introduced in the literature by Derrida. It means to undermine the conceptual order imposed by a concept that has captivated our imaginations and ways of seeing things. (Shawver, 1996, as cited in Sesli Sözlük)

The deconstructor looks for the ways in which one term in the opposition has been "privileged" over the other in a particular text, argument, historical tradition or social practice. One term may be privileged because it is considered the general, normal, central case, while the other is considered special, exceptional, peripheral or derivative. Something may also be privileged because it is considered more true, more valuable, more important, or more universal than its opposite. Moreover, because things can have more than one opposite, many different types of privilegings can occur simultaneously. (Balkin, 1995-96, p.3)

The concept of deconstruction is related to Bernard with his experience of orgy, and how experiencing orgy creates opposite feelings for Bernard from the general expected meaning of the word itself, even to the extent that increasing his alienation. Orgy doesn't signify extreme pleasure or enjoyment for Bernard, on the contrary, it makes him lonelier and feel empty.

In analysing Lenina's character, relationship between beauty and power, attraction to the misfit in society, obsession with external beauty, folk hedonism and post-modern culture of appearances are brought into the discussion. About the

culture of appearance and obsession with beauty, it is pointed out by Linden (2016) in ‘A Culture of Beauty’:

The ways in which society's attitudes toward women affect their everyday lives ranging from their acceptance of themselves to real life discrimination. (...) Attractive women are rewarded with greater opportunities their entire lives.(...) The media shows us that attractive women are happy women, and people act accordingly.(...) Beauty pageants not only place an extreme emphasis on the power and importance of physical attractiveness, they teach young girls that their happiness and achievements are directly correlated with their looks. (para. 1, 2, 8)

Lenina’s obsession with looking beautiful in the eyes of the men and relating every problem she confronts with her physical appearance alludes to her being victim of this culture of appearance. She doesn’t want to lose the sense of power that she gains from the beauty. If she thinks she isn’t seen beautiful, she feels like her power just drains away. Her hedonistic nature is also brought into the discussion in relation to her addiction of *‘pleasure, especially to the pleasures of the senses’*. (TheFreeDictionary, n.d.)

While analysing Kathy’s character, self-decisiveness, freedom of expression, mental activity, rebellious nature, capacity of making firm conclusions, power of persuasiveness, awareness of the relationship between fear and power, criticism of lack of originality, mirroring and suppression of the emotions are brought into the discussions. About the fear-power relationship, in his article called ‘Fear: The Foundation of Every Government’s Power’, Higgs (2005) said:

Fear alerts us to dangers that threaten our well-being and sometimes our very lives. Sensing fear, we respond by running away, by hiding, or by preparing to ward off the danger. To disregard fear is to place ourselves in possibly mortal jeopardy. Even the man who acts heroically on the battlefield, if he is honest, admits that he is scared. To tell people not to be afraid is to give them advice that they cannot take. Our evolved physiological makeup disposes us to fear all sorts of actual and potential threats, even those that exist only in our imagination.(...) The people who have the effrontery to rule us, who call themselves our government, understand this basic fact of human nature. (para.1, 2, 3)

Kathy is aware of this fact as she informs the reader how the guardians use the story-telling in order to create fear in the hearts of the Hailsham students in order to hold control over them. They were quite sure that by creating some sort of

horror story about the dark woods behind Hailsham would make the students afraid; and if you are afraid, you don't want to make mistakes.

In her criticism of lack of originality of the students in Cottages, Kathy blames them for acting like someone else they see on TV, which alludes to the disorder called mirroring: *'behaviour in which one person copies another person'*. (Vladigora, 2011) A clone human copies another one on TV, meaning, doubling the copying process but Kathy still emphasizes on individuality and sees pretending to be someone else is problematic.

Regarding the suppression of the emotions, which Kathy chooses to do in her relationship with Tommy, in her article named "Suppressing Emotions", Johnson (2009) said:

Emotion doesn't stay inside our skin. When we try to shut feelings off, the people we are relating to also get more and more tense. When we are denying our feelings, our partners probably get tense because our faces register our feelings way faster than the thinking part of the [brain](#) can shut them down. So our partner knows there is something going on when we say "Oh, nothing is wrong. I am fine." This partner also knows that we are shutting them out. When partners can't read our cues, they can't predict our behavior. We say one thing but they see another. It makes sense that they get tense. Probably this uncertainty puts everyone off balance and adds to the likelihood that the conversation, or even the whole evening, goes sour. (para. 3, 4)

Kathy's escape from facing her emotions and inability of revealing them to the one she loves limits Kathy from proving her independent individuality, to the extend of losing her chance of grasping happiness. Basically, chapter shows how far these characters could keep their independent nature alive and in which point they stop going against the authority surrounding them.

In this part, some specific characters are focused: Lenina and Bernard from *Brave New World* and Kathy from *Never Let Me Go*. The reason for them to be chosen is because of the struggle they experience almost throughout the novel: the dilemma about being obedient to the authority they are subjugated to or unacceptance of the status quo and struggling in the name of changing something. The first one should be mentioned is Bernard Marx as he is the best example regarding to this conflict mentioned above. Bernard Marx is very significant character as he represents a

typical human being through his behaviours and actions. The typical which we consider is 'extra-ordinary' or unusual in the world of *Brave New World*, however. He is an ordinary man who preserves typical human emotions and exposes his vulnerability when he is considered in terms of our world's conditions. But these features of him are the ones which make him different, a-normal and even notorious in the World State. In a way, his normality makes him weird and funny. According to the citizens of the World State, Bernard is the one who goes astray, the one who doesn't follow the herd. He easily becomes the centre of attention by being different from the society he lives in.

When Bernard hears the seductive words from Lenina in front of others, he feels very embarrassed. His attitude, according to Lenina, is very weird and funny. How can his face turn to red just because what she said? It doesn't make any sense for Lenina. When Bernard feels sad as he watches Lenina walk away, the guy named Benito blames him for being grumpy and offers him *soma*, which he thinks it would cheer him up and make him happy. It is a kind of drug (will be brought into the discussion later on) which doesn't allow you to feel any sadness and take you to the world of pleasure, even breaking contact with the reality.

(...) 'you do look glum! What you need is a gramme of *soma*'. Diving into his right-hand trouser-pocket, Benito produced a phial. 'One cubic centimetre cures ten gloomy... But, I say!' Bernard had suddenly turned and rushed away. Benito stared after him. 'What can be the matter with the fellow?' he wondered, and, shaking his head, decided that the story about the alcohol having been put into the poor chap's blood-surrogate must be true. 'Touched his brain, I suppose.' (Huxley, p. 52)

Bernard's refusal of using Soma, according to Benito, is related to Bernard's being of a low class and the alcohol that is mixed into his blood. This act of Bernard shows his resistance against the society, and his refusal of being similar to the rest. By not taking the soma, he resists to turn into one of them. He wants to preserve his own nature. He refuses to take soma when he feels depressed. He doesn't want to be content with an artificial pleasure which blows the mind away. Bernard's shyness towards women, his reluctant attitude about talking something private in public, his refusal of using soma, his desire of spending time alone in general... He portrays a traditional mentality of man, which is an enemy for the

society he is in, as he doesn't want to have sex with Lenina on their first date. He wishes a long-term, traditional relationship with Lenina. These are the things that considered strange or funny by the World State citizens. Even so, Bernard seems to be doing his best by his preferences in order to decrease his subjected position.

On Thursdays, Bernard doesn't forget to join the Solidarity Service takes place in Fordson Community Singery. A kind of unity ritual is held in here as people celebrate Ford and sing hymns in the name of Him. During the ritual, they even drink soma from the goblet. This ritual seems to be a comic copy of the Christian religious practice, a bizarre version of the Christian ritual held in church. Everyone loses themselves as they dance and enjoy the music. Everyone hopes and waits for the coming of Supreme Being, who is Ford. Again, coming of the Ford alludes the re-coming of Jesus-Christ to the world. Even though Bernard knows that no one is going to come, he allows himself to be washed away in that carnivalesque atmosphere. He doesn't believe that the Supreme Being, the Ford, is going to arrive. He is sure that this doctrine created by the World State won't work. His disbelief, in that sense, could be associated with an important postmodern theory by Jean François Lyotard, as he claimed : *'Incredulity towards metanarratives''*, in his work *The Postmodern Condition: A Report on Knowledge*. Lyotard (1984) explained:

This incredulity is undoubtedly a product of progress in the sciences: but that progress in rum presupposes it. To the obsolescence of the metanarrative apparatus of legitimation corresponds; most notably, the crisis of metaphysical philosophy and of the university institution which in the past relied on it. The narrative function is losing, its functors, its great hero, its great dangers, its great voyages, its great goal. (p. 24)

In case of Bernard, it is the distrust towards both religious and scientific doctrine. Science took the throne from the religion, from the God. But people still urge to worship something, even it is science itself. That's why, this ritual can't only be taken into consideration as scientific glory because of the name 'Ford'. Ritual, as the necessity of the word, can't be separated from the word belief.

For Bernard, there is no point in waiting for the Supreme Being, who is not going to arrive. Bernard is aware of something that the others are not, or are unwilling to be. Again his awareness separates him from the other people.

Practice of orgy is the other thing that to be mentioned here as it creates totally different and unexpected effect on Bernard. Orgy, as the word implies, is expected to mean pleasure, happiness, and extreme enjoy for anyone in that society. In Bernard's case, however, this practice doesn't provide any relief. It makes him even feel worse. His sense of loneliness increases through this group activity. He feels emptier inside. In contrast, to be with other people in that activity stimulates his alienation and frustration. Having sex doesn't necessarily give pleasure to someone as it is expected. On the contrary, this group activity causes negative emotions (loneliness, alienation, frustration) to grow inside Bernard. So the word 'orgy' in Bernard's case, loses its common meaning, and is interpreted differently by Bernard. This case could be associated with another post-modern theory, the deconstruction, claimed by Jacques Derrida. In *Margins of Philosophy*, Derrida points out:

“Every sign, linguistic or non-linguistic, spoken or written (in the usual sense of this opposition), as a small or large unity, can be cited, put between quotation marks; thereby it can break with every given context, and engender infinitely new contexts in an absolutely nonsaturable fashion. (1982, p. 320)

The Solidarity Service makes Bernard even more alone and more hollow than ever. The words 'orgy' and 'solidarity' lead to different interpretations in case of Bernard as they don't bring any pleasure and happiness but opposite feelings.

The 2 words, frustration and alienation, become inseparable whenever Bernard's character is brought into the discussion. These two key words are the most important in regarding to explain the modern human condition, as it was explored by many writers in 20th century English Literature. In ‘‘The Horrors of a Disconnected Existence: Frustration, Despair and Alienation in the Poetry of T. S. Eliot’’, Labang (2009) makes a good summary about the issue:

Twentieth century humanity found itself in a world of anarchy, barbarism and inane banalities and as a result, frustration, desperation and escapism

became common features of life. These features, however, were experienced in varying degrees by individuals. As the analysis shows, individuals who, out of personal inadequacies or social limitations, disconnected themselves from other facets of society fell into the abyss of more profound horrors.(...) yet, in these individualistic visionary states they confront deepening horror; they confront an inner world of nightmare(...)The feeling of uncertainty, insecurity, boredom and decay plunged mankind into deep despair but left people who detached themselves from God or nature or society with a more severe sense of the crises. (p. 50)

Bernard in a way represents this modern human condition as he experiences this spiritual loneliness, as his behaviours and words clearly portrays his objection to the current system and norms, and the disillusionment he feels for every social activities he takes place in. He is a very unique character which harbours both modernist and postmodernist aspects within himself.

In his dialogue with Lenina, Bernard continues to emphasize on his rejection of being like others in the society:

‘I want to look at the sea in peace,’ he said. (...) ‘It makes me feel as though...’ he hesitated, searching for words with which to express himself, ‘as though I were more *me*, if you see what I mean. More on my own, not so completely a part of something else. Not just a cell in the social body. Doesn’t it make you feel like that, Lenina?’(...) what would it be like if I could, if I were free – not enslaved by my conditioning? ‘Don’t you wish you were free, Lenina?’(...) But wouldn’t you like to be free to be happy in some other way, Lenina? In your own way, for example, not in everybody else’s way. (Huxley, pp. 78, 79)

Bernard doesn’t want to lose himself. He desires to preserve his soul, emphasizing the individuality. He is stubborn enough not to follow the herd. He clearly expresses his desire to be himself, not to be part of the system. He wishes his fate hadn’t been decided such a way. He tries to persuade Lenina as he wants her to understand his feelings. Lenina claims that if individual feels different, the society would stagger so it is not good for them to feel different from others. Bernard, however, sees no problem about society’s going out of order a bit. A bit of chaos, or disorder would be nice, according to Bernard.

Another thing that Bernard finds himself confused in is why they don’t act like real adults instead of living like the children who go blindly after their desires. Why only going after the desires and pleasure? Bernard questions the meaning of

adulthood and finds it absurd to be treated like children. Being like children makes them easily controllable objects, and Bernard is aware of that. The Director threatens Bernard that if he continues to violate rules by his attitudes and claims, he will be punished by exile. Bernard, at least by his claims and attitudes, is a rebel type who represents a threat, a disorder for the society's stability. Society sees him as the misfit to fight with. He is the misfit in the society which consists of "sameness". So it is the misfit, who doesn't follow the order, vs the identical ones, who constructs the society and not allowing any difference in it.

When Bernard and Lenina visit the village Malpais, in the Savage Reservations (will be brought into the discussion later on), Bernard mentions the value of motherhood, again he clearly expresses his different way of thinking upon the concept:

‘And what an intensity of feeling it must generate! I often think one may have missed something in not having had a mother. And perhaps you’ve missed something in not *being* a mother, Lenina. Imagine yourself sitting there with a little baby of your own...’ (Huxley, p. 96)

Bernard sees having a mother and being a mother as something precious, unlike the World State citizens who see it as something vulgar, embarrassing and funny. To Bernard, how great and deep feeling it is, to be a mother. Again, he doesn't see any support from Lenina similar to previous dialogues with her. It seems that his words are not enough to convince Lenina to make her think the way he does.

It seems that Bernard always tries to prove himself different from the rest as he expresses his desire of not losing his true nature, his refusal of being a part of the system, and his willingness to preserve his individuality and way of thinking. The real question is here whether Bernard's claims and words are compatible with his actions or not. Can he stand behind his words when the time comes? Can he really manage to prove himself through his actions as well?

At the beginning of the discussion, Bernard is mentioned as a representation of a typical human being. In regarding to this aspect, Bernard shows many different faces of the human being to the reader: the hypocrite, the greedy, the jealous, the vengeful and the deceiver side of the human nature. As Henry and the Director see

Bernard as the misfit who represents a greater threat than a murderer for the society and declaring Bernard as the threat that should be punished and exiled, a counter attack comes from Bernard as he humiliates the Director by confronting the Director with his old lover and son. Bernard can't stand of having his rank lowered and being planned to be exiled and puts his revenge plan into action. Bernard wants the Director to feel the same humiliation he felt. His greedy self becomes dominant when he takes the advantage of John the Savage, who is the centre of attention and catches everyone's curiosity, and uses the savage in order to gain respect from the society. He enjoys the victory he won against the director for a while.

Bernard starts changing his attitude as he feels a little power in his hand. He feels satisfied from the social-recognition he gained, and order seems to be fine as long as others show enough respect to him. It seems that he has dreamt of this feeling for so long. Now, he doesn't mind to be a part of the system he has attempted to rebel against till now. Aside from this hypocrite behaviour, he doesn't give up on criticising the system. It gives him a sense of self-esteem. Criticism, in his case, is used as a means to feel self-esteem and strength. By criticising, he feels relieved or most probably, saving himself from the sense of guilt. He tries to find comfort within through suffering of others; he is unable to go defeat his real enemies so he thinks he has right to give punishment to his friends: John the savage and Helmholtz. He apparently wreaks his anger on his friends. He chooses his friends to execute his authority on. When he introduces John the Savage to Helmholtz, he feels regret because as soon as these two men got to know each other, they felt sympathetic towards each other. They started getting along very well. They have something in common; something very important, which is art. Seeing them like that, Bernard gets so jealous of their friendship and he wishes he hadn't introduced them to each other. This disgusting feeling never leaves his side, never leaves his mind in peace. He takes pleasure interrupting his friends' art sessions many times.

