

**CHARLES UNIVERSITY IN
PRAGUE**

FACULTY OF EDUCATION

Department of English language and literature



BACHELOR THESIS

**Comparison of the film and book *Never
Let Me Go* by Kazuo Ishiguro**

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Declaration:

I hereby declare that this bachelor thesis, titled “Comparison of the film and book Never Let Me Go by Kazuo Ishiguro”, is the result of my own work and that I used only the cited sources.

Prague, April 1st 2012

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Acknowledgements:

I would hereby like to express my gratitude to Mgr. Jakub Ženíšek for his supervision, time, valuable guidance and patience.

Abstract

This bachelor's thesis compares the book *Never Let Me Go* written by Kazuo Ishiguro to its film adaptation directed by Mark Romanek. It is mostly concerned with the fact that film adaptations tend to trim down the plotline, provide incomplete or ambiguous character motivation and character psychology in general, and frequently tend to emphasize romantic appeal at the expense of social critique, satire etc. Its first part consists of general survey of the position of book and film as complementary and competing artistic media in a present-day society. The second part of the thesis provides information about the authors of the book and the film and continues with theoretical background of a film adaptation. The comparison of the chosen book and film itself is described in part three. Part four is a brief conclusion.

Abstrakt

Tato bakalářská práce porovnává knihu *Neopouštěj mě* od Kazua Ishigura a její filmové zpracování, které režíroval Mark Romanek. Většinou se zabývá skutečností, že filmové adaptace mají tendenci krátit dějovou linii, poskytnout neúplnou či dvojznačnou motivaci postav a psychologii postav a často zdůrazňovat romantické prvky na úkor satiry nebo kritiky společnosti. První část práce obsahuje obecné znalosti ohledně postavení knihy a filmu v životě dnešní společnosti. V druhé části se nalézají informace o osobě autora a režiséra a dále teoretické zázemí filmové adaptace. Samotné porovnávání knihy a filmu je v části třetí. Část čtvrtá skýtá stručný závěr.

Key words

Adaptation, film, comparison, plotline, character, social, romantic

Klíčová slova

Adaptace, film, porovnání, dějová linie, postava, společenský, romantický

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1 Introduction

1.1 Aims of the bachelor's thesis

The book publishing industry and the film industry can be seen as competing rivals in the area of entertainment and edutainment. However, they also frequently function as two symbiotic units: The filmmakers tend to mine works of literature for interesting material for film scripts, while a book title invariably attracts a wider readership (plus a boost in sales), once it has been adapted for the silver screen.

It is very easy to surmise that a large portion of present-day society tends to prefer watching a film over reading a book (particularly the book the film happens to be based on). It may be caused by pervasive hurry that is inherent from our lifestyle. It can be said that it is much less focus-demanding and thereby more comfortable to sit in front of a television and watch films than to read a book.

Despite the above, there are still people whom we can call avid readers, at least by modern standards. There are many books that have been adapted into films. Unfortunately, film adaptations are generally (and perhaps inevitably) more flimsy than the books they are based on. Films tend to highlight romantic aspects of the story in order to attract a larger audience. Making a book into a film can cause changes in the understanding of the characters. A film cannot express all the motives of a character's actions because it just cannot transfer everything from a book onto the screen and because of that films can sometimes alter the whole understanding of the story. While a book might be exploring a moral problem as its pivotal point, the resulting movie might pay more attention to the love story therein, supposing there is one, of course. However it is true that a film can be a great tool for practicing one's imagination, as the audience has to find connections between some elements or think about the character's motivation.

This thesis therefore contends that film adaptations inevitably:

- 1) Trim down the plotline
- 2) Provide incomplete or ambiguous character motivation and character psychology in general

- 3) Generally/ frequently tend to emphasize romantic appeal at the expense of social critique, satire etc.

The major focus of this thesis will hinge mainly upon the first mentioned contention, namely that film adaptations tend to reduce the plotline. The thesis will also try to find if there are other reasons for such phenomena than limitation by time in film. Where it is possible it will provide examples of consequences of cutting down the plotline or incomplete or ambiguous character motivation. It will also analyze whether there are examples where film emphasizes romantic appeal at the expense of social critique or other aspects.

1.2 Film and the Novel

Shortly after its first appearance, film was gradually integrated within the field of arts next to painting, writing and other arts. A film has a great deal of narrative potential and therefore it seems to have developed its strongest bond with the novel and not with painting, sculpturing etc., possibly not even with drama. Long epic stories are told by both, the film and the novel. Both are narrated from the perspective of narrator who provides a wealth of details. A film can reproduce whatever was written on the page to a picture but sometimes it requires many of special effects. Probably the most visible difference between these two media is the contrast between linguistic narration of a book and pictorial narration of a film. But it is not the only crucial difference. (Monaco 51)

As a matter of fact, writerly text has served as primary material for film adaptation practically since the cinema industry saw the light of the day. Furthermore, some film scholars surmise that “well over half of all commercial films have come from literary originals- though by no means all of these originals are revered or respected.” (Braudy 462) This line of argument hereafter continues with the suggestion that there are several modes of relationship between the original text and the film made. However, as Braudy claims, these modes are possible only when the process of adaptation is important, in other words, when the original text is perceived as “a worthy source or goal” (Braudy 462). Being these modes reduced to three there are: borrowing, intersection and fidelity.

Not only in the film industry but also in other arts, borrowing is “the most frequent mode of adaptation.” (Braudy 463) From the early history of artistic

expression we can see the paintings, sculptures, plays, even music being inspired by universally popular texts, typically the Bible. Undoubtedly, the familiarity and fame of the original text is thus capitalized on. The adaptations hope to win the audience over thanks to the success of its source text. “But at the same time it seeks to gain a certain respectability, if not aesthetic value, as a dividend in the transaction.” (Braudy 463)

The second mode of adaptation is something Leo Braudy chose to call “intersecting”. This mode means that the text of the original is being purposely preserved in the adaptation. As a result, the viewers are presented more with the refraction of the original than with an adaptation.

According to Braudy, Fidelity and transformation is surely the most common subject of discussions about adaptation. The demands on film adaptation are often very severe therefore filmmakers generally try to measure up to the original. And, at the same time, the audience expects the adaptation to live up to their expectations based on the respective book.

Noteworthy film critic and scholar James Monaco argues that film is, in many ways, a much more limited artistic medium than a novel. Film operates in a real time whereas “novels end only when they feel like it”. (Monaco 51) Over the years popular novels have become an impressive store of material for making a commercial film. The fact is that when a writer has written a novel, in many cases the publisher decides whether to publish it or not according to its potential to be adapted into a film. “But commercial film still can’t reproduce the range of the novel in time.” (Monaco 53) An average novel is three or even four times longer than an average screenplay that has about 125 to 150 typescript pages. So it is obvious that the details of a book are nearly perpetually lost in the transition to film. Possibly the most meticulous way of transferring a page to a screen is to shoot a television series. This way it resembles the length and complexity of a novel and it is also better for providing details. Director does not have to delete scenes from book he simply shoots more episodes in order to make a more plausible and accurate adaptation. This can be exemplified by the BBC’s television series of *Pride and Prejudice* which can be seen as a nearly perfect substitute for the book (at least by film adaptation standards). Whereas when considering the feature film

adaptation of Jane Austen's masterpiece it does communicate the book's complex meaning rather poorly as it only focuses on several aspects of a novel.

Monaco also asserts that another great difference lies in what we are able to imagine from book or from a cinematic experience. In novels we are given a certain picture of things. But our whole knowledge of a scene relies only on what the author chooses to tell us. All the reader is capable of imagining is formed by author's "language, his prejudices, and his point of view." (Monaco 54) In this way a novel is much more limited than a film. In this respect, film can, rather paradoxically, be seen as medium that gives us more freedom. It also gives us more possibilities; we can choose what we want to pay attention to. Of course, a film is also told by the author but we can see not only what the author wants to show us, in fact we can see much more than that. It is more or less impossible to remove all the details from the scene, so we can know more than author or director wanted to imply. American film critic and theorist James Monaco says that "the driving tension of the novel is the relationship between the materials of the story (plot, character, setting, theme, and so forth) and the narration of it in language; between the tale and the teller, in other words. The driving tension of film, on the other hand, is between the materials of the story and the objective nature of the image. It is as if the author/director of a film were in continual conflict with the scene he is shooting." (Monaco 54) Unlike a novel, where the words are typed on the paper cannot be changed, when watching a film it can change according to what you are paying close attention.