When John the Savage creates a rampage at hospital with the intention of freeing people from being slave of the system, being addicted to Soma, Helmholtz

also joins his friend in his act of liberation. On the other hand, our Bernard can't decide what to do. Should he help them or not? Until now, he has always shown his rebel and difference against this system through his claims, words and attitudes. But now, it is time to put the claims and beliefs into the action to prove yourself as different. Unfortunately, his decision is nothing else but screaming for help. He might want to help his friends inside but if he is unable to prove himself through the deed, it can't lead him anywhere. He is so afraid of getting into the trouble. His fear is so strong to prevent him and make him weak in a way that he loses the chance to show his real value as an independent individual. He lets the chance go away by losing to his fear. When the three of them taken into Mustafa Mond's room, Bernard is unable to bring himself to look like a weakling and he tries to delude people by choosing the most uncomfortable chair to sit on. Maybe this behaviour of his would decrease the anger of authorities and let him get away from the punishment. When he learns that he will be exiled, his last strike is nothing else but blaming his friends for what happened. He screams that it was their fault and he didn't do anything.

In conclusion, Bernard Marx has had so many attempts to prove himself different from others and he was aware of his individuality. His attempts of showing himself different from the others in the society, yet, couldn't go beyond his words, claims and way of thinking. He should have completed his attempts through his actions as well, but he didn't use the chance given to him. Did he manage to prove his worth as an individual and preserve his soul under the subjected position? Did he manage to prove his difference from others in the society? Did he manage to stand against the system? The answer to these questions is halfway. He showed his rebellion, his awareness of being individual, his difference through explaining his thoughts, his beliefs and through his claims, but when it came to the action, he couldn't complete the process of proving individuality. He lacked the necessary courage to complete the process and his heart filled up with many negative emotions which created a great obstacle in his way.

The second character who should be mentioned is Lenina from *Brave New World*. Lenina is a nurse who works in Hatching Centre. She is highly popular woman, famous for her beauty. She is the object of sexual desire, as she is desired by almost every men. This being desired by every man leads to, however, a kind of psychological disorder which is called obsession with physical appearance. Her obsession with the external beauty is emphasized almost every part when Lenina is present in the novel. When she remembers her past relationships, it is clear that she pays great attention to the external beauty or their physical appearances.

The other thing should be mentioned in her character, which is very important regarding to her individuality and difference, is her being attracted to the misfits of the society. When she remembers her ex-lovers' external beauties, she clarifies that Bernard is different, he is an exception. She remembers Bernard's weak body and melancholic expression. So when it came to Bernard, who is considered to be a misfit, a threat for the society, she didn't care about physical beauty and she even realized something within himself. She remembers his melancholic expression that means she realized Bernard has suffered from something. There is something that bothers Bernard within, and she is aware of that. This is not something she generally pays attention to when it comes to her relationships with men. Bernard is different for her, that's why she doesn't forget.

Lenina represents female power as she is able to dazzle men around her with her beauty. She manages to astonish Bernard by her seductive smile when she offers to talk about New Mexico plan. She manages to make Bernard embarrassed and turn his face red just with a smile. She is centre of attention by being famous among men. Her being object of desire let her prove validity of her feminine power over men around her. She is different from other women in that sense, as she has chance to execute her power over men. She struggles with the dilemma as well: living up to society's expectations or give an ear to her inner voice/desire.

She has always been interested in the unusual and the misfit. Her relationships with ordinary men, the ones who passively accepted the system as it is and

showed no rebellion or struggle against it, don't mean any importance in her life. At the beginning, she shows interest in Bernard who is the misfit and later on in the novel, she even falls in love with John the Savage, who is a complete rebel, an outcast, and an alien in both societies: The World State and The Reservation.

When Lenina looks down from a helicopter, from a higher position, she clearly shows her fear of being one of the members of the lower classes :

In the Ealing stadium a Delta gymnastics display and Community Sing was in progress. 'What a hideous colour khaki is,' remarked Lenina, voicing the hypnopædic prejudices of her caste. (...) 'My word,' said Lenina, 'I'm glad I'm not a Gamma.' (Huxley, pp. 53, 54)

Even though Lenina is attracted to the misfits, the ones who go astray from the society's norms, the reader is constantly reminded that she is still part of the system and carries the doctrines and beliefs embedded on her sub-consciousness from the very beginning through conditioning process. She seems disgusted by the colour of Deltas, khaki, and also expresses her gratitude for not being a Gama. Even her physical position at that moment supports her belief as she looks down on them from the windows of a helicopter, from above.

When Lenina and Henry visit the West-minister Monastery Cabaret, they encounter a carnivalesque atmosphere. They let themselves indulged in this crazy atmosphere and use Soma which blurs their mind to the things happening around them. They dance and enjoy the moment along with the music. Lenina's willing act of using *soma* over and over is another proof of her being the part of the system. She has no intent of giving up on *soma*, unlike Bernard. She preserves the motto of the society: always feel the pleasure, no place for any tragedy or sadness.

In her conversation with Bernard, she can't understand the strange things uttered from Bernard's mouth. Why does Bernard think that a little bit disorder would be good for the society? Why don't they act like adults instead of acting like children going after their desires and pleasure? In her naivety, Lenina thinks that the reason for Bernard to act like such a strange way is might be because of her chubby body. Even in that situation, she relates the problem with her physical appearance:

‘But it was fun,’ Lenina insisted. ‘Wasn’t it?’ ‘Oh, the greatest fun,’ he answered, but in a voice so mournful, with an expression so profoundly miserable, that Lenina felt all her triumph suddenly evaporate. Perhaps he had found her too plump, after all. (Huxley, p. 81)

As it is mentioned before, Lenina takes her power from her beauty so she blames her physical appearance as the source of Bernard’s strange behaviours and words. He acts this way because he might not like her plump body. If she believes she is not liked by the man around her, even a bit, she feels her power’s flying away. In that manner, Bernard has no right to criticise Lenina because he reflected his uneasiness about his deficient body many times before. Bernard carries similar worries about his body as well. They could be considered similar regarding the concerns about their bodies.

Lenina represents the woman subjected to her desire of being an object of desire and her obsession with her external beauty and her association of beauty with the power alludes to the post-modern concept which is called culture of physical appearance and being victim of this culture. In *For Appearance' Sake: The Historical Encyclopaedia of Good Looks, Beauty, and Grooming*, Sherrow discusses about the topic as it follows:

In most cultures, women are affected more by these standards than are men. Spending time, mental and physical energy, and money on appearance is considered more normal and acceptable for women than for men. Social scientists have found that people tend to compare themselves to images of how an “ideal” body should look. (...) Scientist have studied how appearance affects a person’s development, social relationships and self-concept. (...) the young women who perceived themselves as unattractive were more likely to have negative body-image and low self-esteem.(...) they are growing increasingly insecure and negative in their feelings about their appearances, an increase that correlates with slow self-esteem. (2001, p. 55)

In addition to her finding herself guilty for not having enough attractive body to solve the problems of Bernard, unlike him, Lenina lacks the necessary awareness. She is too naïve to see the meaning beyond the words said by Bernard, and later on words by John the Savage.

But Lenina was crying. ‘It’s horrible, it’s horrible,’ she kept repeating. ‘And how can you talk like that about not wanting to be a part of the social body? After all, everyone works for everyone else. We can’t do without anyone. Even Epsilons...’ (...) Lenina was shocked by his

blasphemy. 'Bernard!' she protested in a voice of amazed distress. 'How can you?' (Huxley, p. 78)

When she listens to Bernard's words about his desire of being himself, not being a part of something else, which is everyone else is already part of, in her confusion she tries to figure out the reasons behind his disrespect for the things considered sacred for the World State.

'Don't you wish you were free, Lenina?' 'I don't know what you mean, I am free. Free to have the most wonderful time. Everybody's happy nowadays.' (...) 'I don't understand anything,' she said with decision, determined to preserve her incomprehension intact. 'Nothing. 'Least of all', she continued in another tone, 'why don't take soma when you have these dreadful ideas of yours. You'd forget all about them. And instead of feeling miserable, you'd be jolly. (Huxley, p. 79)

In addition to her naivety and unawareness, she insists on preserving them and refuses to see picture beyond the wall. She is happy the way things are now. Every one belongs to everyone. Everyone is happy about the fate that is decided for them, so what is wrong with that? Why bother to think about a different life? According to her, she is already free enough to enjoy her life. She doesn't want to break the order in her life by pondering upon Bernard's strange and weird claims. She thinks she enjoys her life to the fullest and there is no need to add any pain and sadness to the life, as she utters: *'Never put off till tomorrow the fun you can have today,' she said gravely.*' (Huxley, p. 81). She seems to be addicted to the pleasure and joy. Her claims and the life she lives alludes to folk-hedonism or at least, folk-hedonistic life- style, as it is explained below by Weijers in his article named 'Hedonism':

(...) a hedonist as a person who seeks out pleasure for themselves without any particular regard for their own future well-being or for the well-being of others. According to non-philosophers, then, a stereotypical hedonist is someone who never misses an opportunity to indulge of the pleasures of sex, drugs, and rock 'n' roll, even if the indulgences are likely to lead to relationship problems, health problems, regrets, or sadness for themselves or others. Philosophers commonly refer to this everyday understanding of hedonism as "Folk Hedonism." (para. 4)

In conclusion, Lenina seems to be not like other women in that society, at least. She portrays some distinctive behaviours which save her from being 'identical' and 'same' in some certain points. Her using beauty as a means to execute power

over men, her being interested in the unusual, the misfit of the society are considered ,at least, as attempts of proving herself as an individual, and the signs allowing her to depict the worth of her being. These behaviours of her might be the proof of her not being a doll-like woman. Are these attempts enough to complete the process of achieving a complete, independent individuality yet? The answer is no. Her naivety and lack of awareness, and her persistence on being like that, refusing to see beyond the picture, are the walls she can't get over with. All these time, she favoured this unawareness because she couldn't bring herself to give up on 'non-trouble' life she has. Even pondering about Bernard's claims and attitudes is enough for making her restless. Giving up the life of pleasure in order to grasp the real meaning of individuality is not something attractive for our Lenina, it seems. She doesn't have any intention of challenging, or taking actions against the system. That's why, she is a failure in the process of becoming an independent individual because she never gives up on being a part of the system and has no intention ever. People exist, to Lenina, for the consistency of the society, nothing else.

Let's turn to *Never Let Me Go*, and talk about the protagonist of the novel, Kathy H. Kathy's first attempt of proving herself is related to her different approach towards Tommy, whom every student in Hailsham treats in the same way. Unlike the other kids, little Kathy shows mercy towards Tommy, doesn't want to see him get hurt, feel sad. When other kids loves teasing Tommy, bullying him, Kathy is the one who realized first that there is something wrong about doing it. She cares about him unlike others. She makes her decision by leaving the group behind, and takes a step further. She tries to talk to Tommy, and understand his feelings. Even though Hailsham students are not accepted as real human children with no individuality at all, Kathy is a good example with her self-decisive act to prove the otherwise. Unlike other kids who act the same way, she isn't okay with treating Tommy as if he is a mascot or laughing stock. She stands out in that sense through her ability of making decisions by herself. She even wants to do something, something that could prevent this bully. She tries to talk to Ruth and the group to make them realise this is something wrong. Kathy exposes a kind of

freedom of expression, which other students lack of compared to Kathy. In that environment where the children apply the decided rule, and play according to the pre-determined decision, Kathy manages to shine by making an independent decision. Taking the decision and putting it into the action, as it is already mentioned, is very important regarding the completion of independent individuality.

While adult Kathy and adult Ruth are reminiscing about their past day in Hailsham in present, mature Kathy questions about their attitude towards the poetry at that time. So adult Kathy contemplates upon their behaviours when they were children back then. What kind of mentality they had when they were kids?

Another features of Kathy that redeem her existence different are her curiosity and intelligence. As the time passes, Kathy starts leaving the pure child-role aside and questioning the things happening around them. She tries to bring pieces together in order to reach a logical conclusion: what is the meaning of the conversation between Miss Lucy and Tommy? Why does Miss Lucy act and think different from other guardians? Why does she think there is nothing wrong with being uncreative whereas other guardians emphasises on creativity? Why does Madam come and collect all the best-works of art and exhibit them in the gallery? Is there really a place called gallery? If there is, what kind of place is that and what is its purpose? Kathy never gives up on thinking about the answers for these questions until the end. She shines in terms of mental activity compared to other kids in Hailsham.

And all the time you could peer in through the windows, one after the other. I suppose part of the reason I liked the path so much was because I was never sure if it was out of bounds. Certainly, when classes were going on, you weren't supposed to walk past. But at the weekends or in the evenings, -that was never clear. Most students avoided it anyway, and maybe the feeling of getting away from everyone else was another part of the appeal. (Ishiguro, p. 44).

Little Kathy is generally interested in the things people are afraid of. Prohibition attracts Kathy. She loved breaking rules which is the proof of her rebellious being. She has a kind of adventurous nature that the others don't. She reveals that she likes to go somewhere in which no one is around, or places which are not allowed

for the students. She sometimes feels need to assume distance from people because isolation provides her a peace of mind. Her both rebellious and escapist nature are the 2 important things that separate her from other kids in Hailsham.

Kathy continues to amaze the reader with her intelligence which allows her to make reasonable analysis and conclusions. Let's look at Katy's memories about the dark woods rising behind the Hailsham building:

The woods were at the top of the hill that rose behind Hailsham House. All we could see really was a dark fringe of trees, but I certainly wasn't the only one of my age to feel their presence day and night. When it got bad, it was like they cast a shadow over the whole of Hailsham; all you had to do is turn your head or move towards a window and there they'd be, looming in the distance. Safest was the front of the main house, because you couldn't see them from any of the windows. Even so, you never really got away from them. There were all kinds of horrible stories about the woods.(...) The guardians always insisted these stories were nonsense. But then the older students would tell us that was exactly what the guardians had told them when they were younger, and that we'd be told the ghastly truth soon enough, just as they were. (Ishiguro, pp. 49, 50)

According to adult Kathy, even the existence of the woods was enough to make a child feel restless. Ghost stories about the forest were common at that time. If the things were going wrong, it was enough to take a look at the trees in the forest. They were waiting there to punish you. Hailsham children were so afraid of the scary rumours about the woods. Meaning, they were afraid of making mistakes, breaking the rules. It was definitely a good way to hold kids under control. A scared child would be always alert not to make mistakes. Using feeling of fear to manipulate someone is rather a smart way as it is said by James VanHise: "*Fear makes us the instruments of Power. When we are afraid, we obey*". (as cited in Birdo, 2006, para.1) Kathy's realization of this sense of authority created through fear proves Kathy's capacity of making conclusion and her awareness increased by the passage of time. The relation between fear and power is pointed out by Higgs (2005):

Even the man who acts heroically on the battlefield, if he is honest, admits that he is scared. To tell people not to be afraid is to give them advice that they cannot take. Our evolved physiological makeup disposes us to fear all sorts of actual and potential threats, even those that exist only in our imagination. The people who have the effrontery to rule us,

who call themselves our government, understand this basic fact of human nature. They exploit it, and they cultivate it. Whether they compose a warfare state or a welfare state, they depend on it to secure popular submission, compliance with official dictates, and, on some occasions, affirmative cooperation with the state's enterprises and adventures. Without popular fear, no government could endure more than twenty-four hours. (para. 2, 3)

The guardians were smart enough to use the fear as the instrument to control the students by the use of story-telling, narrative, which is definitely effective against children at their age. This detail is exposed to us by Kathy and her attentive retrospective analysis.

Kathy's power of persuasiveness is her another distinctive feature supported by her reasoning and analysis of the surroundings. In one point, Kathy tries to give the reader a reasonable explanation by pointing out the reasons about not telling the truth to Tommy. She continued the prank (the prank about the wound on Tommy's arm could open like a bag zipper) and didn't tell anything to Tommy because Tommy was too innocent so she wouldn't know what to say, Kathy herself was too young to make the right decision in 2 seconds, Tommy was begging for help so it was out of pity, Kathy didn't want to make Tommy sad so revealing the truth would bring just sadness and lastly, Tommy was glad to be centre of attraction(in a good way this time) so she didn't want to interrupt the mood. Kathy in present day tries to persuade the reader by telling that she lied but it was for the sake of Tommy, so there was nothing ill-intentioned in her own behaviour. She concludes the situation successfully by depending it on reasonable explanations.

Part 2 of *Never Let Me Go* portrays the life of the students in Cottages this time. Because the guardians in Hailsham are not here with the students, they waver and don't exactly know how to behave, at least at the beginning. One important detail catches young Kathy's attention is that couples in the Cottages act like just like the people they see on TV. Ruth tries to copy those couples, as doubling the act of copying. They turn into copy beings who imitate others that imitating others on TV. These students' behaviour alludes to the psychological disorder as it is said in the article called "Mirroring":

Mirroring occurs when people with Personality Disorders have a vacant or distorted self-image, which can manifest itself as an imitation of another person's speech, mannerisms, behaviors, dress style, purchase preferences or daily habits. (para. 2)

When Kathy blames Ruth for copying the others and treating Tommy like a replacement, Ruth immediately strikes by blaming her for being narrow-minded about making new friends. Ruth claims, unlike Kathy, Ruth manages to continue her life and makes some friends here as well as she doesn't only belong to Hailsham group anymore. Ruth loses the point here because Kathy is smart enough to realize when the guardians pull themselves from their lives, they get confused and don't know how to act any longer. They lack originality and show no fragment of individuality if they continue to copy someone from TV. Pretending to be someone else won't bring any solution to their confusion. Kathy is aware of this fact.

In one point, Kathy criticises Rodney and blames him for being under the influence of his lover, Chrissie:

I actually got to quite like him, but he was pretty much under Chrissie's influence. In any discussion, you knew he'd back up Chrissie's angle, and if Chrissie ever said anything mildly amusing, he'd be chortling and shaking his head like he couldn't believe how funny it was. (Ishiguro, p. 139)

Rodney is irritating for Kathy because he lacks originality and there is something wrong with him about being an individual. He never gets out from Chrissie's web as he never explains his own personal views on the events. He accepts his lover's opinions as true without questioning. He copies his lover in a way. Kathy's criticism on Rodney's lack of originality and his subjugation by his lover proves Kathy as the one who prioritises the individuality.

When our group (Kathy, Ruth, Rodney, and Chrissie) goes on a journey to find out the model Ruth is copied from, they have an argument. Kathy expresses her belief in individuality when the topic comes to the models they are copied from: *'It's daft to assume you'll have the same sort of life as your model.'* (Ishiguro, p. 163) Why do they have to live the same life with their models? Kathy doesn't want to believe there is some sort destiny for them just because they are copies.

Their lives can't be too simple to be predicted by just looking at the lives of their models. She manages to prove her awareness of individuality once again by going against Ruth's depressive claims.

As it is already mentioned in previous part, Kathy showed rebellion against Ruth (about revealing Ruth's lie knowing how to play chess) because she couldn't let Ruth to create a superior-inferior relationship with her. As a result, Ruth outcasts Kathy from the group, being the one who disobeys the leader. The question is, is Kathy capable of defeating Ruth who creates obstacles? Is she able to keep her rebellious nature against Ruth till the end? Her giving importance to individuality and self-esteem is already obvious through her criticism towards others who lack of originality and individuality but what about herself? Kathy and Ruth have many arguments in their life in Hailsham and Cottages. Each of them tried to execute authority over another by use of intelligence. Kathy is definitely smart, she makes great conclusions and is good at analysing others, and there is no doubt. But Ruth is much more cunning in that sense, as well as manipulative. She knows better to manipulate other's lives as she is more experienced in authoritative mind games. She knows how to create obstacles for Kathy and in her possible (or destined) relationship with Tommy. She takes the advantage of Kathy's sense of guilt, her soft heart and cuts the potentiality off. Kathy's use of intelligence is limited compared to Ruth's, which is mixed with her cunning and manipulative nature. Ruth easily finds the soft spots in Kathy's heart to make her feel the way she wants her to feel.

But as the weeks had passed, I'd begun to have reservations. There was something odd about the way she was always mentioning the fact that we'd come from Hailsham, like that could explain almost anything to do with us. And she was always asking us questions about Hailsham – about little details, much like my donors do now – and although she tried to make out these were very casual, I could see there was a whole other dimension to her interest.(...) she always seemed to want to separate us: taking one of us aside when a few of us were doing something together, or else inviting two of us to join in something while leaving another two stranded – that sort of thing. (Ishiguro, p. 139)

Kathy proves herself enough alert to feel the danger coming from Chrissie, but how come she might not feel the real danger coming from Ruth, supposedly her best friend? If she, one chance did realize, why didn't she do anything?

Kathy, what you have to realize is that Tommy doesn't see you like that. He really, really likes you, he thinks you're really great. But I know he doesn't see you like, you know, a proper girlfriend. Besides...'Ruth paused, then sighed. 'Besides, you know how Tommy is. He can be fussy'. I stared at her. 'What do you mean?' 'You must know what I mean. Tommy doesn't like girls who've been with...well, you know, with this person and that. It's just a thing he has. I'm sorry, Kathy, but it wouldn't be right not to have told you'. (Ishiguro, pp. 197, 198)

How can Kathy let Ruth decide what kind of feeling Tommy has for Kathy? Instead of listening Ruth's biting words, why doesn't she try to talk Tommy and ask him face to face? Kathy's failure is to let Ruth decide for the things related to her happiness and her decision to escape there. After that event, Kathy assumes distance from Ruth, even Tommy and chooses to leave Cottages by seeing escape as the only way out. She chooses to suppress her own desires letting Ruth put an obstacle before her own possible happiness with Tommy. About the topic, in the article called "'Emotion Suppression: Effects on Mental and Physical Health'", it is said:

However, suppressing your emotions consciously and deliberately in times when there is no trauma (e.g. death of a family member, loss of a job, argument with a spouse, anxiety for a test, etc.) can lead to damaging effects on your mind and body. Emotion suppression, which essentially is an avoidance of emotion, is a coping strategy that many people employ mistakenly thinking it is healthy or the right thing to do. (MySahana, 2011, para. 2)

Unfortunately, Kathy is one of the people mentioned above as she thinks it is the best thing to do; suppressing her own emotions. When it comes to Ruth, Kathy's resistance and rebel nature slows down, pushing her into passivity and even escapism. Instead of breaking the mood and the order there, she decides to leave even at cost of her own happiness. In that sense, Kathy's attempts of proving her independent individuality, her worth as the independent individual is limitedly successful. If only she hadn't left the strings to Ruth, by surrendering into passivity. Prioritising the friendship over her own personal happiness and choosing escape instead of taking action regarding to important things in her own

life were the things that limited Kathy in the way leading to successful achievement of independent individuality.

5. IDENTITY CRISES: LIVES OF THE OUTCASTS

Chapter 5 discusses the issue of identity crises by analysing the lives of the outcasts who are John the Savage and Hailsham students, and glimpsing at their childhood years. In analysing John the Savage from *Brave New World*, concept of discrimination, maltreatment, racism, code of manhood, proving one's value through deeds, double alienation and erosion of identity are brought into the discussion.

The perspective on the manhood in Malpais, described by John, seems to be connected to the one in Africa, which has continued at least until recently. According to Tucker (1949), there is a distinctive line between the words boy and man, which signifies them as separate beings. A man is someone different, different from a boy who is near to his mom. This transition from boyhood to manhood is possible only enduring some sort of physical pain, meaning, shedding blood. If boy is unable to go through it, he doesn't deserve to be called a man (as cited in Wong, 2016).

Erosion of Identity, as Dominic Strinati (2005: 226) explains, is the key issue for postmodern theory. Once upon a time, the identity could be defined in relation to social class, neighbourhood, nation, religion etc. The sense of security coming from coherent identities doesn't exist anymore as they left their place to unstable and fragmented identities. People can't define themselves according to these traditional identity sources which lost their validity long time ago. This theory is brought into the discussion regarding John's experience of identity crises, having its roots in lack of sense of belonging.

In analysing Hailsham students from *Never Let Me Go*, isolation and search for the original identity are brought into the discussion. After that, some specific common points in two novels are brought into the discussion in order to make a comparison: childhood memories, education life, parental figure, unknown origin and ancient concept of 'know thyself'. In the article named "Know thyself (Know yourself)", it is said:

This phrase (...) is a forceful and disturbing order, because it makes the men, curious beings, face the fact that we need to know, to understand and to accept ourselves; it also makes us face with the evidence of the lack of that self-knowledge and awareness of oneself. (para. 1)

Concept of know thyself is brought into the discussion in relation to John and Hailsham students' journey, which is made in order to understand who they really are. They were aware that they at least have to learn something about their origin to interpret the things in their lives or make a predicament for the future things expected to happen in their lives.

It is time to bring the Savage Reservation from *Brave New World* into the discussion. This is the world where the outcasts, the savages live. They don't have any connection with the civilized ones who live in the World State, except for the inspectors who visit there regularly. Marriage, family values, birth without conditioning, different religious and superstitions, various languages which lost their validity, communicable diseases, priests... These are considered to be repulsive traditions and habits of the Savages according to the citizens of the World State. The Savages are supposed to be easy-going. They don't cause problems because they know what is going to happen if they dare. In the past, they tried to rebel but they were repressed and pushed back through gas bombs. It is like an animal cage they lived in, which doesn't allow them to revolt. When Lenina and Bernard pay a visit to an Indian village called Malpais, the description of the Savages from the eyes of the World State citizens is rather terrifying:

'I don't like it. And I don't like that man.' She pointed to the Indian guide who had been appointed to take them up to the pueblo. Her feeling was evidently reciprocated; the very back of the man, as he walked, along before them, was hostile, sullenly contemptuous. 'Besides,' she lowered her voice, 'he smells'. Bernard didn't attempt to deny it. They walked on.(...) It was all oppressively queer, and the Indian smelt stronger and stronger.(...) The men came nearer; their dark eyes looked at her, but without giving any sign of recognition(...) The dirt, to start with, the piles of rubbish, the dust, the dogs, the flies. Her face wrinkled up into a grimace of disgust. She held her handkerchief to her nose. 'But how can they live like this?' she broke out in a voice of indignant incredulity. (It wasn't possible.) (Huxley, pp. 91, 93, 94)

Meaning of Civilization is brought into the discussion by Lenina, of which the essential stone is Sterility. This world is devoid of any means of sterility so they

don't have any chance to reach the greatness of believing in Ford. Seeing an old man makes Lenina even more shocked as she hasn't seen such a person in that age in the World State because of the scientific interventions applied to humans. She barely stands seeing 2 young women feeding their babies. It is very nasty, to see such a picture. The savages and their life styles are a-normal, and unusual to the people who are the citizens of the World State. Similar to the Ford celebration ritual held in the World State, there is a ritual held here, in the name of blessing a child. Indians, wearing disgusting masks and dancing madly, watch the priest as he blesses the child by crossing him. Scene of whipping the child is to shed blood of the sacrifice in the name of Gods. At that point, John the Savage is introduced, who is the most important character in relation to title of this part.

The dress of the young man who now stepped out onto the terrace was Indian, but his plaited hair was straw-colored, his eyes a pale blue, and his skin a white skin, bronzed. 'Hullo, Good-morrow,' said the stranger in faultless but peculiar English. 'You're civilized, aren't you? You come from the Other Place, outside the Reservation?' (...) 'I ought to have been there.' The young man went on. 'Why wouldn't they let me be the sacrifice? I'd have gone round ten times - twelve, fifteen. Palowhtiwa only got as far as seven. They could have had twice as much blood from me. (...) 'But they wouldn't let me. They disliked me for my complexion. It's always been that. Always.' Tears stood in the young man's eyes; he was ashamed and turned away. (Huxley, p. 100)

This young man suffers from the discrimination he has experienced for such a long time. Because of his different skin colour, he has gone under maltreatment throughout his life. He is even rejected to be a part of this sacred ritual, which hurts his pride severely. This situation John is in alludes to the contemporary problem of racism. His different skin colour functions as the symbol which reminds everyone in Malpais that he doesn't belong here. He is not one of the Savages who lives there.

John explains the purpose of this bloody ritual: to please Jesus Christ and God Pookong by offering a sacrifice in return of rain and fertility. In relation to the ritual, he brings the code of manhood into the discussion. Enduring the great physical pain is definitely needed in order to prove one's manliness, John claims. This violent scene and John's words alludes to the rituals held in some African

tribes to prove manhood of the young boys. The case was pointed out in ‘Boys to Men: African Male Initiation Rites into Manhood’ by Wong (2016):

In Africa throughout recorded history, a boy is a boy and a man is a man—they are different entities. A boy is with his mother. A man is with men and does what men do. As with Parsifal, a boy becomes a man only through some form of stringent initiation ritual. The plethora of literature provided by anthropologists and sociologists about African male initiation rites suggests that it was, at least until recently, the experience of almost every African boy to undergo some form of stringent ritual which usually involved painful circumcision and/or body scarification as a rite of passage to manhood. (...) Without successful completion of the initiation rites the boy remains a boy and does not have the rights and responsibilities of men. (para. 2)

Even though John’s approach to proving manhood is a bit violent, he is at least aware that if someone feels an urge to prove his worth, he needs to prove it through his deeds. Similar to Kathy H. (at least her decisive behaviours at the beginning) from *Never Let Me Go*, his belief in determination that doesn’t mean too much if it is not continued with action is obvious from the very beginning.

Where does John belong? This question always haunts him since his childhood and increased his feeling of being a stranger. Cruel childhood memories of John are exposed to the reader through the telling of Linda, his mother. Linda who comes from the World State, experienced discrimination and was exposed to violence by the citizens in the Reservation. By possessing the World State mentality, she didn’t see any problem of having sex with other men who are already married. Even when he was a little child, John was against her mother’s affairs, even attempted to kill a man who got close to his mother. He didn’t care about civilization or something, he was grown with the Indians, according to their traditions and rules in the end. John has always hated all the men who came to see his mom. He witnessed her mother’s being exposed to the violence by other women in the town so many times. As a little child, he suffered from maltreatment by his mom as well when Linda took her anger out on him, being regretful of giving birth to him. However, Linda’s momentary anger always flew away when he embraced little John. Other children in the village discriminated John as they gossiped about his mother. It is revealed that his mother Linda came from the Other World with a man, whose name is Tomakin (the Director) before John was

born. Revelation of John's being the son of the Director doubles the identity crises John suffers from. Linda is foreigner in the Reservation because she came from the Other Side and had a baby from a World State citizen. John grew up in the Reservation, in that village, according to the traditions and culture of it. Does he belong to the Reservation just because he grew up here or does he belong to the Other Side because his parents are actually from there? In that sense, John becomes a double foreigner and alien to the both worlds as the homeland fragment for his identity is a complicated issue. This situation of John alludes to the Post-modern theory about the erosion of the identity as it is pointed out by Dominic Strinati (2005):

The interpretation of identity has become a key issue in the debates raised by postmodern theory.(...) a limited and dependable set of coherent identities have begun to fragment into a diverse and unstable series of competing identities. The erosion of once secure collective identities has led to the increasing fragmentation of personal identities. (...) the gradual disappearance of traditional and highly valued frames of reference in terms of which people could define themselves and their place in society and so feel relatively secure in their personal and collective identities. These traditional sources of identity- social class, the extended and nuclear family, local communities, the neighbourhood, religion, trade unions, the nation state- are said to be in decline (...) (p. 226)

Sense of belonging is problematic for John the Savage as he can't tie his identity to a one specific territory. So, concept of homeland is out of question in relation to the constitution of an identity for John. Identity crises that he has suffered from is inseparable from his harsh-childhood experience; discrimination, and loneliness.