Another problem of transferring a novel into a film is in the perception of psychological time. George Bluestone was concerned with this problem and he claims that "where the novel discourses, the film must picture." (Mast 292) Language is more precise in interpretation of mental states such as memories, dreams or imaginations. Film has difficulties "presenting states of mind which are defined precisely by the absence in them of the visible world." (Mast 292) In other words, conceptual imaging does not exist in space. Therefore one's dreams and memories that exist only in individual mind cannot be presented in space, which is provided by film, at least not sufficiently enough. Film can only suggest a thought by specific arrangement of a scene or by dialogue, but once the thought is externalized in this way, it is no longer a thought. Bluestone says that a film "can

show us characters thinking, feeling, and speaking, but it cannot show us their thought and feelings. A film is not thought; it is perceived.” (Mast 293) That fact almost always leads to disappointment from pictorial representations of dreams and memories on the screen.

The dialogue in the novel and film is quite different too. While reading a book, the dialogue “stands naked and alone; in the film, the spoken word is attached to its spatial time.” (Mast 297) Bluestone gives example with Marlon Brando: “If we try to convert Marlon Brando’s words into our own thought, we leave for a moment the visual drama of his face, much as we turn away from a book. The difference is that, whereas in the book we miss nothing, in the film Brando’s face has continued to act, and the moment we miss may be crucial.” (Mast 297)

Another interesting difference which Leo Braudy notices considers the two signifying systems. In general, “film is found to work from perception toward signification, from external facts to interior motivations and consequences, from the givens of a world to the meaning of a story cut out of that world.” (Braudy 465) Meanwhile literary fiction works exactly in the opposite direction. “It begins with signs (graphemes and words) building to propositions which attempt to develop perception. As a product of human language it naturally treats human motivation and values, seeking to throw them out onto the external world, elaboration a world out of a story.” (Braudy 465)

Film scholar Robert Stam treats adaptation quite differently from all those stated above. He is arguing that when critics are talking about film adaptation, they usually use words negative in meaning such as “infidelity”, “deformation”, “bastardization”. As if they wanted to prove that cinema has in some way harmed literature. Very often critics highlight mainly what has been lost by transforming a novel into film.

Stam says that the sense of literature being superior to cinema is not based only on the fact that many adaptations are not very good, but there is also deeper relation between these two arts. He claims that the relation that is speculatively based on deeply rooted prejudices. These prejudices are such that the older art is better than the younger art. Thus literature is better than cinema and cinema is better than other younger arts like television and so one so forth. “Here a literature profits

a double “priority”: (a) the general historical priority of literature to cinema, and (b) the specific priority of novels to their adaptations.” (Stam 4)

Iconophobia is another source of hostility to adaptation. Iconophobia, as the name indicates suggests that people have prejudices against visual arts. This prejudice is deeply rooted not only in our culture. It goes as far as Plato who disdained the “world of phenomenal appearance” (Stam 5). He sees the visual world as dangerous for its potentially delusional and fictitious nature. A classic ancient example of this reasoning can be found in the Bible: “in the Second Commandment forbidding the making of idols in the form of anything in heaven above or on earth beneath or in the waters below.” (Stam 5) The only part of God that can be seen is his eye; otherwise illustrating God is strictly prohibited.

According to Robert Stam, the flip side of iconophobia is logophilia, “or the valorization of the verbal, typical of cultures rooted in the sacred ford of the ‘religions of the book’”. (Stam 6) That is that men of letters usually reject films based on literature, anthropologists films based on anthropology and historians films based on history.

Stam also claims that novels engage only reader’s eyes while films appeal to more senses. When we watch films spectators use more than just sight, they use also hearing and according to cognitive psychologist it has impact on “our stomach, heart, and skin, working through ‘neural structures’ and ‘visuo-motor schemata.’” (Stam 6) The fact is that more adrenalin gets to one’s blood when he or she is watching film and there is some sudden motion and a burst of noise, some in-your-face experience, than when the respective passage is being read. Film is also more appealing in a way it motivates a spectator, as Stam says: “reading a book about the dancing of Gene Kelly does not necessarily make us want to dance, but actually seeing him perform means we feel like we ‘gotta dance.’” (Stam 6)

Stam also comments on argument against adaptation that films are “suspectly easy to make and suspectly pleasurable to watch.” (Stam 7) He also comments on what his literary teacher once told him: “it takes no brains to sit down and watch a film” (Stam 7) Stam argues that it is the same with book, where the reader only turns pages. But the difference is in how much a reader is paying attention to what he or she is reading and how closely a spectator is observing the screen. While watching a movie more senses have to be engaged to fully understand

what is happening on the screen. Many novels need to be re-read to fully appreciate them, but by the same token, many movies also need to be re-watched if the viewer wants to notice all the details.

Adaptations are often accused of being parasites on literature. They “burrow into the body of the source text and steal its vitality.” (Stam 7) Critics claim that adaptations are only copies of the original, the source novel. Therefore they are less than their literary sources as well as they are less than other films because they are not creative. Stam also claims that “if an adaptation renders the sexual passages of the source novel literally, it is accused of vulgarity; if it fails to do so, it is accused of cowardice. The adapter, it seems, can never win.” (Stam 8)

2 Contextual background

The book *Never Let Me Go* was written by a famous British author Kazuo Ishiguro in 2005. In 2011 it was transferred from pages to screen. The film adaptation with the same name as the book was directed by director Marek Romanek.

2.1 Author

Kazuo Ishiguro was born in Nagasaki, Japan, in 1954. He came to Britain when he was five years old in 1960 and was educated at the grammar school for boys in Surrey. Afterwards he attended the University of Kent at Canterbury where he obtained his bachelor’s degree. Then he studied the course of creative writing at the University of East Anglia from which he got his master’s degree.

In 1981 he had three of his short stories published in *Introductions 7: Stories by New Writers*. His first novels- *A Pale View of Hills* (1982) and *An artist of the floating world* (1986) were narrated by Japanese narrators. Both of the books were awarded- *A Pale View of Hills* was awarded the Winifred Holtby Memorial Prize and *An artist of the floating world* won Whitbread Book of the Year Award and it was shortlisted for the Booker Prize for Fiction.

The Remains of the Day (1989) is Ishiguro’s third novel. It is a story about an English butler servicing in the house of an English lord. The story is set in post-war England and it depicts the rise of Fascism. Ishiguro’s book was awarded the

Booker Prize for Fiction and it was made into an award-winning film starring Anthony Hopkins and Emma Thompson.

His next novels *The Unconsoled* (1995) was awarded the Cheltenham Prize and *When We Were Orphans* (2000) was shortlisted for the Whitbread Novel Award and also for the Booker Prize for Fiction. *Never Let Me Go* (2005) won several awards too and was shortlisted for the Man Booker Prize. It was adapted to a film starring Carey Mulligan, Andrew Garfield and Keira Knightley. In 2009 was published his first short story collection *Noctures: Five Stories of Music and Nightfall* which was shortlisted for the 2010 James Tait Black Memorial Prize (for fiction).

In the 1980s he also wrote two original screenplays, *A Profile of Arthur J. Mason*, broadcast in 1984, and *The Gourmet*, broadcast in 1986, both written for the Channel 4 Television.

For his services to literature Ishiguro was awarded the OBE (Order of the British Empire) and is from then on a Fellow of the Royal Society of Literature. The French government awarded him with the Chevalier de l'Ordre des Arts et des Lettres in 1998.

Kazuo Ishiguro now lives in London with his wife and daughter. His works have been translated into over forty languages. (Procter 2009)

2.2 Director

The director Mark Romanek was born in 1959 in Chicago. He decided to be a director when he was nine years old after watching the *Spaceship Odyssey* by Stanley Kubrick whom he is now trying to emulate. He graduated from cinematography and photography at Ithaca College, New York.