Linda was telling his son about the Other World, as if telling a bed-time story. She stimulated her child's dreams and fantasies about the World State to grow in time. Linda, as his mother, was the parental figure for John, who performed a great role for the development of her son. Linda was the one who taught little John how to read.

‘Rags, rags!’ the boys used to shout at him. ‘But I can read,’ he said to himself, ‘and they can’t. They don’t even know what reading is.’ It was fairly easy, if he thought hard enough about the reading, to pretend that he didn’t mind when they made fun of him. (Huxley, p. 112)

John reveals that he knows the importance of education, of ability to read, but the other kids in the village don't. Having chance of getting education gives John a sense of superiority, increasing his self-confidence. His thinking himself superior than other kids through the education he gets that helps him decrease the pain he experiences. He is similar to a Romantic hero almost, by being hungry for learning new things. When little John finds an old book, book of Shakespeare, her mother says it is good for his reading improvement even though it contains so much nonsense. At that point, Linda, as the parental figure, leaves her educator duty to the works of Shakespeare, which shape and construct John's inner world and mentality. John self-learning process starts when his mother pulls herself back and leaving John with the classics alone.

What about the lives of the children in Hailsham from *Never Let Me Go*? Hailsham building itself is the symbol of isolation and outcast. It is built in a place where the real society, in which the normal people live in, don't see it. Unlike in *Brave New World* in which The Reservation could be visited, Hailsham building is the place where the society turns its eyes completely away. The students in Hailsham were brought up in that isolated place and were not allowed to go outside until they are taken into the Cottages. If it is about childhood, it could be said that most of the children had a chance to have good childhood memories. They weren't alone there, they had chance to make good friends so in the end, chance to make good memories. They didn't experience any physical violence like John the Savage did, or anything cruel that could wear them out. They had each other to share things to live together like a family even though they don't have any real families. Friends, in the life of Hailsham students, were equal to the family whom John the Savage from *Brave New World* hadn't any chance to have one as a little kid. Friendship between the children in Hailsham was alluding to the fact that blood relation isn't the only thing that you can make a family with.

It is said, most of the students, because there was someone, similar to John in that sense who had not the greatest childhood maybe, Tommy. He had some cruel memories just like John the Savage because he was the centre of bully. He was teased and seen as laughing stock by the other kids, supposedly because of his

different drawing-style and lack of creativity. John the Savage suffered from both psychological and physical violence whereas Tommy suffered from only the first one. Both John and Tommy acted in a similar way, as they tried to oppose the bullies with anger. For some time later, John found the solution when he made himself feel calm through reading books, and gaining confidence as he thinks education makes him different and superior, whereas Tommy found the solution by not reacting aggressively, simply doing nothing against the bullies. Actually it worked for Tommy because according to Kathy's observations, children stopped bullying him after seeing her passivity and even some kids tried to talk to him. John was much a lone wolf in that manner because he never had a friend to share things whereas Tommy has always had Kathy beside him.

It is already mentioned that Hailsham students were copied from other humans. This fact was enough to make them restless in a way, pushing them to search for their models; search for their so-called real identities. When Ruth, Kathy, Tommy and Rodney went on a journey in order to find the model of Ruth, the person they assumed Ruth is copied from, they thought they can at least learn something from their models about who they really are, and predict what kind of life waiting for them. Subconsciously, they were suffering from the unknown origin similar to John the Savage from *Brave New World*. Hailsham students don't know whom they are copied from; John doesn't know which world he belongs to. Hailsham students are a bit luckier in this manner because even though they are considered to be outcasts, and their existence ignored by the society outside, they at least had a place to call home: Hailsham. John the Savage on the other hand is alienated from both The Reservation and The World State, neither of them is the place he can call home.

The Identity crises explodes as well for our group in their journey to find Ruth's model. The question is: do they have their own free will to shape their future or are they bound to their models? Do they have to be and act like their models? Are they and their models represent the same identity? The tension even gets higher when they found out the person whom they thought Ruth's model is actually not the person they were looking for.

'Art students, that's what she thought we were. Do you think she'd have talked to us like that if she'd known what we really were? What do you think she'd have said if we'd asked her? 'Excuse me, but do you think your friend was ever a clone model?'" She'd have thrown us out. We know it, so we might as well just say it. If you want to look for possibles, if you want to do it properly, then you look in the gutter. You look in rubbish bins. Look down the toilet, that's where you'll find where we all came from'. (Ishiguro, p.164)

Ruth, being frustrated enough getting out of the journey empty-handed, claims that if the people found out what kind of existence they were, they would definitely not want to get involved with them. According to her, they are the clones, copied from the people whom are considered the worst of the society. By accepting this claim, Ruth decreases their worth and increases the identity crises even more: the first thing is that they are copy beings, the second is they are copied from the trash of the society. This feeling is seen in Kathy's heart as well when she looked at the women in porn magazines in order to understand which one of this women could be her model as she thought she was probably copied from a prostitute. Both John's journey from The Reservation to the World State and Ruth's group's journey from the Cottages to outside world (to art gallery actually) represent the ancient thought called 'know thyself', and their struggle for searching about whom they really are. About the concept, in the article 'Tarot and Know Thy Self: The Meaning of the Greek Axiom and its Relation to Tarot', Nasios pointed out:

Know thyself is often viewed in a pop psychological way which instructs people to get in touch with their inner selves, to meditate or to contemplate internally. "Know Thyself" has also been associated with the Buddhist teachings of Mindfulness, which leads to Enlightenment. (...) However the closest we get to a nutshell understanding of common belief amongst the Ancient Greeks is "Know Thyself". However this is incomplete, there is a second inscription after this, which is "Nothing in Excess" In essence these two inscriptions serve as a reminder to people to remember what they are. To remind them what kind of creature they are, they are human, and they are mortal and not like the gods. Humans are finite, we get hurt, we age, get sick and die. The gods are immortal, deathless; they do not get sick or age. Whatever we have, can be taken away. This is the meaning of "Know Thyself" in the context of Greek religion. (para. 1, 5)

In case of both John the Savage and Hailsham students, their journey to find out who they really are didn't end as they expected it to. Ruth and her group

understood the impossibility of finding the model they are copied from by just looking at people and tracking them. Even if they found them, there is no guarantee that they would be able to get information from them. Even if they did, it isn't certain they are going to live the same way, the same fate their models did. John's journey to the World State didn't end up as he expected either. It was neither as beautiful world as her mother told him nor similar to the Shakespearean world in which John's mind and values shaped according to.

Education has always significant place in the lives of Hailsham students. Hailsham building itself was their both home and school. Even though they are copy children who don't have parents, they had their guardians who led them from their childhood into the puberty. The guardians were both their parental figures and their teachers and did their best to make them get a proper education. The students were educated under school-based learning system unlike John who had to continue his learning on his own. The students' minds were shaped in the light of the guardians' knowledge and ideologies until they are taken to Cottages, whereas John's mind were shaped first by her mother's tales and continued according to the books he read, mostly by Shakespeare's works. The second parental figure Hailsham students have is Keffers, the old strict religious man in Cottages. He never accepted his role as a parent though, acting like a boss who gives orders to the employees, and only gave them daily duties to perform. From the point they are taken into the Cottages when they reached to their puberty, the students are left on their own. There were no guardians anymore to show the way and they felt the confusion at the beginning. They tried to copy the couples there or the people on TV. But in the end, they were still together and they learnt so many things from each other and the experiences they lived. Each of them became a parental figure for each other in a way.

Hailsham students were luckier again because they were prepared by the guardians from the very beginning for the world outside. Those students at least were aware that they were different from the people in real society, the guardians made sure to make them realize of this fact. Even though some things are hidden from them, they knew already they are not like the other people, not like

guardians either. John is on the other hand too much indulged into the Shakespearean world, and naively thought that life in the World State can't be different from the life in Shakespeare's books. Unfortunately, he didn't have any teachers around him to make him prepare for the things outside. Hailsham students were lucky to learn many things from each other, as well through collaborated-experiences, whereas our John had to learn in his loneliness.

6. ART IS SO POWERFUL

Chapter 6 discusses the importance and functions of art, and what kind of powers art provides to the subjected individual in both novels. While discussing about the art, so many concepts are brought into the discussion: sense of superiority provided by art, freedom of artistic expression, power of words; magical effect on the human mind even revealing deepest urges, pottery and painting, power of imagination, task of an artist in society, art's relation to creativity, advantages and disadvantages coming along with art, mystical side of art, and postmodern theory of relativity of the meaning, as Taylor (2014) summarises in 'Is relativism and postmodernism the same?':

First, it depends on the definition of truth. For example, what is true to one person may not be true for another. Second, truth is not a transcendent, timeless, universal absolute that is present everywhere and applicable everywhere. Truth is also located in and relative to the community in which the individual belongs. (para. 7)

Chapter also discusses art's healing power and its mirror-like nature upon reflecting artist's own inner world.

Art's importance is an important another theme that links our novels. What kind of meaning does art signify in relation to our novels? How is it executed in these novels? What is the function of art for the characters? In this part, these questions will be discussed.

From *Brave New World*, two characters should be mentioned in relation to the topic: Helmholtz Watson and John the Savage. The reason why Helmholtz wasn't brought into the discussion in part 3: THE REBEL OR OBEDIENT, is because of his inseparable identity from the art.

Helmholtz is a friend of Bernard, who works at the College of Emotional Engineering (Department of Writing). He is an artist in a way as he writes sensorial film scenarios for a radio station. It is already mentioned that he has some inner troubles, similar to the ones of Bernard:

A mental excess had produced in Helmholtz Watson effects very similar to those which, in Bernard Marx, were the result of a physical defect. Too little bone and brawn had isolated Bernard from his fellow men, and the sense of his apartness, being, by all the current standards, a mental excess, became in its turn a cause of wider separation. That which had made Helmholtz so uncomfortable aware of being himself and all alone was too much ability. What the two men shared was the knowledge that they were individuals. (Huxley, p. 58)

Bernard suffers from the alienation because of his inferiority complex in terms of his physical deficiency whereas Helmholtz feels alienated because of his awareness of mental superiority and ability to write. The common thing they share is their awareness of themselves, as being different from the society. The alienation of Helmholtz is different from Bernard's. Because of this type of alienation, Helmholtz represents a Romantic artist who considers himself superior by his intelligence and ability to write, above the society consisting of ordinary people.

Helmholtz possesses opposite features of Bernard by being physically good-looking and having a respectful position in the society. He is even popular among the girls unlike Bernard. When a group of attractive young women invite Helmholtz to have a picnic supper, he refuses their invitation. Helmholtz however, similar to Bernard, is aware of something is not right with the current situation. By refusing the girls, he refuses to follow the motto of the World State in a way: everyone belongs to everyone, and shows his rebellion-attempt.

Going back to his artistic identity, his thoughts about writing and the power it provides are important to discuss:

(...) 'Did you ever feel,' he asked, 'as though you had something inside that was only waiting for you to give it a chance to come out? Some sort of extra power you aren't using- you know, like all the water that goes down the falls instead of through the turbines?' (...) 'I'm thinking of a queer feeling I sometimes get, a feeling that I've got something important to say and the power to say it- only I don't know what it is, and I can't

make any use of the power. If there was some different way of writing... Or else something else to write about...' (...) I'm pretty good at inventing phrases- you know, the sorts of words that suddenly make you jump, almost as though you'd sat on pin, they seem so new and exciting even though they're about something hypnopaedically obvious.(...) It's not enough for the phrases to be good; what you make with them ought to be good too'. (...) 'They aren't important enough, somehow. I feel I could do something much more important. Yes, and more intense, more violent. But what? What is there more important to say? And how can one be violent about the sort of things one's expected to write about? Words can be like X-rays, if you use them properly- they'll go through anything. You read and you're pierced. That's one of the things I try to teach my students- how to write piercingly.' (Huxley, pp. 59, 60)

Helmholtz feels he hasn't felt his full potential as an artist yet. He is not content with his current self. He continues by boasting about being good at inventing new phrases but thinks there is still something missing. As an artist, he knows there is an obstacle, a wall which blocks his way to reach perfection in his art. It is something that suppresses his potential and doesn't let him do as he wants. He talks about the power of writing and questions the limits of writing impressively. How can he manage to give ultimate energy to the words in order to dazzle the reader? His desire seems to be the desire of the artist which is imprisoning the reader through his power of writing; as if using art as a means to affect the reader's mentality, to subject the reader through impressive word-use, and to reach their unconsciousness. Artist, in a way, is the one who holds power keeps his superior position, art is the power itself, words are the tools to spread ideologies, and lastly the reader is the subjected one, the one the power is executed on. Helmholtz even wants to teach his students how to write effectively. Being a misfit, in case of Helmholtz, emerges from his artistic self who desires to affect minds of the people that reads his writings.

Helmholtz feels what the wall is in a way, as he says: '*But what on earth's the good of being pierced by an article about a Community Sing, or the latest improvement in scent organs?*'' (Huxley, p. 60) The thing that makes Helmholtz uncomfortable is how words of an artist can pierce through the reader's heart if they are not written independently. If an artist is subjected to write his texts according to the state's profits, how can he reach the perfection within art? The topics which the artist will write about shouldn't be decided beforehand by the

state or it isn't supposed to be a duty given to him by the authorities. Even though not clearly claimed, Helmholtz emphasises on the freedom of artistic expression.

Helmholtz is being in a conflict with the authority because of his poems, actually because of his artistic urges coming from his poet-side. He reads one of his poems to the students. He wants to read their reaction after hearing his poem. He wondered whether he could make them feel the same way as he felt when he was writing it. Would his words pierce the hearts of the reader/listener or not? As a poet, he just wants to see the result. Unfortunately, his students reported the situation to the Director because of the poem's content: it is about loneliness. It is the loneliness which the state absolutely doesn't give any room. Loneliness is the proof of your awareness of being a separate existence, not the part of the system. Loneliness means you are aware of your distinctive features as an individual. Loneliness means you feel different from other people in society, going against the sameness and identicalness and as a result, is the proof of your alienation. Isn't Helmholtz alienated and isolates himself in a way by feeling superior as an artist? Helmholtz is another threat, similar to Bernard, for the society as he might manipulate his students' minds and open their eyes through his art. Because he is a lecturer and artist, he has a chance to reach many people at once, he could represent a very dangerous enemy, even more than Bernard. This action of Helmholtz makes the authorities restless and here comes the warning from the Director: if he continues to be like that, he will be fired.

Helmholtz still feels happy after what happened. Mysterious power of Helmholtz is revealed as he realized how to use it. He feels something is different from now on. He feels different because he opened the door himself. This time, he didn't write and read an article about scientific development or consistent society, no. It was something he wrote by his own, without being affected by any upper hand, and he read it to his students voluntarily. Even though it was dangerous to do it, it was worth to go against the rule, for Helmholtz. The sensation he got when he produced something he genuinely worked on and transmitted to the reader was definitely worth it. It doesn't matter anymore if he is threatened, because the door is open now.

Apart from Helmholtz, the book presents us the second character in relation to art, John the Savage, who is known for his love for Shakespeare's works. Everything began when his mother let him take the book called *The Complete Works of William Shakespeare*. It was already mentioned that reading Shakespeare since his childhood makes John who he is; shaped his mentality, his behaviours, his beliefs in short, his identity. After reading random pages from the book, he feels something is burning inside:

The strange words rolled through his mind; rumbled, like a talking thunder (...) He hated Pope more and more. (...) What did the words exactly mean? He only half knew. But their magic was strong and went on rumbling in his head, and somehow it was as though he had never really hated Pope before; never really hated him because he had never been able to say how much he hated him. But now he had these words, these words like drums and singing and magic. These words and the strange story out of which they were taken (...) - they gave him a reason for hating Pope; and they made his hatred more real; they even made Pope himself more real. (Huxley, p. 114)

The words within the texts written by Shakespeare have a magical effect on John. They reveal and expose hidden feelings of John towards the man, who comes and sleeps with his mother, Linda. He has never realized that he hated Pope so much until he reads these pages. He has seen how hatred is exposed in these texts, through words. John is now aware that how ability to write gives you a power to make everything more real. Everything becomes more vivid when you write about them. It is as if giving something soul through power of words; through use of figurative language. It is not something surprising actually to see John feel like that after reading Shakespeare. How true said about Shakespeare in 'An Essay Of Dramatic Poesie':

To begin then with Shakespeare; he was the man who of all Modern, and perhaps Ancient Poets, had the largest and most comprehensive soul. All the Images of Nature were still present to him, and he drew them not laboriously, but luckily: when he describes anything, you more than see it, you feel it too. (...) he was naturally learn'd; he needed not the spectacles of Books to read Nature; he look'd inwards, and found her there. (Dryden, 1668: 37)

Reading some lines from Shakespeare, John realizes his hatred and finds enough encourage to attempt of murdering Pope. Shakespeare's depiction and portrayal of the feeling of hatred is too vivid and strong, to the extent that makes

John want to kill a man. Literature is even dangerous in that manner as it has a magical power of making you realize your subconscious desires, even turning you into a killer.

Besides the literature, another form of art should be brought into the discussion, which is pottery. The old Indian called Mitsima teaches young John how to give shape to clay by hand. Creating and shaping something through use of imagination provides sense of power and pleasure for young sculptor John: “*To fashion, to give form, to feel his fingers gaining in skill and power- this gave him an extraordinary pleasure.*” (Huxley, p. 116) He feels free to use his power of imagination as he makes different objects from the clay such as goblet, snake and moon.

Similar to Helmholtz, John has poetic-self as well. John and Helmholtz can't help but feel sympathetic towards each other as soon as they met. They get along so well, to the extent making Bernard regretful for introducing them to each other. Both are interested in poetry and they start making art-sessions. Everything goes alright until John the Savage reads some lines from *Romeo and Juliet* by W. Shakespeare (1595):

The Savage was reading Romeo and Juliet aloud - reading (for all the time he was seeing himself as Romeo and Lenina as Juliet) with an intense and quivering passion. Helmholtz had listened to the scene of the lovers' first meeting with a puzzled interest. The scene in the orchard had delighted him with its poetry; but the sentiments expressed had made him smile. Getting into such a state about having a girl-it seemed rather ridiculous.(...) when Juliet said this, Helmholtz broke out in an explosion of uncontrollable guffawing. (...)He laughed and laughed till the tears streamed down his face – (...) (Huxley, pp. 160, 161)

Things start to become clearer; they don't get along too much in all matters in fact. Why this kind of literature, showing extreme human emotions such as love; enduring so much pain for your beloved one should make one excited in this era? Helmholtz thinks about that as he finds the lines very ridiculous. Why to go through so much trouble for the sake of a girl? It seems meaningless. Beside love, Helmholtz finds concept of parenthood laughable and doesn't think something like this would create any excitement in the hearts of the reader in this time. Helmholtz attitude towards the issue doesn't necessarily mean that he sees himself

as the part of this system and that's why he finds all of these funny and laugh at it, no. He just knows this World State society better than John does. He is aware that citizens of the World State won't feel excited by reading literary texts about hatred, love, betrayal or anything related to tragedy. He just finds John very naïve in that sense, seeing him reading the lines from Shakespeare and getting emotional with his all heart. It is too naïve to believe that in a world where old values have no shreds of existence, you can make people read literary texts which exposes all feelings what make a human being: hatred, love, jealousy, greed, mercy and cruelty and expect them to get pleasure. John, feels disappointed against his friend's reaction and trying to figure out what to do, whereas Helmholtz is already sure that this society can't be changed by this kind of art.

John the savage goes berserk in his attempt to persuade people not to use *Soma* any longer. He screams that this *Soma* is a toxicant which corrupts the soul and blinds the eyes. He is definitely determined to let them free from their slavery, and takes the action by throwing *Soma* boxes out of windows. John the Savage is considered to be an artist, whose task is to eradicate the illness from the society. He plays his role as a liberator and this is the liberation act, what he does is meant to set everyone free. Helmholtz seems to join in in this liberation task of John as well:

“Listen, I beg of you,” cried the Savage earnestly. “Lend me your ears.” He had never spoken in public before, and found it very difficult to express what he wanted to say. “Don't take that horrible stuff. It's poison, it's poison.” (...) “Throw it all away, that horrible poison.” (...) “I come to bring you freedom,” said the Savage, turning back towards the twins. (...) “But do you like being slaves?” the Savage was saying as they entered the Hospital. (...) “Do you like being babies? (...) “Don't you even understand what manhood and freedom are? “I'll teach you; I'll make you be free whether you want to or not.” (...) “Ford helps those who help themselves.” And with a laugh, actually a laugh of exultation, Helmholtz Watson pushed his way through the crowd. “Free, free!” the Savage shouted, and with one hand continued to throw the soma into the area while, with the other, he punched the indistinguishable faces of his assailants. “Free!” And suddenly there was Helmholtz at his side-“Good old Helmholtz!”-also punching-“Men at last!”-and in the interval also throwing the poison out by handfuls through the open window. (Huxley, pp. 185, 186, 187, 188)

Helmholtz might be considered as a rebel, just like his friend John, from the first glance. But the thing is even though he joins John's liberation act voluntarily, he is not serious enough in his attempt, unlike John. He just let himself flows into this chaos but his intention is not the same with John's: to challenge the system with the purpose of changing something. He isn't like John who is burning himself out in order to change the things in the society, challenge the status quo. Helmholtz's doesn't join this chaotic act to save people from the blindness they are in. Helmholtz, unlike John, is already sure that there is nothing can change the way things are in this society. He already gave up on his belief about the possibility of changing anything. That's why his participation in John's liberation act doesn't mean any significance in relation to his achieving a complete independent individuality. If you don't put your faith in it, there is no one you can save. Lack of faith in the possibility of changing something in the society is what blocks Helmholtz's way and prevents him from proving his independent individuality successfully.

What about the art represented in *Never Let Me Go*? Now, let's look at the 2nd novel and see what kind of art or artist is presented in it. In case of Hailsham students, it could be claimed that every children there actually are artists. They take art classes regularly, and are given homeworks for writing and drawing. The first important thing about art seems to be its relation to creativity. Tommy's getting bullied is supposed to be because of his uncreativity. Because creativity represents a symbol of recognition and respect among the students, Tommy's so-called laziness in relation to producing a creative work of an art makes him a centre of bully. Actually, it all started at one of the classes of Miss Geraldine. Tommy drew picture on his part: an elephant which stands among high bushes. It was a kind of picture which can only be drawn by little kids, according to what Kathy says. Did Tommy do it on purpose in order to draw attention from others? Kathy is not sure about this. The thing is, why doesn't she think the possibility that it was his own wish to draw such a picture, without any purpose? Couldn't he just draw it just to draw it? Does art have to come with an external intention such as drawing attention or gaining more recognition? Kathy's perspective is a bit

limited in that manner as she couldn't include every possibilities when analysing Tommy as an artist. When Miss Geraldine approached Tommy with an exaggerated mercy, and showed the picture to everyone in the class, it was the thing that ignited the fuse. Things started getting worse from now on for little Tommy. But what are the criteria about drawing creatively? It is not even clearly known that what kind of rules or criteria the students are aware of in relation to deciding about an art-work, whether it is creatively produced or not.

Guardians give importance to art that is for sure as they encourage the students for indulgence in art in every chance. The system of exchange is one of these chances. According to the exchange rules, you start with giving your work of an art to the exhibition. For every work you give, you get an exchange coupon. Guardians give scores to your work. In the exchange day, you can buy something with those coupons but only from the students who are at the same year as you. Exchanges in Hailsham are held 4 times a year. Importance of the exchanges are stated by Kathy step by step: 1. You can create your own personal item collection, a kind of personal treasure (so a chance to create some sort of privacy is provided), 2. You are bound to each other to produce, so it is directly affects your relationship with other students, 3. How much amount of respect you will gain depend on your ability and creativity. Actually, Kathy gives us the functions of art, mostly related to improving social relationships and the position in the society.

Miss Lucy's claims about art in relation to creativity opens another facts about the art. What she said to Tommy is very important to see: *“What she said was that if I didn't want to be creative, if I really didn't feel like it, that was perfectly all right. Nothing wrong with it, she said”*. (Ishiguro, p. 23) Miss Lucy assured Tommy he doesn't have to be creative if he doesn't feel so. It is no problem at all. There is nothing wrong with framed as ‘uncreative’. This idea is similar to the Helmholtz's awareness of the fact that an artist can't be forced to produce something. Producing something by force or by under the effect of another authority is against the art's own nature. An artist can't force himself to produce work of an art in order to live up to someone else's expectations. Freedom of

artistic expression should be preserved if an artist is expected to create something good.

A mystic side of art preserves its existence until the end of the novel. Kathy and other students don't exactly know the reason why Madame comes and collects all the best art-works of the students and take them to the gallery. Students are not sure but they know everything is related somehow regarding to donation, art and creativity. The art gallery always stays as a mysterious place for Hailsham students as they know almost nothing about it. Does it really exist? Is it just an imaginary place? If it exists, what kind of place is it? What is the purpose of collecting all good art-works if they are going to donate their organs someday? Art has to have a purpose for Hailsham students. They never give up on pondering about it and later, they come with something, which will be brought into the discussion.

The other thing about art which is expressed in the novel is its being open to different interpretations. When Kathy listens to her favourite music cassette, she imagines her own story through the lyrics of the song. She created an imagery in her head as she listens to the line, which is the title of the novel: '*Never Let Me Go*'. She imagines a woman who has always wanted to have a baby for her life. That one woman one day had her baby miraculously. She held the baby so tight while singing this song. Back then, Kathy didn't believe that the story she came up with was suitable for the lyrics, but now she thinks the opposite. The song was all about what she thought and imagined. Restricting the meaning of an art-work is wrong. It alludes to the post-modern concept regarding the relateness of the meaning; there is no definite interpretation. Meaning is relative and it could be constructed by individuals with various ideologies, beliefs and social backgrounds each time, in each period it is interpreted. That is the story created by Kathy, and she doesn't have any regrets for interpreting it this way.

Confusing part comes with Miss Lucy's second conversation with Tommy as she claims the opposite now. She confesses that she made a mistake by saying those words about art and creativity back then. She says creativity is actually so

important and art will improve everything in their lives. She tries to say art is proof of something but it is not clear what she meant by that. Tommy and Kathy are puzzled because back then Miss Lucy basically said that you don't have to be the same as them, but now she says you don't have to be different from others. What is the true motive of Miss Lucy? She emphasized on individuality back then but why does she change her idea now? The students are definitely subjected to ponder about art and its purpose in their existence because of the obscurity created by the guardians until the revelation of everything.

Art's healing power is another aspect in relation to our characters' lives. When they entered into puberty, they were given a writing homework; like a master thesis to complete in 2 years. Kathy chooses a novel from Victorian literature as her homework subject. Her narration about her growth from childhood to adulthood is already reminding us Bildungsroman, which mostly describes Victorian novels. Here, the reader witnesses the growth of the Hailsham students, from their childhood into the adulthood both physically and mentally, in *Brave New World*, the reader also goes into a little journey through Linda's narration; the growth of John from his childhood into the adulthood; at least to see what kind of childhood he experienced for his future mentality to be shaped. Going back to the topic, Kathy expresses that writings are very important because they are the farewell gifts of the guardians in a way. She claims writings helped them to handle the life back then; basically writing helped them cope with the inner conflicts and difficulties in their lives, similar to effect of *soma* in *Brave New World*.

Tommy seems to continue to draw his unusual imaginary creatures, fantastic animals. Kathy is a bit worried about Tommy, who might get into trouble because of his unusual pictures. Nevertheless, she can't help but getting interested in those fantastic creatures drawn by Tommy. She realizes detailed drawing style of him; how can he see such small things in this dim light? She wonders. Kathy claims Tommy doesn't have to hide his art anymore, as he did in the past. Now he is good at it, it will provide a social power to Tommy. It was the reason of Tommy's painful childhood memories. He was the centre of the bully because of his bad

drawing. But now, she thinks, tables are turned. He is able to use it to his advantage now. Art shelters 2 opposite feature in it. Art is like a sword: either it cuts you or protects you; it will pull you down if you don't know how to use it or it will raise you to a higher position if you are good at it.

Hailsham students try to find a solution, an answer actually, in relation to mystic purpose of art. A kind of rumour spreads among students: if couples manage to prove the sincerity of their love, they get chance to postpone their organ donation and have more time to spend together. Pondering about the function of art over and over in years, students feel themselves to create some of story. Being unsatisfied by the unknown can't last forever. A theory comes from Tommy, who is a painter; an artist: the best-art works are taken from them regularly for the art-gallery because art can be a proof to show sincerity of couples' love. Proof is necessary in order to prevent fake couples to acquire donation postpone. Analysing the art-works chronologically is necessary in order to grasp harmony of love in time. So art is like a mirror in that sense reflecting the inner world; emotions of the artist. Art gives you clue about artist's own life and own feelings. It is impossible to think art and artist as separate existences. There is definitely a connection between them.

In *Brave New World*, John the Savage suffers from non-existence of art in people's lives in the World State. He ponders about lack of fine arts and why people don't show necessary respect and interest in art, why they don't feel the absence of art, specifically literature. On the other hand, in *Never Let Me Go*, Kathy and other Hailsham students are forced to think about the art's prevailing existence over their lives all the time. Why does art have to signify so much importance for their existences? What is the real purpose of art? What does it prove for our lives? They never get away from thinking about art as it is always preserves its existence. So it is always art in the end, something to do with art.

7. I HAVE TO RESIST LOVE

Chapter 7 discusses another point shared by the two novels: resisting love. In relation to the subject, two couples are brought into the discussion: John with Lenina

and Kathy with Tommy. While analysing the relationships, some common themes are brought into the discussion. While discussing John&Lenina and their relationship, the postmodern theory of failure of the language to function is brought into the discussion, as it is explained by Klages in her article named ‘‘Postmodernism’’ :

In postmodernism, however, there are only signifiers. The idea of any stable or permanent reality disappears, and with it the idea of signifieds that signifiers point to. Rather, for postmodern societies, there are only surfaces, without depth; only signifiers, with no signifieds. (para. 15)

Later it is revealed that both couples seem to suffer from some sort of communication problem in which whether they are unable to speak to each other (Kathy&Tommy), or misunderstand each other in terms of transmitting what they think and feel(John&Lenina).

Lenina’s attempt of seducing John the Savage is associated with famous sirens in Greek Mythology, where Odysseus and his companions are tried to be tempted through the sirens in their journey to Ithaca (‘‘Famous Sirens in Greek Mythology’’, para.3). Similar to Odysseus who managed to escape from the seductive sirens, John also manages to pull himself back from the melodic and charming poems of Lenina.

In addition, Lyotard’s theory of language games is mentioned in relation to Kathy and her dialogue with Ruth about Tommy. How Kathy and Ruth try to subjugate each other by using power of speaking to create sense of authority is connected to Lyotard’s (1984) famous claim: ‘‘to speak is to fight’’. (p. 10) Kathy and Ruth represent two opposite forces in that sense, using the language as the weapon to gain victory in terms of winning Tommy.

Proving sincerity of love, concept of sex, obstacles in front the love are the other topics that discussed in this chapter in relation to the couples.

Love doesn’t listen to subjugation or any restriction; it just flourishes. Resisting love and pleasure; it is mutual for both couples: John with Lenina and Kathy with Tommy. Let’s go deep inside and see how this resistance takes place in the couples’ relationships.