He started off his career as music video director. The first significant music video he made was with the Nine Inch Nails band for their song *Closer*. This video did not get particularly warm critical reviews. It was described as demonic and lunatic but maybe because of that it was popular within fans. Despite the criticism he made a breakthrough to music video world. He shot videos with a lot of famous singers and bands including David Bowie, Mick Jagger, Johnny Cash, Coldplay, Janet Jackson, Michael Jackson, Lenny Kravitz, Madonna, Linkin Park, R.E.M. or Red Hot Chili Peppers. Probably the most famous music video Mark Romanek shot

is the video *Scream* sang by Janet and Michael Jacksons. The video to song *Hurt* performed by Johnny Cash was awarded the best music video of the year by the readers of Guardian magazine. He has been awarded for his work many times. He has gained more than twenty MTV awards and three Grammy awards.

His first well-known film had premiere in 2002 at Sundance Film Festival. It was *The One Hour Photo* starring Robin Williams. This piece of art was not such a big hit. There was even rumour that the film had been changed by studio but it was denied by Mark.

His next film stop was *Never Let Me Go*, a remake of the book of the same name written by Kazuo Ishiguro. For this film he was both- praised and criticized. Some critics berate it as boring and flat. On the other hand, several reviews have even suggested Oscar nominations.

Romanek is supposed to shoot the adaptation of a successful novel by Dan Brown- *The Lost Symbol*.

He has directed not only music videos and films but also advertisements for such well known companies as Nike, Kia, Apple, Calvin Klein etc. (CSFD.cz)

3 Comparison of the storylines

Before we start contrasting the two plots, a brief synopsis of this dystopian novel needs to be ushered in to provide some general frame of reference. *Never Let Me go* is a story of three friends who grow up in boarding school called Hailsham. Later on we get to know that Kathy, Tommy and Ruth are not ordinary people but they are human clones raised to donate their organs. The trio is tightly interwoven. Tommy has always been a good friend with Kathy. Ruth is Kathy's friend who takes interest in Tommy. Tommy and Ruth become a couple when they all are about to leave Hailsham. They come to Cottages where they find out that there are more boarding houses for clones but they had been lucky to grow up in Hailsham as they had a good food and heated rooms. The clones realize that they are looked down at and that they have no future and no position in a society. When it is the time, they start to donate the organs. Some, such as Tommy, go even through four donations before they die or in their words "complete". The story is not only about the controversial topic of human clones but also about the relationship between the love triad.

The book consists of twenty-three chapters and has almost three hundred pages. The film is one hundred and three minutes long. It is therefore obvious that a considerable number of subplots had to be omitted thanks to the relatively short time provided by film. When writing a screenplay the screenwriters almost always have to delete a lot of scene in respect to the length of a film they are given. Deleting scenes, even more, deleting individual characters can cause different understanding of the story. A spectator sometimes does not know all the character's motivation or all the background of the single events. Thanks to the shrinkage of the story, the interpretations of the characters can be misunderstood. Ambiguous understanding of the characters or the story is possible too. Sometimes the events happening in the book are compressed only to a single symbol in a film. Only the eye of the spectator who read the book prior to watching the film can notice this symbol.

The comparison juxtaposes the scenes in the film to the same events as described in the book. It follows the linearity of the film.

3.1 Part one

The film differs from the book in its very beginning. The film protagonist of the main heroine, Kathy H. is two years younger than her book counterpart. Whereas in the book Kathy H. states clearly that she is thirty-one years old and has been a carer for over eleven years, her film version says that she is twenty-eight years old and she has been on the position of carer for 9 years. In both versions Kathy H. is explaining that she has been doing a very good job as a "carer". From the first scene we also get to understand that by donors is understood the donation of human's vital organs thanks to the scene where Kathy is looking at Tommy while he is prepared for his donation. The book, on the other hand, does not reveal this crucial information until the reader is almost halfway through.

The film does not encompass the descriptions of Kathy H. about her being kind of privileged person in her situation. How she gets to pick up her donors and that sometimes being a Hailsham student gets "people's backs up." (Ishiguro 3) The film also misses the introduction where Kathy is describing her feelings towards Hailsham. She depicts her journeys around the country. During those journeys she is looking out to see something that would remind her Hailsham. The memory of

the Hailsham's sports pavilion brings the reader to her childhood and her first flashback.

The film's first scene in Hailsham is distinctly different from the book. It opens with an assembly of students. The assembly begins with a collective singing and then continues with the pep talk of Miss Emily on the subject of smoking. The book touches on the theme of smoking many pages later. The assemblies are taken over from the book but when we are told about them it is in another situation. Ordinary assembly consists of "a few announcements, maybe a poem read out by a student." (Ishiguro 42) Miss Emily is not usually talking too much and if she does, it is a long (approximately twenty or thirty minutes, sometimes even longer) speech without any announcements. The situation in the book concerns the atmosphere of the so called Sales where students can exchange their tokens (which they receive for their art works) for the art works of other students. The Dining Hall, where the Sale takes place, gets very noisy and crowded. Sometimes the haggling of students over one thing can develop into a fight. And that is what Miss Emily talks about to students at a morning assembly in the book. Regarding the already mentioned theme of smoking, the guardians keep reminding students that they are special and they need to keep their body healthy so they are not allowed to smoke.

The film continues with the scene that only partly touches on the beginning of friendship between Kathy and Ruth, the main antagonist. There is a scene where the girls are playing with horses and it looks like they have already been friends and there is nothing special about it. But in the book it is an important point where the characters meet. Simply put, Ruth invites Kathy to ride her horse and, as Kathy is not particularly interested in playing with other girls, she is just playing, she accepts the offer. Ruth lends Kathy one of her horses and eventually even the best one to ride on, which is very surprising for Kathy. This is how the girls became friends, the information that the reader gets to know whereas the spectator (unless s/he has read the book) has to deduce or s/he ultimately misses the point. Thanks to this near omission the film clearly provides incomplete description of character motivation.

Unlike the book, the film introduces Miss Lucy as a new guardian. But probably the most apparent difference lays in her appearance. In the book she is described as the "most sporting of the guardians at Hailsham" (Ishiguro 26); whereas in the film it can be hardly imagined that such frail woman (in the book she

has a squat figure) could be talented in sports. Even though the relationship between Miss Lucy and sports is subtly mentioned in the film- she is watching the students play some game and she seems to be enjoying it. But it is really a very subtle remark on her relation to sports. The subsequent context of the book makes it sufficiently clear that the adjective “sporting” as used in the novel is really referring to sporting activity and not socializing, as could be surmised from this polysemic word. The change that the film imposes on Miss Lucy’s appearance and description slightly changes the likely perception of her character. In the book she can be seen as more friendly than in the film where she comes across only as a kind person, not as an outwardly friendly character.

The subsequent scene is concerned with the grounds out of Hailsham’s property, more specifically with a forest. It is mentioned in another context, too. In the film Miss Lucy wonders why Tommy did not get the ball from behind the fence and she is given the answer that it is behind the boundary of the Hailsham’s properties and, according to what is being generally acknowledged by the students, if someone crosses the boundary he is condemned to death. There is this wood which is represented as the mysterious place where people get lost. In the book the wood is mentioned in a story which is completely missing. The story is about the secret guard, the group in which Ruth is in charge. Ruth makes up a thought that somebody wants to kidnap Miss Geraldine, the popular guardian, and that the kidnappers want to lead her to the wood. The wood is a place of which most students are afraid of because they have heard scary stories about it. By omitting the secret guard the film trims down the original plotline. It also leads to incomplete description of Ruth and the relationship between the students and the guardians.

The character of Tommy is first introduced at the art class where Tommy is painting some animal and others laugh at him. It is supposed to be an elephant but it does not look like one. In the film it seems as if he does not know how to draw. The book gives its true motivation that the film does not reveal. Tommy is trying to make a joke by drawing such strange elephant, he is doing it on purpose and he gets laughed at because he is not understood correctly. This near omission partially misrepresents the character of Tommy, whose film portrayal lacks the full psychological aspect of his personality entailed by the original; therefore the film provides incomplete or ambiguous character motivation.

It is Tommy again who plays the main role in the next scene. There is an incident between Tommy and the other boys, thanks to which we get to know Tommy's nature. The girls are grouped near the football pitch where boys are about to start picking teams. When Tommy is the last one left boys move away from him. He starts to act like lunatic and has a hysterical fit. Kathy comes to calm him down but when she wants to touch his shoulder he turns around quickly and accidentally gives her a slap. After this incident Tommy t to Miss Lucy and Kathy is watching them with interest. As opposed to the film, the book furnishes the reader with more information. Firstly, the setting of the scene is slightly different, the girls are not sitting by the field but they are in the sports pavilion looking out of high windows. They know what is going to happen. Secondly, when Tommy starts to act out, Kathy comes to him to warn him that he could mud up his favourite polo shirt he is wearing. He gives her the slap, but he does not immediately goes away as in the movie, he hears Kathy's warning instead. Then he snaps back at Kathy, telling her that it is none of her business. Kathy goes back to the group of girls where Ruth comments on Tommy being a "mad animal" (Ishiguro 12). And thirdly, Kathy does not see anything like Miss Lucy talking to Tommy in the film.

The next scene shows a line of students waiting for a medical examination. Kathy is called in and the nurse notices the bruise after Tommy's slap. Kathy gets a little bit nervous and claims that she does not remember how it happened. To her relief doctor says it is ok. Afterwards Kathy comes to see Miss Lucy to ask her what she told Tommy. Miss Lucy says: "I believe I was trying to calm him down. Because he seemed upset. He explained he was often teased about sport and art, so I told him he shouldn't get upset about these things. The other children are only teasing him to get a reaction. And if it happens that he's not particularly good at sport or art, well, that doesn't matter. It's not so important." (*Never Let Me Go* 2011; 00:11:03) Kathy then sees Tommy sitting by himself at the lunch so she decides to sit with him. He is surprised that Kathy is not sitting with the girls. Tommy takes the chance to expresses his apology to Kathy for hitting her; he adds that he would not want to hit any girl but particularly not her. Kathy accepts the apology and says it was only an accident. Their talk then continues outside at the pond. Tommy says that he is not going to continue in getting angry like he has been. Kathy already knows that he is implying what Miss Lucy told him. She questions Miss Lucy's

words using Gallery as evidence. In this Gallery there are the students' best works. So if being creative is not important why is there a gallery?

All these part are connected in the book quite differently. The medical examination is held in Hailsham almost every week. As Kathy with her lot is going up the staircase, another student, who has just finished, is walking down. Suddenly, Kathy hears a voice calling her name. It is Tommy; he wants to apologize for hitting her at the playfield. The scene is more or less the same as its film adaptation, apart from the setting and Tommy's motivation. He comes to Kathy on his own whereas in the film Kathy comes to him. In the book Tommy also mentions that the shirt Kathy was worried about is all right. Kathy is interested in Tommy and observes him attentively, which is why she starts to notice the changes around him. He is not getting so angry anymore and ignores the pranks other students have prepared for him. There is also a change in the tone of the voice when others talk about him and he gradually becomes more incorporated within the collective. That is why Kathy decides to find out what have caused the change in Tommy's behaviour. The opportunity arises at the queue for lunch. There is a glaring disparity between the two renditions of the situation where Tommy and Kathy meet. In the book there is always the sense of secrecy. Kathy does not sit with Tommy so everyone could see them and hear them; she rather waits for the very contrary moment. Kathy does not get to know what she wanted immediately, but Tommy promises to tell her more when she comes "down at the pond after lunch." (Ishiguro 24) They meet at the pond and Tommy says Kathy what Miss Lucy told him. In the book Miss Lucy says to Tommy more than in the film. She implies that they "weren't being taught enough" (Ishiguro 29). This has to do something with donations. Even though they already know about the general principle of organ donations, they are still not informed about all the things they will have to go through. So they do not understand what Miss Lucy implied yet.

While it is important, because the sex lectures are very frequently connected with information about donations in the book, the film signifies on this topic very perfunctorily. The book's Miss Emily is showing students all kinds of sexual positions, she also tells students about the importance of sex amongst the people outside Hailsham. Those people can have a baby by having sex while the students cannot. She touches on the topic of sexual diseases and how it is important who

they have sex with. The film only shows Miss Emily giving one of the lectures about sex, having a life-size skeleton put on the desk and explaining something which is quite difficult to hear because it is drowned out by music. The observer has to deduce that it concerns sexual education, but he is helped by the blackboard drawings of genitals during the sexual intercourse. The duration of this scene is only about seconds so viewers must watch the film very attentively to get the meaning or the purpose of the lesson. This alternative rendition, which tries to substitute the theme of sex in the film, resulted in an incomplete description of characters. The theme of sex is more developed in the book and the characters talk about sex quite a lot. It also influences their behaviour sometimes, for example when Kathy thinks of having sex with anybody just to try it. So, due to this omission, the film provides incomplete character motivation.

The film then proceeds to scene where there is some film being screened. After the film ended there is applause amongst the children. During this applause Kathy gives Tommy a coquettish smile that signals the growing interest between them two. This may be a reference to the screening Kathy mentions in the book, but she mentions it with absolutely different background. She wants to know more about sex, therefore she is looking at the tapes with sex scenes in them but there is really not much to see. The only connection that can be found between these scenes, in the film and in the book, is that the screening scene follows the lecture on sex.

Every now and then there are Cultural Briefings in Hailsham. As Kathy implies, "These were classes where we had to role play various people we'd find out there- waiters in cafés, policemen and so on." (Ishiguro 108) The book does not provide any particular example of a scene in which the Hailsham students would be rehearsing impersonations. The film depicts Tommy's failure to order a beverage and his despair. Kathy helps him from the situation by whispering him what he should order. The scene denotes that the two children, Kathy and Tommy, are getting closer together. It ends with the view on Ruth who is observing scene with cold eyes as if she were jealous. The whole Cultural Briefing is led by Miss Lucy. The book also implicates Miss Lucy in this event, but in a completely different way. In the book Miss Lucy is not present at all. In fact, the important part of this event in the book is the spreading rumour that that Miss Lucy left Hailsham. This scene closes the book's part one.

The dorm, once the lights have gone out, is a perfect place for talking about anything. In the book Kathy and Ruth are talking about Tommy. Kathy complains about other children not behaving fairly to Tommy, to which Ruth responds that if he wants things to change he has to change his own attitude first. In the film Kathy and Ruth are talking about Tommy as well. But this scene arrives much later than it does in the book. Despite some ordinary girl's chat Ruth says that Tommy has changed and she does not know in what manner, "Just changed." (*Never Let Me Go* 2011; 00:15:48).

One of the important motives is the Gallery which is connected with the character of Madame. In the book, the students only presume the existence of the gallery, which in effect results in different motivation of characters. The students think there must be some gallery because every time Madame comes to Hailsham she takes all their best works with her. Madame is a decent French or Belgian young woman (in the film we get to know that from her accent). As she has never got close to students, Ruth comes up with the theory that she is scared of them. So the girls decide to test this claim. They set up a plan- to "swarm out' all around her, all at once" (Ishiguro 34). They succeed in their plan but are confused and disappointed that what Ruth thought is truth. When guardians start to collect their best works, students know that Madame is coming. That is also how Ruth and Kathy find it out in the film. At first, on the screen there is no evidence of setting up the plan or the intentions of girls. But they do block her way. And she does act like she is afraid of them. But there are no further consequences and expressions of girls' feelings. And secondly, the Gallery is explicitly involved in the story. We can reassert this fact in the following scene in which Miss Emily announces the arrival of Marie-Claude (Madame) and the purpose of her visit: "She will, as usual, be carefully inspecting your artwork and poetry and selecting the very best pieces for inclusion in her Gallery." (*Never Let Me Go* 2011; 00:17:49)

Following announcement of Miss Emily, which pleases students, concerns the Sale. At the Sale Kathy is wondering aimlessly, looking as if she is very disappointed and sad. She rather goes outside the room, sits and waits until it gets less bustling. When Tommy spots her he goes to talk to her. She says she is just waiting "till the rush die[s] down" (*Never Let Me Go* 2011; 00:20:39). He gives her a present that he bought her in the Sale. It is a cassette. As an expression of

gratitude Kathy kisses Tommy on cheek. In the book Kathy buys the cassette on her own. She falls in love with one song which she likes to play over and over again when she is alone. The song gave name to the whole book - *Never Let Me Go*. To her sorrow Kathy loses the cassette after some time.