The first love which will be analysed is the love between John and Lenina. It was already mentioned about Lenina's strong interest in the misfit of the society. She always desires for the unusual so it is not surprising to see her getting involved with John the Savage. But what about John? How does he feel towards her? What kind of love he feels? John has an artistic self, which affected his every way of thinking, including way of loving a woman. His love is so pure, so untouchable:

A moment later he was inside the room. He opened the green suitcase; and all at once he was breathing Lenina's perfume, filling his lungs with her essential being. His heart beat wildly; for a moment he was almost faint. He unfolded a pair of zippicamicknicks, blushed, put them hastily away again; but kissed a perfumed acetate handkerchief and wound a scarf round his neck. Opening a box, he spilt a cloud of scented powder. His hands were floury with the stuff. He wiped the on his chest, on his shoulders, on his bare arms. Delicious perfume! He shut his eyes; he rubbed his cheek against his own powdered arm. Touch of smooth skin against his face, scent in his nostrils of musky dust-her real presence. "Lenina," he whispered. "Lenina!" (Huxley, p. 124)

Observing his fairy in her sleep, John is like an earthly being who tries to reach an unreachable, heavenly lady. He is afraid of touching her because he might dirty her sacred nature with his filthy hands. His artistic sensitivity reminds the speakers from Edmund Spencer's sonnets. He puts Lenina into the sky, whereas he is near to ground. He creates big distances between Lenina and him. In short, he is not someone who deserves Lenina.

John suffers from an exaggerated love-sickness because his love is not unrequited one, as Lenina seems to want to get closer to him as well. She clearly confesses Fanny that she likes John very much. John is very humble, thinking he doesn't deserve Lenina as he associates the things in his life with the ones of Shakespeare's plays. He is very loyal to the laws abandoned long time ago. Lenina on the other hand tries to reach John as she decided to confess her love. John refuses to see anyone who comes to Bernard's party just in order to see him. Unable to see John in the party, Lenina even falls into the depression. Both of them create their own obstacles in a way, without even talking to each other. They tend to turn it into an impossible love. Both seem to enjoy subjecting themselves to this depressive feeling of love voluntarily.

Lenina is like a monument of adoration for John. She deserves the best. John, on the other hand, is a monument of lust for Lenina. He is a new sweet which Lenina definitely wants to taste. Lenina looks at the love with the eyes of a woman who is absorbed with sensual desire whereas John looks at it with the eyes of a chivalric man who urges to prove his love through heroic deeds.

“You don’t seem very glad to see me, John,” she said at last. “Not glad?” The Savage looked at her reproachfully; then suddenly fell on his knees before her and, taking Lenina’s hand, reverently kissed it. “Not glad? Oh, if you only knew,” he whispered and, venturing to raise his eyes to her face, “Admired Lenina,” he went on, “indeed the top of admiration, worth what’s dearest in the world.” She smiled at him with a luscious tenderness. “Oh, you so perfect” (she was leaning towards him with parted lips), “so perfect and so peerless are created” (nearer and nearer) “of every creature’s best.” Still nearer. The Savage suddenly scrambled to his feet. “That’s why,” he said speaking with averted face, “I wanted to do something first. I mean, to show I was worthy of you. Not that I could ever really be that. But at any rate to show I wasn’t absolutely un-worthy. I wanted to do something.” “Why should you think it necessary?” Lenina began, but left the sentence unfinished. There was a note of irritation in her voice. (Huxley, p. 166)

John feels need to prove the sincerity in his love for Lenina, and the only way to prove it is through achieving something heroic. He is ready to do everything. On the other hand, Lenina has difficulties in understanding what John tries to mean. Can a hero exist in a world where there is no tragedy and pain? She is unable to understand logic behind John’s words as she finds these heroic deeds meaningless. John is like an alien who came from another world, for Lenina. John suffers from the fact that his words don’t reach to Lenina the way he wants, basically, words don’t convey the expected meaning any longer. Sometimes, you talk the same language with another, but it fails to convey the meaning you think of. It just fails to function. This goes for our couple as well.

Concept of sex is should be brought into the discussion regarding the topic because it is a way of sharing love, physically at least. In the World State, sex is not something to be embarrassed about. There is a kind of freedom of sex, as long as you don’t have a traditional relationship with someone; being together with someone for a long time. The more you go on a date with different people, the better it is. You don’t suffer from love-sick, there are many people out there you

can be together with. Things are not the same for our John of course as he comes from the Reservation, in which marriage still have a sacred value for people there. You prove your love by your actions, then you deserve to marry with her and be with her eternally. When Lenina approaches John with a strong lust, John resists the temptation but can't get away from feeling of disappointment:

And suddenly her arms were round his neck; he felt her lips soft against his own. So deliciously soft, so warm and electric that inevitably he found himself thinking of the embraces in *Three Weeks in a Helicopter*. Ooh! ooh! The stereoscopic blonde and ah! the more than real black-amoor. Horror, horror, horror. He tried to disengage himself; but Lenina tightened her embrace. "Why didn't you say so?" she whispered, drawing back her face to look at him. Her eyes were tenderly reproachful. "The murkiest den, the most opportune place" (the voice of conscience thundered poetically), "the strongest suggestion our worse genius can, shall never melt mine honour into lust. Never, never!" he resolved. "But, Lenina ." he began protesting; and as she immediately untwined her arms, as she stepped away from him, he thought, for a moment, that she had taken his unspoken hint.(...) "For those milk paps that through the window bars bore at men's eyes...." The singing, thundering, magical words made her seem doubly dangerous, doubly alluring. Soft, soft, but how piercing! Boring and drilling into reason, tunnelling through resolution. "The strongest oaths are straw to the fire i' the blood. Be more abstemious, or else." (Huxley, pp. 168, 169)

The scene of John's resisting sexual charm of Lenina alludes to the resisting tempting sirens from mythology as it is explained in 'Famous Sirens in Greek Mythology' :

The Sirens are mostly mentioned by Greek poet Homer in his Epos "Odyssey", where the Sirens encounter Odysseus and his companions on their journey back to the island of Ithaca. The Sirens were expecting Odysseus' arrival and immediately started singing- but Odysseus was prepared for the situation, so he told his companions to put wax in their ears and bind him strongly in the boats mast and to not obey to his beggings to free him. This way, Greek hero Odysseus was able to escape from the temptation and continue his long journey to Ithaca. (para. 3)

Lenina knows charming and melodic poems to tempt John. If he doesn't resist, he will be in trouble. If he had sexed with her right now, it would be betrayal to his all beliefs, all values he has tried to preserve all this time. Eternal love, sharing the life with the beloved one, enduring difficulties of life together, aging together, prove your love through doing great deeds... Seeing these don't mean anything for Lenina is just too painful for him. He can't allow himself to be captured by

her. Lenina becomes ‘‘Centaur’’, a mythological creature which is half human half horse (NewWorldEncyclopedia, n.d.), in the eyes of John. He calls Lenina whore, even goes berserk finding out Lenina is a lust devil. It isn’t surprising to see John goes mad like that; his perspective always clashes with the one of the World State citizens and each time, his imagery about the World State is collapsing more and more.

What about the love between Kathy and Tommy in *Never Let Me Go*? It is hinted from the very beginning that Kathy has some special feelings for Tommy. She never treated Tommy badly as the other kids do. She never left him behind. She stayed by his side most of the time, tried to talk to him when he needed, paid effort to understand what was going on in his mind. Tommy treated Kathy differently as well; he shared his secrets first with Kathy. He always felt her warmth and opened his heart only to her. The thing is, however, they always watched each other from the shadows. By saying shadows, it is not the opposite what is said in previous sentence; it means that they preferred to be silent about their feelings, they never find strength to expose their love to each other for many years. This is the first obstacle; the obstacle they created and subjected themselves to. The second obstacle is of course Ruth, who manipulated both of them from the very beginning, ever since she felt the love between them. Ruth is not the only one to blame in this situation because she just took the advantage of their silence and passivity. Since they are not brave enough to confess their love to each other, why not to take the role from Kathy and being together with Tommy herself? Kathy just watched Tommy going out with Ruth and didn’t do anything. Back then, Ruth was the leader and shaking her authority wasn’t the easiest thing in the world. Going against the Ruth, drawing negative attention from other kids... Kathy might not have been ready for this. She might have afraid of being bullied, just like Tommy.

If you think about it, Kathy doesn’t confess her love for Tommy to the reader, either. She doesn’t speak openly, but we, as the reader, understand the case through the hints given, as in this one:

But afterwards I found myself thinking a lot about it. Maybe Hannah had meant to do was point out how Tommy, since splitting with Ruth, looked a bit of a spare part.(...) The way she'd nudged me and lowered her voice had made it all obvious she too was expression some assumption, probably doing the rounds, about me being the 'natural successor'. All this did, as I say, put me in a bit confusion, because until then I'd been all set on my Harry plan. In fact, looking back now, I'm sure I would have had sex with Harry if it hadn't been for this 'natural successor' business.(...)Well, anyway, this era of putting Harry off lasted maybe a couple of weeks, and then came Ruth's request. (Ishiguro, pp. 98, 99, 100)

Concept of sex a bit tricky in Hailsham. Guardians were telling beautiful things about sex, talking about it as a gift. But it wasn't clear that whether they encourage students to have sex or not. Confusing attitude of the guardians hid their real thought about students' having sex. It was like sex was good as long as you didn't get caught. Of course there were a few restrictions such as having sexual interest for the same gender which was absolutely wrong. They had to be careful about sexual diseases as well as they must have taken care of their bodies. The thing is, discussion about sex was much more appealing than the actual act of having sex. They didn't even ask each other about the details such as where or with whom they had sex. Creativity left its place to having sex when they entered into puberty. Interest in sex spread wider and wider and Kathy didn't want to be left behind either. Seeing Ruth and Tommy together, she gave herself a chance to sex with someone else: a boy called Harry. Still it is so pure to see Kathy's hope raising up when she heard a rumour about Tommy's splitting up with Ruth. She easily impressed by Hannah's claim about her being successor to Ruth. She developed a little hope to be together with Tommy. She immediately tries to cut her relationship with Harry, whom she pities now when she looks back. He was innocent and didn't know anything about Kathy. Kathy's love for Tommy is some sort of secret she even can't admit to herself for a long time. She knows what kind of feeling is this, but doesn't utter a word about it. It is like, if she talks about it, if she reveals her feelings, there will definitely be something to dirty such a pure emotion. It doesn't necessarily have to be something or someone different or unexpected, if there is already a power near you: your precious friend Ruth.

Ruth doesn't allow this hope of Kathy last so long, as she asks Kathy to help her get Tommy back:

"I want me and Tommy to get back together again. Kathy, will you help?" Then she asked: "What's the matter?" "Nothing. I was just a bit surprised, after what's happened. Of course I'll help." "I haven't told anybody else about wanting to get back with Tommy. Not even Hannah. You're the only one I trust." "What do you want me to do?" "Just talk to him. You've always had this way with him. He'll listen to you. And he'll know you're not bullshitting about me."(...) "It's really good you're telling me this," I said eventually. "I probably am the best person. Talking to Tommy and all that."(...) I shrugged. "As you say, Tommy and I, we've always been able to talk." (...) (Ishiguro, pp. 101, 102)

This conversation between Ruth and Kathy is an example of language games, the theory claimed by Lyotard (1984: 10), as he says: '*to speak is to fight*', as each one tries to execute her authority over another. Ruth tries to erase all Kathy's hope about getting Tommy, while Kathy explicitly tries to say she and Tommy are suited each other more. She claims she is the one whom Tommy trust, she is the one who understands Tommy very well and she is the one who Tommy would listen to, not anyone else.

Upon Ruth's request, Kathy tried to talk to Tommy about the issue. The thing is, Kathy didn't exactly did what Ruth said her to do, she just praised Ruth insincerely and tried to see the reaction of Tommy. When she learned that the thing troubles Tommy wasn't his splitting up with Ruth, but Miss Lucy's words about his art, the topic easily changed to Miss Lucy's words; her claims about importance of creativity, and art's being evidence of something. Why did she changed her mind about art? That was troubling Tommy, not Ruth.

In previous part, it is already said that Tommy had a theory about art's being proof of the sincerity of love. By reflecting your love into your art-work over years subconsciously (because it is impossible not to reflect your emotions into your art) your love would be proven and you get a reward; which is delaying your organ donation to spend time with your lover a little more. Seeing Ruth and Tommy to be together again after Miss Lucy's departure from the school pushed Kathy taking a decision of leaving as well. How come without even trying to talking Tommy she choose to escape? She just left the chance there and left

Tommy to Ruth. Kathy can't be the one who is to blame in that manner because Tommy didn't clearly express his feelings to Kathy either. He always said Kathy is the one whom he trusts the most, but nothing beyond that. Both of them chose to resist the love and happiness even though they have limited time together. They let Ruth play her own little games, creating distance between them more and more. After many years later upon the door of death, Ruth faces with the past and says she knows what she did to them very well. She confesses the truth: she was the one who created distances between them. They were supposed to be together but she prevented this on purpose. Despite of everything, there must still be a way to live the happiness they didn't all this years, Ruth claims. If only they got this chance to postpone the donation, they would spend some more time together to live their love.

To sum up, both couples show resistance love through different ways: *In Brave New World*, it is the imitation of the impossible love, in which John is in search of a tragedy to prove his love's sincerity by heroic deeds, whereas in *Never Let Me Go* it seems to be a real impossible love, in which a real obstacle (Ruth & stolen time) stands before them to intervene and love is to be proven by the art-works. For both couples, there seems to be a communication problem; for John and Lenina, words fail to function to convey the meaning as they can't understand each other even though they talk with the same language, whereas for Kathy and Tommy, silence doesn't work either because it is impossible to make your feelings reach to the other side by not talking, by not uttering any word about it.

8. CUT THE LINK WITH REALITY AND DON'T TRUST TRUTH

Chapter 8 discusses the concern with reality and truth in case of these 2 novels. The modern condition of man and his desire of cutting the link with reality and the tendency towards escapism are the things analysed in each novel, to show how the same idea executed differently. About the subject, in 'Longest way round is the shortest way home: 'Escapism in the Fictions of James Joyce and Wyndham Lewis'' by Noble (2014), it is said:

(...)modernism, which held the "conviction that the previously sustaining structures of human life, whether social, political, religious, or

artistic, had been destroyed or shown up as falsehoods or, at best, arbitrary and fragile human constructions,(...)" (p. 1)

In "Escapism in Modern Literature", it is pointed out: "*Escapism is the tendency to escape from daily reality by indulging in daydreaming, fantasy, or entertainment. (...) escape from their real worlds by indulging in extreme distractions.*" (1969, para. 1)

Inspired by this modernist concern related to escapism, I focused on some characters from each novel and tried to show how they refused to stay in contact with the reality and found their own way of dealing with the pain which life brought upon them. Escapism in *Brave New World* is mostly embodied with the drug *Soma* for the most of the characters. In *Never Let Me Go*, however, escaping from the reality is made possible through some different ways such as power of memory and power of writing.

The concept of truth in *Never Let Me Go* is analysed from different perspectives: hiding the truth, fearful effects of truth, and postmodern theory in relation to impossibility of grasping the truth, which is pointed out by Irvine in his article named "Approaches to Po-Mo" :

Postmodern historians and philosophers question the representation of history and cultural identities: history as "what 'really' happened" (external to representation or mediation) vs. history as a "narrative of what happened" a "mediated representation" with cultural/ideological interests. "history is only accessible to us in narrative form". History requires representation, mediation, in narrative, a story-form encoded as historical. (para. 27, 29)

How much we can trust Kathy's narrative about the past events? Couldn't she misremember, omit, or exaggerate some parts when she tries to give us the whole picture about the past? Unreliability of the memory in terms of telling the truth is associated with Kathy's narrative in this chapter.