The song *Never Let Me Go* itself can be heard from the following scene. Being alone in a dorm Kathy is playing the tape. She takes a pillow, pushes it against her chest and slowly moves to the rhythm. When she stops and turns she sees Ruth watching her. Ruth is probably thinking that the pillow should substitute Tommy. This scene is transformed for the romantic purposes of the film. In the original, the pillow stands for a baby. Even though she knows it is not like that, Kathy imagines a woman who, after she has been told she cannot have a child, has one, nevertheless, and is happy and afraid that something could go wrong at the same time. The person that disrupts Kathy's meditation over the song is not Ruth but Madame. Standing there and watching Kathy slowly swinging to the song, Madame starts to cry. When Kathy notices her she immediately stops. She does not understand why Madame is sobbing. She is afraid of the consequences of her action but there are no repercussions. Later on when she discusses this event with Tommy who expresses a thought that Madame might have been sad because she knew they could not have babies. By substituting Madame for Ruth, the film does not give a complete description of the characters' psychology. It also highlights romantic appeal at the expense of social critique.

Rain and the talk of Miss Lucy, these two things are apparently meant to connect the next scene in the book and the film. In the film, the students are having probably a geography class, as there is a map on the blackboard. Miss Lucy stands up in front of the class and gives this speech: "The problem is you've been told and not told. That's what I've seen while I've been here. You've been told but none of you really understand. So I've decided I'll talk to you in a way that you will understand. Do you know what happens to children when they grow up? No, you don't, because nobody knows. They might grow up to become actors, move to America. Or they might work in supermarkets. Or teach in schools. They might become sportsmen or bus conductors or racing car drivers. They might do almost anything. But with you we do know. None of you will go to America. None of you will work in supermarkets. None of you will do anything except live the life that has

already been set out for you. You will become adults, but only briefly. Before you are old, before you are even middle-aged, you will start to donate your vital organs. That's what you were created to do. And sometime around your third or fourth donation, your short life will be complete. You have to know who you are and what you are. It's the only way you'll lead decent lives.” (*Never Let Me Go* 2011; 00:22:47) This crucial scene continues only with Tommy picking up some papers that a blow of wind has thrown down. At this point students finally get to know what their lives are going to be like.

In the book the talk is more or less the same. However, there is missing motivation and different setting thanks to which the film does not describe the character motivation completely. The talk happens at the veranda where students gather when they want to play a game of rounders but it starts to rain. Miss Lucy is the only guardian present. The place is crowded and everyone is talking about their stuff. Regarding the motivation, Miss Lucy overhears a talk between two students what it would be like to become an actor and move to America. She has been listening to such conversations for a long time and she cannot stand the lack of foreknowledge anymore. That is why she decides to tell the students about their real purpose. There are two more things in the film that can be seen as allusions to the book. Firstly, the already mentioned map hanging on the blackboard. There are several pictures of places around the map. This can correspond to the geography classes taught by Miss Emily who always points to some place and shows a picture of it. This near omission causes ambiguous description of the motivation of the characters. It is crucial for the reader's or spectator's proper understanding of the way in which they comprehend the world outside Hailsham. And secondly, when a breeze blows into the room some papers fall down on the floor and Tommy gets up to pick them up. It may allude to the scene in the book where Tommy helps Miss Lucy when he sees her with hands full of papers.

As was already stated above, students get to know about Miss Lucy's departure through a kind of rumour. In the film it is done through the announcement of Miss Emily during a morning assembly. She adds a speech about those with conservative thinking and how they are trying to thwart herself and Hailsham but she says “I will not be coerced.” (*Never Let Me Go* 2011; 00:26:44) The more important occurrence is Ruth and Tommy holding up their hands. When Kathy

glimpses it, she seems perturbed. Next she spots Tommy and Ruth together; Ruth is giving him a kiss. The book does not reveal how these two get together. But there is a piece of information which is missing from the film. Tommy and Ruth split up after about half a year. Later on Ruth comes to Kathy to ask her for help, she wants Tommy back. Kathy talks to Tommy about it and he is not sure, but after Miss Lucy leaves Hailsham they start dating again. As opposed to film, Kathy does not seem to have as hard feelings towards the couple as her film counterpart does. In this scene we can see the highlighting of romantic features again.

3.1.1 Important scenes which are missing in part one

One of the most important events that the film fails to acknowledge is the second talk between Miss Lucy and Tommy. In this tableau Miss Lucy changes her opinion on Tommy's art. She regrets having told Tommy not to bother with being creative because it was not important. She wants Tommy to promise her that he will try to be creative, because it is good for him. She says it is "not because it's evidence" (Ishiguro 106) and that Madame's gallery is more important than she once thought. Neither Tommy nor Kathy understands the point of this talk. By omitting this event, the film does not fully depict the motivation of characters.

The relationship between Kathy and Ruth, as portrayed in the film, is quite steady. But in the book there are several events that prevent the reader from being certain of that. Firstly, there is the incident with chess. Ruth often stops by to watch older students play chess, after a while she confesses to Kathy that she noticed some possible move which neither of the players came up with. Therefore Kathy considers Ruth a good chess player and her potential teacher. Kathy buys a chess set at the Sale and tries to persuade Ruth to teach her. After some time Ruth agrees and the girls sit down to play chess. What Kathy has not expected is that Ruth does not know how to play chess at all. She is disappointed and walks away without saying anything. As a consequence of her behaviour, Kathy gets expelled from the secret guard. Due to the omission of this scene from the film we cannot glean precise character description.

Another missing element regards the fact that Ruth wanted to feel more privileged than the others. She likes Miss Geraldine and wants to prove that Miss Geraldine reciprocates her feelings by claiming that she got a present from her- a

pencil case. The favour of guardians towards students is prohibited in Hailsham but from time to time it happens. It is the time when Kathy is not a part of the secret guard and she is sure that Ruth bought the pencil case at a Sale. Her speculations turn out to be correct and she insinuates this to Ruth. What Kathy has not expected is that Ruth gets sad. Kathy then regrets her action. Later on one girl, Midge, asks Ruth about the origin of the pencil case when Kathy steps up and saves the situation. Ruth is very grateful and helps Kathy to find her lost cassette with the song *Never Let Me Go*. The cassette is not found and Ruth buys Kathy different cassette.

The zip idea is missing too. It is introduced when Tommy gets a wound on his elbow and the other students frighten him by suggesting that it can unzip if he does not hold his hand straight. This is induced by their perceptions of how donations go. They think that if there is some time they can only unzip their body, take for instance a kidney out and zip it. This lack of knowledge may be a social critique of a lack of knowledgeability in a society but it was trimmed down, presumably to the benefit of the film's romantic appeal.

3.2 Part two

Part two opens with the trio arriving at a farm houses called Cottages. Whereas in the book they come to the Cottages in a group of eight, in the film there is only the central triad. When they arrive they feel little bit uneasy, not knowing what to do and where to go. But eventually the veterans - the older students from different boarding houses- help them to settle down.

The film then depicts the scene in which occupants of the Cottages are watching television. Ruth, Kathy and Tommy do not understand the TV show much. They laugh only when they see everybody else is laughing. This scene may correspond to the part of the book where Kathy describes others as being more experienced in ordinary lifestyle. There is one more detail to notice when they are watching TV. One character from the TV show is saying "that is so not true" (*Never Let Me Go* 2011; 00:31:10). The importance of this detail will be explained later on.

Kathy says that in the Cottages she used to go for a long walks. In the next film scene Kathy starts off to a walk, on which Tommy is doing her companion.

Ruth sees it through a window. This scene helps us understand how close Kathy and Tommy still are. In the book there is no scene like this.

The description of the following scene explains the importance of the detail mentioned above. Ruth and Chrissie are cooking and talking about Ruth's self-image of being a carer. They both sprinkle their commentary with the same utterance the character in the TV show did a while ago: "That is so not true." Ruth then serves Tommy food and squeezes his shoulders. Tommy seems quite confused as if he did not understand this gesture. Afterwards, Ruth and Kathy are washing the dishes. Kathy talks to Ruth about squeezing Tommy's shoulders and that she knows the gesture is copied from the television show. Ruth argues that almost everyone does it. By saying that Chrissie and Rodney do it, Kathy gives Ruth a chance to fight back. Ruth uses it as a pretext and accuses Kathy of being jealous about Tommy and Ruth being friends with Chrissie, Rodney and other couples. The book covers this event too. But instead of squeezing shoulders couples usually pat the "partner's arm near the elbow, lightly with the back of your knuckles, the way you might do to attract someone's attention." (Ishiguro 119) When Ruth does this to Tommy for the first time he does not know what to think so he turns "abruptly to Ruth and goes: 'What?'" (Ishiguro 119) The setting is different, too. In the book Kathy talks to Ruth about copying the gesture from the television show when Ruth comes to her while she is reading a book. Kathy's talk is more or less the same, and so is Ruth's reaction. In both versions Kathy also warns Ruth that if that is what she thinks people outside in a real life do, she is sorely mistaken.