The modern human condition regarding its desire of cutting the contact with reality exists in *Brave New World*, found a new shape around a term which is *soma*. *Soma* is a kind of drug which functions of breaking contact with the reality by creating a wall between the mind and the real world. The World State citizens don't have any tragedy in their lives but in case they experience a bit of

depressive feeling, they are instantly supposed to use *soma*. It is like you are not even allowed to be feel sad about something in your life. When Lenina and Henry use *soma* in a carnivalesque ambiance in their visit to Westminster Monastery, their mind seems to be blurred with the effect of *soma* to the things happening around them. It is so-called reliving moment for the soul but at cost of the awareness of the mind. After consuming *soma*, it is a bit sad to see that they don't even see the stars in the sky anymore. For the sake of an artificial pleasure, you deprive yourself of the enjoyment to see the beauty in the nature, which is already in front of you.

This drug seems to spread its existence in every aspect of life; even in the Solidarity Service, when you worship Lord Ford. Even Bernard, who is one of the important rebels refused to use *soma* for a long time can't help but use it when things didn't go the way he wanted at his party in relation to his plan of getting respect by using John the Savage to his advantage.

John's struggle against the use of *soma* throughout the novel is worth to praise as he declares himself as the saviour of the World State Citizens who are blinded by this drug. Having read Shakespeare so many years made John believe that what makes a human is not having non-trouble life with full of enjoyment and pleasure, but enduring the pain and difficulties when necessary to preserve the most important things for you: human values and genuine feelings. *Soma*, for John, is nothing but a poison, which corrupts your soul, killing every cell in relation to human emotions in your body. *Soma* blinds your eyes to the reality letting you escape from the pain, which is John strongly opposes to as the one who defends taking action, the struggle and achieving heroic deeds in case there is a necessity to prove yourself. *Soma* is the easy way out, which is never an option for our Savage.

What about the ways of dealing with the difficulties in *Never Let Me Go*? Two ways are described by Kathy regarding to the issue. The first one is memories regarding the Hailsham. Kathy talks in the name of all Hailsham students actually as it is the common feature which all Hailsham students possess: to remember

about Hailsham, and the things they lived there in order to deal with the pain the life presents. They can never give up on their memories, she says as their very existence is related to that school. Forgetting about it is never a possibility. The strange thing is, Kathy's memories and her longing for old days is too strong to distort the reality, as she sometimes mistakes some places and buildings to Hailsham when driving a car. In that manner, power of memory is similar to the power of Soma; as both of them are taken in order to cope with the pain but lead to the distortion of the reality by blurring the lucid mind. The second way Kathy mentions is power of writing and how it helps them cope with the life. When they are taken to the Cottages, the guardians from Hailsham assigned them with a writing homework similar to thesis. Kathy says it is good to have this homework because it is like a farewell gift from their guardians. By spending time with the homework given by the guardians will always keep the Hailsham memories vivid and alive.

In relation to the reality, here comes the concept of truth introduced in this post-modern novel. Three aspects of truth are presented here and the first thing should be mentioned is hiding the truth. The guardians preferred hiding the half of the picture in every aspect from the students, never telling them what is exactly going on. They just let them know some pieces of truth, not all of them. They let students know they are different from others and they are brought into the world with just one purpose, but they don't tell the students the real relationship between their existence and the art until the very end. Because Miss Lucy thinks different from other guardians as she wasn't in favour of hiding the truth from the students, she was discharged from the school. Students always find themselves in a confusion, resulting from the complex attitude of the guardians about revealing the exact picture. The students couldn't even understand, when it came to the sex, whether the guardians wanted them to have sex or not. As if they are thrown into a pool, which consists of the puzzle pieces, and they are forced to bring all the pieces together in order to complete the picture. This confusing attitudes of the guardians let so many versions of truth to emerge, as the students constitute

different kinds of truth through spreading rumours and some stories using their imagination in order to achieve the real version.

The second aspect of truth is being afraid of the effects of the truth. Kathy hides the truth from Tommy about his wound on his arm. She continued the prank about the wound and one of the important reasons for doing so is she is being afraid of making Tommy sad by telling him the truth. She thought, telling the truth wouldn't work out if she wanted Tommy to enjoy the attraction he gets from others. It would only bring sadness, nothing good comes out of it. When she left the Cottages and took the decision of being a carer, she suppressed her feelings for Tommy and decided not to tell how she feels in order not to disrupt the status quo there. She thought telling the truth about her feelings would only bring a chaotic atmosphere, destroying the friendly mood between her, Ruth and Tommy. Truth doesn't necessarily bring something good, it shouldn't be associated with goodness, as the belief in truth has been fading away for a long time.

The third aspect is: memory is unreliable in terms of telling the truth. Throughout the novel, the reader is constantly reminded that Kathy's narration might not represent the exact picture of what happened in the past.

There was bright sunshine, but it must have been raining earlier that day (...)Or maybe I'm remembering it wrong. (...)I'm pretty sure I got it right: we were in Junior 4(...)Maybe I've exaggerated it in my mind, but I've got an impression of things changing rapidly around then, like day moving into night. (Ishiguro, pp. 7, 8, 38, 70)

It is so many times hinted that Kathy might exaggerate some of the events, add or omit something, or maybe even remember some parts wrong. By seeing her adding assumption words frequently upon telling the past, the reader can't escape the feeling of doubt about her memory's reliability in terms of reflecting the truth.

In *Brave New World*, the reality started to distorted and the connection with the reality is cut off voluntarily, in *Never Let Me Go*, the continuation of the distortion is presented and finally the truth became something unreliable, something doesn't bring any good to anything, until it turns into something impossible to grasp any longer.

9. IT'S TIME TO EXPLAIN EVERYTHING

Chapter 9 discusses the revelation parts in each novel and what kind of reactions the characters (some specific ones) show after learning everything. The chapter analyses the epiphany moments in each novel. Here is the definition for the term epiphany:

Derived from the Greek word “epiphaneia”, epiphany means “appearance” or “manifestation. In literary terms, an epiphany is that moment in the story where a character achieves realization, awareness or a feeling of knowledge after which events are seen through the prism of this new light in the story. (LiteraryDevices, para. 1)

I tried to capture the moments where the characters (specific ones) from each novel achieve a concentrated state of intense revelation, a deep understanding about their existence in the world they live and I made a connection between their reactions after experiencing this epiphany: escaping into nature. The chapter ends by mentioning about another common theme that link both novels: failure of the dreams in turning into real.

Through the end of the both novel, the main characters have to face learning everything in detail; John the Savage, Bernard Marx, and Helmholtz Watson are taken to Mustapha Mond's place after the chaos they caused in the hospital in *Brave New World*, whereas Kathy H. and Tommy decide to visit Miss Emily in order to talk to her about the postpone of organ donation in relation to proving sincerity of their love through art. The common thing about both novels is the duty of bringing everything into the light is given to the authoritative figures: in case of *Brave New World*, it is Mustapha Mond who is the World State Inspector, it is Miss Emily in *Never Let Me Go*, who is the head mistress of Hailsham, and Madame, who comes to the school regularly in order to collect the best art-works.

In *Brave New World*, M. Mond and John the Savage have a rather long conversation. M. Mond seems to give an answer to all questions of John. In relation to art's prohibition in the World State, M. Mond says tradition is useless for our society. They can't let people ponder about the old books, which signify no value and meaning today. Their reading of classics don't mean anything because people don't have the mentality to understand them. There is no need to

risk it by making them read the old books. People have to be open to the new things, not the old ones. The world now they live in is nothing like the worlds in Shakespeare's tragedies. There is no pain, no sickness, no aging in this world. People are already happy, they get what they want and they don't desire the unreachable. Death isn't something to be afraid of either. They don't even have father, mother, or any siblings. They live according to the conditioning process they underwent. If there is something wrong, here comes *soma* to help. Reading tragedies and ponder upon them is meaningless, and not necessary to risk anything. That's the price humanity have to pay for the sake of stability, which is equal to happiness. People made their decision between happiness and fine arts; they gave up on fine arts. M. Mond continues his argument by supporting it with a social experiment they applied upon an Alpha community in the past. By bringing a historical event into the discussion would help him persuade John better. Once in the past, authority gave a complete freedom to this Alpha society but they however couldn't manage to use the chance. They failed to preserve status quo. Democracy didn't work out; it lead people dig pit for each other just to reach a higher position in the society. Greedy people started consume each other for the sake of social position. They broke the laws and there were many strikes in factories. Civil war broke out in the end and they were in a total chaos. The thing is, they signed a petition together; they wanted the World Inspectors to take the control of the island again. By mentioning this historical event, Mond strengthens his argument about failure of democracy, people's inability to govern themselves (even though they are the Alphas who are destined to become thinkers and leaders), and dangers of the complete freedom given to the society. Mond prepares the mind of John to make him believe that there must be a superior power, an authority that decides the best for the communities. Total freedom creates nothing but chaos.

Stability is prioritised over everything and the thing they must be cautious against is the change itself. Every change represents a threat for the stability of the society. Mond clarifies that they should be careful about every scientific development because they are potential threats for the order. The strange thing

about the science here is it was the thing that made their civilization what it is today. Science was the saviour, which pulled people from the values and traditions they are afraid of, and help them create such a stability. Now it is the thing they are afraid of the most, because they want to preserve the status quo, the stability, they can't let science go ahead freely and do something to change the society. This two opposite sides of the science is similar to art in *Never Let Me Go*, and how it gives both power to the human and at the same time pulls him down to the ground. Art makes you stronger, enables you to be respected and recognized by the people, it gives you a higher position in the society if you know how to handle it, if you know how to control it; by being good at it. It could lower your worth, your dignity if you don't know how to control it; if you aren't good at it, as it was seen in case of Tommy.

Mond says that the exile of Bernard and Helmholtz to the island is actually a reward. People, just like these two, who are aware of their individuality, live there together. They are the people who have different opinions just like them. Mond explains his reason not to live there by revealing a secret about his past. He explains it because he might see his old self in those 3 rebels in front of him. He was a rebel as well in the past; he dealt with the science, he tried to reach truth by knowledge. He was forced to make a choice: either he is going to live in the island and continue his research on science to reach the truth or he is going to be an inspector and gain a power over the society and be in the service of happiness of others: actually become a part of the system. He chose the second one, the happiness of others. That was the cost he had to pay just like Helmholtz who is going to live in that island for the sake of following beauty/art. Either way, Mond isn't allowed to gain a complete freedom: in the first choice, he can deal with the science only if he lives in that island, so he is deprived of choosing the place he wants to live on, in the second choice, he is given power but he is forced to become a part of the system and his purpose is even altered; not the search for the truth anymore but make people live a happy life by conditioning them. Both doors open to being subjected to half-restricted freedom and there is no escape.

Mond continues to speculate about the science; how it is useful but dangerous at the same time. Any little carelessness could lead into chaos if they don't take the whole control about science. Science has the potential to ruin everything they have achieved and preserved until today so what they must do is to restrict the scientific area, use it only in case of emergency. In order to emphasize the stability and danger of science, Mond supports his argument with another historical event: 9 Years Wars. People couldn't talk about science, reality, beauty or art when the bombs exploded. After the 9 years wars, the science started to control people. People were okay with that; as long as there were peace, they weren't complaining about being controlled by science. But things got out of their hands as they turned into slaves in the hands of science; the thing they created themselves. Science didn't bring any good but disaster. They let to be possessed by scientific power which proved the necessary power mechanism to come over above them. Science must be restricted in the hands of power mechanisms which know better how to use it. Instead of being slave of the science and getting controlled by it, let the science taken by another authority that knows to use it better and control you with it again. Either way out, people can't escape from being controlled; it is either the science itself, or another power mechanism which uses the science.

When John asks about God, Mond expresses that the God John knows was locked in a box long time ago, and stage is taken by Ford. The reasons is the same: people can't read religious books because they are old, they don't represent today's God. When John claims God can't change, Mond answers by saying but people can. Mond gives an explanation about the source of the religious devotion people feel when they get old. It is something instinctual; when human being is young, his soul and mind are full of strong emotions such as passion, ambition, dreams etc. But they all lose their effect when people get older, and the mind reaches a clearer state, in which God's light becomes transparent. Fresh eyes of human being is now ready to devote himself to the light of god, something permanent, something that never leaves you behind. It is such a strong and pure feeling, even to make you forget about all your losses in life. If, however, you

don't have something or someone precious to lose, is this devotion really necessary? If a human being stays young for such a long time, why should he bother to find a replacement for the youth desires? Why need something permanent when you have social order? Even if there is something like God, it is in the shape of nothingness, its presence doesn't mean any significance, Mond claims. Again it is taking something in return of something: God couldn't go well with machines, scientific medicine or universal happiness so the civilization made its choice. John claims it is impossible to separate yourself from God's light; you believe and feel it instinctually when you are alone, in the night, or when thinking about death. Mond says people are never alone, they aren't allowed to be. The society is well organised so that people don't find any opportunity to be alone. Loneliness allows yourself to be involved in thinking the meaning of everything around you, about yourself, about the different individualistic features you have. This awareness is definitely to be blocked for the sake of stability.

John, with the last breath, tries to emphasize on the patience, endurance and courage to face everything which he believes are the things that redeem your worth as a human being. But no one has to endure something to painful anymore, as Mond opposes. There is no need for heroism or dignity in this society. It is such well organised society that doesn't allow any possibility to someone to declare himself as the hero or the saviour. There is no war to witness. There is no tear to shed. There is no one you love so deeply because you are conditioned. Heroism brings villain, love brings hatred, virtue brings vice and good brings evil. These oppositions could endanger the stability in the society. There is no need to be sad about their non-existence. There is no place for conflict in this world.

John blames them for choosing the easy way out; because the only thing they do is wiping out the origin of everything from the very beginning that they think is a danger, instead of learning how to endure and cope with the difficulties the life offers. They neither endure nor go against them, they just eliminate everything that stands in the way of stability. They even inject people with an artificial lust regularly which is equal to fear and fury physiologically so everything is okay with no side effects. After the conversation, John is poisoned by this civilization,

as he says; his soul got dirtied by it. Feeling shaken off after hearing everything, John the Savage experiences an epiphanic moment in which he realises that no matter which world he goes to, he can't get away from feeling alienated. In the Reservation, in Malpais, he feels alienated from being discriminated because of his complex origin and wasn't allowed to participate in any social or ritualistic practices he wanted to. In the World State, he feels alienated again but this time it is because he sees no escape from the social events as he can't continue to live among them if he won't become the part of the system and join the chain. Being subjected to the destiny in which being alienated is inevitable for his existence; realization of this fact pushes John into cutting the link with the society and escape into the nature, where he tries to purify his soul from the dirt of civilization and pays for his sins.

Getting back to *Never Let Me Go*, our couple goes to see Madame and learn whether the rumour about donation postponing through proving sincerity of your love mirrored in the art-works is true or not. When they confront Madame, Kathy starts describing feelings of Madame: her gaze is like an ice cutting through their hearts. She is firm and has a cold-expression, more than ever. Her body is frozen, as if two spiders are getting closer to her. She is sure that Madame is afraid of them, once again. This is the 2nd time Kathy feels about Madame this way. At first, Ruth was aware of this fact and they executed a plan in order to witness it, which was true all along. Now, Kathy experiences the same thing again; it never changes. Madame's fear of the Hailsham students and Kathy's way of describing it already gives the clue about the way conversation will go, and what kind of revelation waits for this couple to learn; Madame's fear of the students represents exactly the way the real society thinks and feels about them and this couple is about to hear it soon.

The conversation starts with Madame and later continues with Miss Emily's explanations. The overall presence of art in Hailsham students' lives as these 2 women clarify was necessary to prove that these clone children have soul with their bodies, just like normal people have in the society. This purpose of art is emphasized by John the Savage many times in *Brave New World* as well, as he

never gives up on what he has learned from the classics he read and always believed what makes a human is represented in the literature: hate, love, passion, dreams, patience, and such emotions which are thought to be proof of your humanity, redeem you different from other creatures. Having a soul, in that sense, proves that you have the necessary essence to be considered as human being. The guardians in Hailsham tried to break the norms by going against the current belief about clones, as they did their best to re-shape the code of humanity by collecting the art-works of the students. Who can claim that these children aren't human beings when they look at such beautiful art-works they made? Collecting this art-works and showing them to the world could prove clone children's value as human, at least they believed so.

Postponing organ donation was never a possibility from the very beginning. The guardians did their best to grow them like a real human beings. After the 2nd World War, technology and medical science started flourishing. Many treatments were found for the incurable diseases. There was no going back anymore; when you gave people such opportunities, it became impossible to take them back and pretend they were nothing. Society only thought about their families, relatives, and beloved ones. Clones children were hidden from the sight for some time and it was easy for them to believe these children were not like them in nature. What did guardians of Hailsham do was to improve life conditions of the minority and preparing a life in which students could live like real human beings.

Just like M. Mond did, Miss Emily brings a historical event, a scientific experiment into the discussion in order to strengthen her argument. She talks about Morningdale scandal, about which a skilful scientist who wanted to create special children who are above than others in every aspects. He was going to make it but of course they didn't let him to finish the project. There was nothing wrong to create clone people in order to use and sacrifice for the sake of society, but creating a superior generation was something different, something make the society scared. After this scandal, Hailsham guardians lost all the supporters and left with no chance any longer. The society pushed the clones into the shadows; in a place they don't see or hear anything about them or their lives. It was easier for

the society if they don't know about them. Choosing the easy way out is similar to the case in *Brave New World*; isolating the clone kids into away, in a place they can't see or hear anything about is the similar to what the World State society did: wiping out the source of the problem from the very beginning in order to prevent future danger or possibility of chaos. Everything is for the sake of welfare of the society. It is so much better not to know about clone kids and their existence, it is better not to know about traditional books which describe the era before the Ford. Remove the things that could lead to any kind of disorder, and lock them away, away from the sight of the society.

Miss Emily and Madame still think they did a good job by educating Hailsham students all these years and did everything in order to provide them with nice childhood memories. They hid some information but still it was for the sake of students as well. They sent Miss Lucy out because she thought they were doing wrong by hiding the truth. The school was okay without Miss Lucy because even though the guardians deceived the students, the guardians let them live a childhood; just like a normal child in the society does by taking education, by indulging into art classes and writing for years.

Miss Emily confesses that she, Madame and other guardians were even afraid of them. She says she was afraid, at the same time disgusted when she looked at them through the window. They couldn't let fear to take over and prevent what they tried to do. Madame confesses something as well by mentioning about the scene she saw: the scene of Kathy's dancing and singing the words *Never Let Me Go*, pretending to be holding a baby in her arms. Madame says she saw an end of an era, and coming of a new world. It is a total new world coming closer, more scientific world. A world can cure every disease in human lives; but it is world that is crueller and colder. And Kathy, was holding the old world in her arms, holding it tightly. Madame's describing of the new world is exactly the world in *Brave New World*: a cold world where no one knows about human values, a world in which scientific development is at its peak. Every problem about human life is solved by technology but it is the same technology that destroyed everything that makes a human; genuine feelings and values which can't be replaced by any

scientific development. As if the events happening in *Never Let Me Go* is just the beginning for everything that will take place in *Brave New World*. Technology is climbing gradually and the humanity has the possibility of creating clones from the humans now in order to sacrifice them when it is needed, when to cure a real human being's organ by replacing it from the one of the clones. Later, the technology evolved into something amazing to let people create human beings the way they want, by erasing the possibility of sickness from the very beginning. If it put into order to see the transition between worlds, reading *Never Let Me Go* first is like reading a prequel to *Brave New World* to see the evolution of science and the effects it brings.

The common danger both M. Mond and Miss Emily mentioned is the science. When it started to evolve, there is no going back. It is like a dessert so delicious, when you taste it once, you want to consume it even more. You consume it more and more, till the point that you can't go back; whether you are going to control it by restricting it in some areas, or you're going to be under the control of it. In addition to this, science proved itself so cold when the clones were created whom the society closed their eyes and hearts to and turned its head away by not wanting to witness something tragic and painful, it was obvious when it continued to create human beings with devoid of any emotions and thoughts except enjoyment and pleasure. Science didn't stop until creating one-type of human being: a human knowing nothing about tragedy, unaware of the emoting of sadness.

Similar to the John's epiphanic moment, Kathy and Tommy experience an epiphany after learning everything. It was mentioned that to feel alienated is inseparable in relation to the existence of John the Savage because of his non-belonging to any worlds. Here, having an existence which is never going to be recognized by the society outside Hailsham, and is fated to be always seen as outcast is what Kathy and Tommy realize after talking to Miss Emily. These 3 characters, in a way, come to understand something very important about their existence, from which can never get away whatever they do. For Kathy and Tommy, this epiphany is actually completed with this conversation; its starting point was their plan about kidnapping Madame in the leadership of Ruth. When

they saw the fear and disgust in the eyes of Madam, they already realized something is different about their existence without hearing any word from her. Now, everything is clearer.

Reactions of John the Savage and Tommy are similar in some way, as both of them reminding a Shakespearean character. John has grown up by reading Shakespeare so his behaviours and way of speaking are already under the effect of the characters he identified himself within Shakespeare's works. Laura, one of the students in Hailsham, once mentioned that how Tommy resembles to Shakespearean characters when he goes mad from anger. Relationship between anger and madness is the thing that both characters share. John went berserk at the hospital while trying to liberate people from the slavery, whereas Tommy did when he was centre of the bully. This time, Tommy goes berserk after experiencing the epiphany. Unable to do anything to change the situation, he shows his reaction to this revelation by fighting the thin air in the woods. Kathy tries to calm him down but there is nothing she can do to silence his screams except waiting. There is no chance for them to postpone their donation and spend more time together, to live their late-happiness and love. John, similarly, by realizing nothing can change the system, decides to choose escape into woods in order to get away from the civilization which dirtied his soul. Escaping into the woods could provide a purification for his soul, where he can pay for his sins by working hard and punishing himself through physical pain. The interesting thing is, both Shakespearean characters, John and Tommy, choose to escape into the woods, to the nature, in order to calm their souls down, after experiencing the epiphany about their existence and when they realize there is nothing to do anymore.

Dreams never come real. Things don't work out as you expected them to. This is another feeling thing that John the Savage and Hailsham students shared. The dreams about the Other World grew stronger within little John day by day through the stories told by his mother, Linda. It was supposed to be a paradisiacal place when John can feel he belongs here. If only he had a place he can call home and felt satisfied. Unfortunately, that wasn't the case. Kathy and students in Hailsham

indulged into fantasies many times as well. Each time they learn the truth, the consequences were heavier than they thought. Kathy even once said they didn't have exaggerated dreams about the future like being a film star or whatever. Their dreams were modest enough; such as desire of being an office worker, just like Ruth wished. Spending a little more time with your beloved one, just like Kathy and Tommy wished. Even though they have modest dreams, they are still unreachable for them, which is very painful to witness. Your dreams are nothing compared to society's welfare.

10. MY DESTINY WAS ALREADY DECIDED

Chapter 10 discusses the concept of foreshadowing and pre-determined destiny of the subjected individual in each novel. The chapter focuses the hints which are depicted in each novel functioning as warning for the characters upon the future events they are going to experience.

They were already warned against the future events. These subjected individuals witnessed something specific, foreshadowing what is going to happen.

‘O brave new world,’ he repeated. ‘O brave new world that has such people in it. Let’s start at once.’ ‘You have a most peculiar way of talking sometimes,’ said Bernard, staring at the young man in perplexed astonishment. ‘And, anyhow, hadn’t you better wait till you actually see the new world?’ (Huxley, p. 121)

Yes, John, as Bernard warns you, isn't it too early to call the Other world brave? Isn't it too early to believe goodness of humanity? Bernard's way of answering is very is polite version of saying: ‘You are definitely going to regret for what you said. Just wait for the new brave world you eager to see.’

‘I was thinking,’ I said, ‘about back then, at Hailsham, when you used to go bonkers like that, and we couldn’t understand it. We couldn’t understand how you could ever get like that. And I was just having this idea, just a thought really. I was thinking maybe the reason you used to get like that was because at some level you always knew.’ (...) ‘But that’s a funny idea. Maybe I did know, somewhere deep down. Something the rest of you didn’t.’ (Ishiguro, p. 270)

Foreshadowing is a bit different in *Never Let Me Go*, because Kathy and Tommy realizes this after learning everything, after Tommy calms down from his rage. Looking at the past, Kathy gives new meaning to Tommy's berserk moments in

his childhood by saying maybe he was the only one who knows how the things going to end, so that's why he acted like that all this time. He knew all the time what kind of answer they will get at the end, so subconsciously he reacted this way. His anger explosions were the signs for the future events, but they just couldn't realize it back then. What if they did know what is going to happen in the future? Knowing what is going to happen would change anything in relation to breaking through the subjectivity they are in? Looking at these foreshadowing here and there strengthens the idea that the system they struggle against, the world they challenge and want to change is too strong to win over, as it was hinted from the very beginning.

11. THERE IS STILL SOMETHING I CAN DO

Chapter 11 discusses the final contemplation in rural area, which Kathy and John have at the end and what kind of conclusion and decision they come up with. The chapter reveals what kind of achievement and subjection these characters reveal at the end and what they decide to protect.

Seclusion to the rural area provides a possibility of contemplation about many things beside John's self-punishment. John seeks forgiveness for his ill-treatment of his mother, punishing himself by physical pain. In order to purify his soul from the dirtiness he got from the civilization, he prays to God and in relation to God, his mind fills with another related fact: death. In this isolation, he finds an opportunity to think about meaning of death. He makes an association between children killing the flies and God killing humans for some reason; it is the same, he says. He continues to ponder upon it, as he makes a connection between sleep and death. Aren't people fond of sleeping? Why are we afraid of death which is just an eternal version of sleep? He finds himself questioning the death of Linda. Don't forget what you did to your mother. Don't ever sing peacefully in this village, always remember your mother, he repeats to himself. John experiences a mental turbulence because what he really wants is not clear anymore: is it forgiveness or is it suffering?

Things get messed up even more when reporters, a crowd of people and Lenina arrive the scene. Why don't they just leave him be? It seems that it is one of the modest but impossible wishes as well because this crowd has no intention of leaving that Savage aside. John's right of to be lonely is out of question for this crazy crowd. John goes berserk again as he finds himself punching and whipping people, even Lenina, through everyone's screams: "'Orgy! Orgy!'". After madness of lust along with soma party, John opens his eyes to the mess. He just closes his eyes to remember the night. John chooses to commit suicide after what happens. His body is found to be hanging from above, as his feet swing from one direction to another.

Going back to Kathy from *Never Let Me Go*, it seems that Ruth didn't have to be worried before her death, because Kathy has already forgiven Ruth for what she did. But there is another enemy beside Ruth, which is stronger than everything: time. After becoming the carer of Tommy for some time, Kathy leaves this task to another carer. She continues to visit him to spend time with him before the donation consumes his body as well. Time doesn't care, however, as it flows freely. Unlike John the Savage who chooses to die, Kathy, being the only survivor out of the calamity (at least for a limited time), stands in front of a field in Norfolk. Similar to John's contemplation in rural area before his suicide, Kathy indulges into thoughts, thinking about the things she has experienced till now. She thinks about death as well, as she lost her beloved ones recently. This last contemplation in rural area pushes both John and Kathy into different conclusions in relation to death. John the Savage tried to give a meaning to death but still couldn't get Linda's death out of his mind. He seemed having problem with accepting the death of his mother. Kathy, on the other hand, seems to have accepted the death of her friends and doesn't question it. John the Savage couldn't feel himself belong to the Reservation, and couldn't handle the world in the World State either. He could never let himself to be one of them, it was never a possibility. If the death was the only way out, he was ready to kill himself. In the end, it was his decision to die. Death, in that sense, becomes the proof of his independent individuality because he was the one who decided to what he would

do with his life. He was the one who made the decision of ending his life. John couldn't change the system he challenged but the system couldn't destroy his individuality either. They tried, but couldn't.

In case of the characters in *Never Let Me Go*, the strange thing is that it is never clearly indicated what would happen to them if they tried to escape. What kind of punishment they would get if any of them try to get away? What would have happened if Kathy and Tommy had escaped there to spend more time together? In *Brave New World*, it was once said that the people in Reservation would never dare to go against to the state because they knew what would happen to them: striking back immediately with gas bombs. In *Never Let Me Go*, neither Kathy nor other students in Hailsham tried to escape or create a riot against the guardians. It was never a possibility for them. This unknown punishment concept actually makes the things scarier. It could be any kind of punishment. It is scarier because it depends on the reader's own imagination.

Kathy seems to be determined and having come to a conclusion after experiencing all these things. In their childhood, both Kathy and every student in Hailsham indulged into fantasies and dreams so many times. Each time they did, the consequences were heavier for them to carry. But now, Kathy has learned her lesson from the mistakes in the past. Breaking the contact with reality and indulging into fantasies never brought any good to anyone until now. Naivety or believing in dreams don't work out in this world. Time is the most powerful foe that subjects Kate right now. There is no chance to go back and spend more time with the beloved ones. Time stands in front of her as the unbreakable wall. You aren't stronger than time, and you are never going to be. Realizing this fact, Kathy knows what she is going to do from now on. Kathy and her friends couldn't get away from being subjected to scientific experiment and their right of being happy is taken from them, but, they are never going to take and destroy Kathy's memories about her beloved friends in Hailsham. As the temporary survivor, she is going to preserve her memories and no matter what they do, they can't destroy them. Memories can't be neglected. In *Brave New World*, John's right of being unhappy is taken from him but he chose death and escaped from being subjected

to a scientific experiment. Similar to Kathy's desire of preserving her memories, John's voluntary death was the sign of his burning desire to preserve his soul.

Soul and memories... Two things that any external force can't destroy. You can't conquer them. You can't subdue them through scientific methods or anything. You can't erase their presence; they will remain to survive.

CONCLUSION

Rapid development in science and technology is the thing that human being can't let go. There is no power that can stop it from flourishing. It is said to be used for the sake of humanity but there always comes a point when it inevitably creates a sacrifice. The sacrifice is the human itself or something related to what makes a human. Science ensures that the time will come when you make a choice between two things. You can't go further without giving up on something in return.

Creation of the oppositions is needed for the science to preserve its existence; the division between societies by redeeming the one using technology as the normal and the rest as a-normal. The "sacrificed" (whether it is something like fine arts or clone humans) will continue to be subjected and hidden away from the sight. The sacrificed, whatever it is, can't escape from the fate of being locked away, or isolated in a place where they become almost unseen by the ones who uses science. It is a complex relationship between the sacrificer and the sacrificed actually: the sacrificer (the one who subjects) can't do anything without the existence of the sacrificed (the one who is subjected) and can't separate itself entirely but it also has to assume a strong distance from the sacrificed and create some sort of repulsion towards it.

The salvation for the sacrificed is nothing else but the death at the end. There is no other way out for the subjected one. The death signifies two opposite perspectives: it is a painful result of being subjected because you are unable to get rid of whatever subjugates you and forced to die, it is also a way of escaping from the subjectivity if you make this decision by your own; death lets you to defy the authority that subjects you once and for all.

The characters that I focused for each chapter are portrayed both with their distinctive features allowing them to shine in the crowd which is suppressed by the authority, and with their limitations that blocking their way, and redeeming the attempts fail. Even though the individual is warned for what is going to happen at the end, even though the attempts failed to change the system of the society the individual lived in, the journey and experiences weren't in vain. This journey was necessary to see how far the individual could go and to what extent he/she could

prove the value of the individual existence in a world where the society prevails over everything. The individual, subjected both by external and inner forces, couldn't change the system, but death allows something else: to be always remembered by the posterity. As Kathy declares at the end, what happened can't be assumed as didn't happen. Whatever power takes and destroys, it can't neglect the memories. Their memories mark their individual existence in their own worlds. Their stories will turn into historical narratives to be talked about in the future. Their values as individuals, and the things they lived till the end will continue to survive in the memory of posterity.

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