In next scene we can see a partial portrait of Mr. Keffers who is a caretaker of the Cottages. When he arrives with some supplies, Kathy goes outside to take the crate from him. She greets him with joy but the only thing he does in return is to wave his hand when he is already turned back to her. This kind of enthusiasm is based on the book where Kathy says that students from Hailsham tend to think of Mr. Keffers as one of their guardians. So every time they see him arriving with his van they go outside and greet him but he looks at them as if they were mad.

The book does not contain any equivalent for the subsequent film scene, in which Kathy sees Ruth and Tommy having sex. It may have been added to furnish a more romantic or dynamic aspect. The following shot is on Kathy taking away rubbish and discovering porn magazines in a dustbin. She takes them out and goes

to a barn to flick through them. Browsing the magazines quite swiftly, she notices Tommy's presence. Kathy invites him to "join the fun" (*Never Let Me Go* 2011; 00:35:34). He is not particularly interested in the magazines. He is more interested in the way Kathy is browsing through them. He is suspecting that she is looking for something specific. But she claims she does it "just for kicks" (*Never Let Me Go* 2011; 00:36:01). But Tommy does not stop asking. He says that "If it's just for kicks then you don't do it like that. You need to look at each picture more carefully. Nothing really happens if you go that fast." (*Never Let Me Go* 2011; 00:36:11) Kathy then wonders how he knows what works for girls, gives him the magazines to hand them over to Ruth and goes away. There are several differences that set the film apart from the book. Firstly, Kathy finds the magazines after Mr. Keffers has collected them. He gathers the magazines to get rid of them because he does not like them. This description of Mr. Keffers action is omitted in the film and an uninformed viewer therefore misses the full description of his character. But he forgets them "on top of some bricks stacked outside the boiler hut" (Ishiguro 131). Kathy watches him leave and then takes the magazines and goes to the boiler hut. As she is looking over the magazines she notices that there is "somebody standing outside the barn, just beside the doorway." (Ishiguro 133) So she makes an audible sigh. But there is no reaction. She decides to call out to a stranger to join her. The stranger appears to be Tommy. The scene then continues halfway through in the same way as it does in the film. But in the book Tommy is more persistent than in the film. He insists on Kathy telling him what she is looking for. But she does not tell him, with almost the same words as in the original source book, "Here. Give these to Ruth. See if they do anything for her." (Ishiguro 134) leaves Tommy in the barn alone.

When Kathy is playing with some turtle toy Ruth comes to her room and starts to talk. She asks if Kathy knows what Chrissie and Rodney have been talking about. She then explains that Rodney thinks he saw Ruth's "possible". Kathy's reaction "They found your Original?" (*Never Let Me Go* 2011; 00:37:44) tells the observer who has not read the book what the expression "possible" means. Ruth continues with saying that Chrissie and Rod will drive her to the place where Rod has seen the woman and that Tommy is coming too. Kathy asks if Ruth wants her to come and Ruth nods her approval. The book's account is quite different. Kathy and

Ruth sit together in Kathy's room every evening drinking hot beverages and talking about various stuffs. One evening Ruth tells Kathy about Chrissie and Rodney's saying and that they want to take her to Norfolk, the city where they have seen the "possible" and show her the office where she works. It is generally assumed that if anyone gets the chance and would not have to donate, he or she would have the same job as their model. That is why from then on Ruth keeps talking about her dream future where she works in the office which resembles the one Rodney described. However, Kathy remains skeptical about credibility of Chrissie and Rodney. She does not believe them much because, for instance, she thinks that Chrissie wants to separate them by "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 139) Ruth eventually decides to come to Norfolk. As opposed to the film, Ruth is not really delighted to take Kathy and Tommy with them but finally they decide to come all together. Until the last moment, Ruth plays it cool and she does not seem to be taken in by the trip so much. But she gets ruffled when there is a problem with a car. The problem is solved and they set off to Norfolk. The difference between Ruth's behavior (mainly deciding whether to take Kathy and Tommy to Norfolk) as portrayed in the book and in the movie causes incomplete description of character motivation.

When Rodney is driving the car in the film, he asks the trio how much experience they have had with the outside life. Ruth claims that she has acquired substantial experience, as they because they frequently practice role playing exercises back at Hailsham, to which Tommy dismissively retorts that these do not count. So Rodney is comforting them not to feel scared because "There's nothing to it." (*Never Let Me Go* 2011; 00:38:36). The book provides more description of their way to Norfolk. Kathy narrates how Ruth is leaning forward and talking to the veterans all the time so she is not talking to her and Tommy, moreover in this position Kathy is not able to talk to Tommy. Kathy tells Ruth about it once they have stopped. Ruth gets upset and does not do it any longer. As Kathy realizes that Ruth "was making a big effort to present not just herself, but all of us in the right way to Chrissie and Rodney" (Ishiguro 146), she regrets her reaction to Ruth's behavior.

When they get to Norfolk, they go into a bistro. Tommy, Ruth and Kathy seem unable to make an order so they rather order the same thing Rod does. The atmosphere is then pleasant and they seem to be having fun. Suddenly Chrissie comes up with a topic they have not expected. She talks to them about deferrals, which is to postpone their donations. Chrissie says “So, someone was saying that some Hailsham students in the past have managed to get a deferral. Apparently those Hailsham students could have their first donation put back by three or even four years. As long as they qualified.” (*Never Let Me Go* 2011; 00:40:06) Rodney then asks to whom they are supposed to go to if they are really in love and they want to apply for a deferral. The disappointment comes right away. The trio does not know what they are talking about and seem really confused. Rodney reacts peevishly. So Kathy explains them: “There were lots of stories at Hailsham. I don't think many of them turned out to be true.” (*Never Let Me Go* 2011; 00:41:49) The characters in the book are, as expected, more developed and there are more details. At first, there is no sign of Kathy, Tommy and Ruth being confused about their order. They are having fun as Chrissie and Rodney are swapping stories about their friend Martin who lives in the city and whom they also come to visit. Then the line continues approximately in the same direction. At last, the reaction is different from the film. In the book Ruth acts as if she knew what they were talking about. Kathy does not want to embarrass Ruth and plays with her. Only Tommy does not understand it and keeps asking, but Kathy helps Ruth to make him stop. Ruth's acting, which the film omits, is important to provide her full description and motivation, at this stage the film fails to provide the full picture once again.

The book continues with them starting for the office where Rodney saw Ruth's “possible”. But before they really go to see the office, Chrissie and Rodney want to stop by at a shop called Woolsworth where they can buy some birthday cards to supply. At the shop Kathy overhears a talk between Ruth and Chrissie about deferrals. When they spot Kathy listening to them Ruth gets angry at her. Afterwards they finally search for the office but they get lost several times. Eventually they find the place. All of them look through the window as Rodney specifies the woman. The longer they are watching her the more she resembles Ruth. When they are spotted they leave the place. Everyone is really excited about the possible but Ruth. With an indistinctive look she suggests to sit nearby and wait

until they are forgotten and can go back to have a closer look. They wait a while when suddenly Tommy notices the woman walking down the street. They follow her all the way to some gallery, where they lose the sight of her. After all that following it is clear that the woman is not Ruth's possible. The first one to spell it out is Chrissie, which annoys Kathy because she thinks she should have been the one to come up with the discovery. Tommy tries to cheer Ruth up and says that it does not matter anyway. Ruth gets angry and is not really nice to him. Kathy stands up for Tommy and agrees with him that "It's daft to assume you'll have the same sort of life as your model." (Ishiguro 163) Ruth responds edgily: "They don't ever, ever, use people like that woman. Think about it. Why would she want to? We all know it, so why don't we all face it. We're not modeled from that sort..." (Ishiguro 164) Kathy tries to stop her from saying what she is willing to say: "We're modeled from *trash*. Junkies, prostitutes, winos, tramps." (Ishiguro 164) After Ruth is done with her speech, Rodney proposes to go see Martin, their friend from Cottages. Kathy does not want to go and Tommy decides to stay with her. The way home is more optimistic. Ruth is in a good mood after visiting Martin and she is trying to make it up to Kathy and Tommy because she probably realized she was not behaving in a nice way.

In the film this whole event is really trimmed down which causes ambiguous or even incomplete understanding of the characters' actions. They do not go to Woolsworth's and they do not get lost while searching for the place. It is only after the first look that Ruth realizes the woman is not her possible. She is talking about it only with Kathy and Tommy. As well as in the book, Ruth also mentions the unspoken thought that they are modeled on trash. Afterwards Ruth leaves the scene. Next shot is on Kathy sitting on some old jetty looking out to the sea. When Tommy comes to her the only remark she utters is that they should be coming back. They are sitting together quietly for a while. The journey home seems to be silent. When they get home Ruth can be heard all over the house shouting and complaining to Tommy about having left Ruth on her own when walking to a pier.

The next shot is on Tommy drawing something. Reader already knows that he is drawing one of his animals. He hears somebody going outside as the door bangs. He thinks it is Kathy and goes to catch up with her so that they could go for a walk together. Tommy acquaints Kathy with his theory about deferrals. He thinks

that it is possible to get a deferral if you can prove you are in love and it is reciprocated by the other person. This can be proved by comparing their art which is in the gallery, because it can reveal what do they look like in the inside, it reveals their soul. Kathy expresses her concerns about this theory because of what Miss Lucy told to Tommy. “But look what happened to her.” (*Never Let Me Go* 2011; 00:49:17) responds Tommy. Kathy starts to cry after she asks him whether he plans to apply with Ruth but Tommy says that “it wouldn't work” (*Never Let Me Go* 2011; 00:49:38) because he has never got anything to the gallery.

In the book Tommy introduces this idea to Kathy prior to the journey home from Norfolk. He grounds the theory on the second talk with Miss Lucy, which is not included in the movie. He also confesses to Kathy about his imaginary animals. He draws them not only because Ruth and himself would like to apply for a deferral but also because he enjoys drawing them. Kathy is a little bit disturbed by it, she is afraid that others might laugh at him.

The film continues with Ruth and Tommy, who does not look particularly enthusiastic about it, having sex. Kathy, who intends to read a book, does not want to listen to them and plays the tape with the song *Never Let Me Go* instead. When she opens her eyes she sees Ruth. Kathy stops her walkman and Ruth comes closer to her and tells her: “I know you think that you and Tommy would have made a more natural couple, and you believe that there's a chance that Tommy and I will split up some day. And when we do, perhaps that will be your chance with Tommy. Chance to do it right this time. But you see, the thing is, Kathy, although Tommy really likes you as a friend, he just doesn't see you that way. He told me about the porn magazines. We had quite a laugh about it. He doesn't understand what you were doing. But I did.” (*Never Let Me Go* 2011; 00:52:34) After this frank revelation, tears appear on Kathy's face, Ruth kisses her on the cheek and goes away. After this incident Kathy decides to become a carer so she comes to Mr. Keffers when he arrives to the Cottages and tells him she wants to apply. Part two ends by Kathy leaving the Cottages.

This dialogue is treated in a different way in the book. It happens when Kathy and Ruth go for a walk and sit in the old bus station. Ruth then starts to talk about thinking how it would be if Tommy and she split up. She also says that Tommy does not see Kathy in a “loving” way but as a friend. She comments on

something Kathy confined in her earlier. That is that sometimes Kathy has an irresistible desire to have sex basically with anyone who might come around. It is the only reason why she has had intercourse with several boys from the Cottages. Ruth uses this against Kathy and says that Tommy does not like this type of girls. Kathy does not comment on it much. She does not want to think about it and moves on to another subject. She gets annoyed by one more thing. Ruth pretends to have forgotten events from Hailsham. Not long after this incident she decides to be a carer. For Kathy it was disappointing that their lives, which have always been so close, parted with such speed. Thanks to the change of the scene in the film, it fails to provide an accurate description of Ruth. The way the talk happens in the film, Ruth is perceived as more openly cruel, as opposed to the book where she seeks to prey at Kathy's mind in less obvious ways. The film gives the observer incomplete description of character motivation.

3.2.1 Important scenes which are missing in part two

Apart some fairly insignificant details, such as problems with heating, there are several events missing from the film rendition that need to be mentioned.

Firstly, there are the essays assigned back at Hailsham. Before students leave Hailsham they are told to write an essay on whatever topic they choose. For instance Kathy chose to write an essay on Victorian novel. Long after they arrived to the Cottages they stand to their task to write an essay, as it is the only thing that still connects them. They perceive it as some kind of order that remains from Hailsham time. But as time passes by, Kathy realizes that it is not important to write an essay. Eventually, nobody writes it.

In the film Kathy does not lose her Judy Bridgewater cassette, therefore there is no need to involve the second important event, which is Kathy and Tommy's quest for the lost tape in Norfolk. When Ruth, Chrissie and Rodney go to see Martin, Tommy says Kathy that he wants to give her something. She is surprised and curious. He tells her that it is the tape but he could not find it at Woolsworth's and he is not good at shopping so he needs her advice where to look for it. After visiting several second-hand shops they encounter the tape. Tommy is disappointed that it is Kathy who has found the tape but he at least pays for it. To understand why they search for the tape in Norfolk, it is important to get back to the

first part of the book. Norfolk is a town they like to call a lost corner thanks to Miss Emily's lecture on geography. Miss Emily said: "You see, because it's stuck out here on the east, on this hump jutting into the sea, it's not on the way to anywhere. People going north and south they bypass it altogether. For that reason, it's a peaceful corner of England, rather nice. But it's also something of a lost corner." (Ishiguro 65)

The third case concerns all three of them. One evening during their regular talk over the hot beverages at Kathy's room, Ruth finds out about the cassette Tommy bought Kathy. She is not mad, and Kathy is thankful for that so when Ruth starts to ridicule Tommy's imaginary animals, Kathy says nothing and laughs at them as well. Ruth tells it on Kathy when she is arguing with Tommy about his theory with deferrals. They are talking it through in some old church Kathy used to go. One afternoon Kathy goes there and sees the couple, she comes to them and hears their talk. She does nothing, tells nothing and rather goes away.

3.3 Part three

Part three begins in the same way in both the book and the film. Kathy is talking about quite enjoying being a carer and travelling between hospitals and centers. In the book she also informs the reader about her solitary existence. After having always been surrounded by people she is suddenly alone. Only occasionally she runs into someone she knows from the past, either carer or donor. The problem is that she has never enough time to talk to them, because she is in a hurry or she is just too much tired. Sometimes she is so lost in her own company that when she meets someone she needs time to adjust herself to the situation. This is the case of the scene which is missing from the film. Kathy meets Laura, one girl that used to belong to their group at Hailsham. At first, Kathy thinks about pretending she does not see her but she changes up her mind and goes to greet Laura who is sitting in a car. After a while they start to talk about Ruth. How her behavior got even worse when Kathy left the Cottages and that they have both heard that Ruth did not go through the first donation very well. Laura also asks Kathy why she is not Ruth's carer. Kathy responds that she has been thinking about it but she cannot imagine it. Then they talk about some Laura's problems and close their conversation with reference to Hailsham being shut down. Kathy already heard this news

approximately a year ago. At that time she thought that Hailsham was the place which connected all the students coming from there and that if were closed this connection would be lost. Thinking about Hailsham's termination, Kathy decides to either sort out or leave things she has been thinking about. As a result of this, she becomes Ruth's carer. Full omission of this scene in the film causes different understanding of character motivation. It may have been omitted to amplify romantic features.

The film reconnects Kathy and Ruth in a different way. The scene opens with Kathy visiting one of her donors. There are complications and the donor completes. Kathy does not overreact and helps with the resulting administration. This may seek to correspond to the book's part where Kathy says that it is not easy when a donor completes but she has learnt to live with it. When Kathy is filling in some papers she notices Ruth's folder opened on the computer screen. The nurse tells her that she has done two donations and she probably wants to complete on the third. So Kathy goes to visit Ruth who seems pleasantly surprised. After a while they mention Tommy's good condition after his second donation. Ruth confirms what the nurse said- she does not want to survive her third donation. She also talks about a rumour she is afraid of: "How, maybe, after the fourth donation, even if you've technically completed, you're still conscious in some sort of way. And then you find out that there are more donations, plenty of them. No more recovery centres. No more carers. Just watching and waiting. Till they switch you off." (*Never Let Me Go* 2011; 01:02:03) Their reunion being success Kathy becomes Ruth's carer.

When Kathy comes to visit Ruth in the book, Ruth appears to be more delighted. They are talking about the past and what they have been doing up till now. But when Kathy becomes Ruth's carer and they see each other more often, there is a feeling that something is not quite right. This feeling escalates when Ruth comes out of a shower only in a towel and there is Kathy waiting for her in her room. Being exposed almost naked she feels vulnerable, at least that is what her facial expression suggests. She seems to be expecting that Kathy will inflict some harm on her. After this incident they are talking together again but they are distracted and the atmosphere gets worse. Kathy is determined to announce that this

relation is not working out and she should no longer be Ruth's carer. "But then everything changed again, but that was because of the boat." (Ishiguro 211)

One morning film Ruth suggests film Kathy to take a trip together. Ruth does not know where, however, "a place did spring to mind" (*Never Let Me Go* 2011; 01:04:11), the boat a lot of people have been talking about. Ruth proposes to take Tommy with them. Neither Kathy nor Ruth has seen him since the Cottages. The book characters spend more time talking about the boat. They talk for example about the specialty of this boat that is it got stuck in a marshland. When Kathy decides to take Ruth there she asks her whether they "should call in on Tommy? Seeing his centre's just down the road from where this boat's mean to be." (Ishiguro 212) As we already know, in the film it was Ruth who asked the question, thanks to this change, the film does not provide truth motivation on the part of her character. "We could think about it" says Ruth (Ishiguro 212). She also claims that Tommy is not the reason why she wants to go there even though she knows it is near his centre. Ruth explains to Kathy that she has not seen him since the Cottages and that they stayed together until she left because they "did not seem it worth it, to split up properly" (Ishiguro 213).

So they set up to the trip. First, they stop by Tommy's centre to pick him up. Kathy gets out of a car to greet Tommy; they hug each other as a sign of their joy. Afterwards, Tommy goes to greet Ruth who remains sitting in a car. On the way, Tommy keeps talking about Hailsham and its termination, he also utters remark on Morningdale, which is no further developed. This remark corresponds to the book and will be explained later on. Their journey ends at a locked gate which concerns Ruth, because she is not in a particularly good condition. Tommy finds out that the gate is opened and they can continue on foot. Supporting Ruth as they walk, they finally get to their destination. When Tommy sees the lonely boat on a wide seacoast he enthusiastically runs towards it. He then searches through the boat with interest. When he is done with his inspection they are all sitting in the grass looking at the boat. When Tommy starts talking again about Hailsham and the students they used to know. He also talks about one donor from his care centre who was scared of his first donation and he already had his third one and is absolutely all right. Tommy claims that he thinks he is a good donor. After a moment of silence there is a watershed. Ruth asks Kathy and Tommy their forgiveness even though she thinks

they would not forgive her. Kathy does not know for what she should forgive her. “For keeping you and Tommy apart. Should have been you two together, I always knew it. As far back as I can remember. It wasn't just because of the rumours about deferrals. It was because I was jealous. You had real love and I didn't, and I didn't want to be the one that was left alone. It's the worst thing I ever did. And now I want to put it right.” (*Never Let Me Go* 2011; 01:10:32) Ruth wants them to get a deferral. Both, Kathy and Tommy doubt that it can be set right because it is too late. But Ruth gives them Madame's address. Saying that she has had enough time to think through how she can make it up to them.

When the book describes Kathy and Ruth coming to Tommy's centre, the scene is virtually the same. On their way Ruth is trying to make conversation by talking about some girl from her care centre. But Kathy and Tommy are not really interested in it. When they cannot go by car any longer they continue on foot. They run into a “barbed wire fence, which was tilted and rusted, the wire itself yanked all over the place.” (Ishiguro 218) Ruth becomes anxious. But she overcomes the obstacle and they continue walking. On the way Tommy and Kathy realize how physically frail Ruth is so they help her to walk. When they eventually reach the boat they cannot board it right away, so they stand and watch it from distance. Watching a boat Tommy mentions that he sees Hailsham “being like this now. No logic to it.” (Ishiguro 221) Ruth then talks about this dream she had, about being at Hailsham looking out of one of the windows and seeing water all around the place. Then they start talking about their friends. Ruth and Tommy express their concern about not being told every time someone completes. Much like in the film, Tommy also remarks he thinks he is a good donor. On their way back to car, Ruth and Tommy are comparing their centres. When Kathy is driving a car again Ruth remarks something about a billboard she has seen, that reminds Kathy of one billboard she saw on the way yonder. Kathy stops to show the other two the billboard. There is an office reminding her of the picture of the office Ruth once saw in some advertisement. They start to talk about that times when Ruth thought she would work at place like this. Tommy and Kathy start to tell her that she should have tried to accomplish her dream. Suddenly Ruth says something Kathy does not expect: “Kathy, I don't really expect you to forgive me ever. I can't even see why you should. But I'm going to ask you to all the same.” (Ishiguro 227) As opposed to

the film, Ruth does not only want Kathy to forgive her for keeping her and Tommy apart but also for laying her about not having urges to have sex with anyone like Kathy had when they were at the Cottages. Then it goes the same way as in the film. Ruth says she wants to put things right, that she wants them to get the deferral and so on so forth. Afterwards the relationship between Ruth and Kathy seems to improve. They use to sit together on Ruth's balcony talking about various things. From time to time Ruth would allude to what she said that day they went to see the boat, about Kathy becoming Tommy's carer. Kathy decides to fulfil Ruth's wish when she gets to see her after the second donation. She sees that Ruth is conscious but does not perceive what is happening around her. Seeing Ruth at this condition Kathy promises her she will become Tommy's carer.

After they get back from the trip, the film continues with Tommy showing Kathy his animals he has drawn. They are also talking about Kathy flicking through the porn magazines. Tommy says that Ruth thought Kathy was doing it to find out more about sex but he knew that she was looking for her possible. Kathy then confides in Tommy about her urges to have sex and that she thought it has to do something with the person she "was modelled on" (*Never Let Me Go* 2011; 01:14:43) Tommy assures her that "those urges are natural" (*Never Let Me Go* 2011; 01:14:56) and everybody had them. In the evening Kathy reads to Tommy from a book. She suddenly stops, sits on Tommy's bed and kisses him. The scene continues with Kathy lying in his bed. The book is more explicit about the topic of sex. After becoming Tommy's carer they spend most of their afternoons together. Kathy thinks about having sex with Tommy so one afternoon she tries to launch their sexual life. She is successful and they start their sexual life together. Another afternoon Tommy shows Kathy his animals once again. She notices that his animals are not as fresh as they were back at the Cottages. "They looked laboured, almost like they'd been copied." (Ishiguro 237) This makes Kathy think about the deferral. She decides to test whether Ruth gave them the right address. She goes to Littlehampton three times but only on the third visit there she is successful and makes sure that Madame really lives at that address. She tells it to Tommy and they decide to visit Madame the next week.

After almost the same scenario in the film, there comes a fairly crucial discrepancy between the film and the book: Kathy goes to tell Ruth that they are

going to apply. Ruth is glad. The next scene shows Ruth's completion on operating room during her third donation. The book foreshadows earlier that after Ruth's completion Kathy becomes Tommy's carer. This disparity between the film and the book may result in ambiguous understanding of the character motivation.

When they arrive to Madame she is in front of the house. Kathy addresses her and tells her they were at Hailsham and came to talk to her. She invites them indoors and tells them to wait in a room. Tommy finds there a picture of Hailsham and alerts Kathy about it. When Madame comes back to a room Tommy starts to talk. He says that he and Kathy are in love and come to apply for a deferral. Also that they had "worked out the purpose of the gallery" (*Never Let Me Go* 2011; 01:24:33) which is to verify they are in love by revealing their souls through their art. Tommy then explains that he did not create anything for the gallery and therefore he brings his art now. Suddenly, Miss Emily appears on the scene. She is rolled in on a wheelchair by a male nurse. She clearly remembers them both, as she calls them by their names and adds a very brief characteristic of each of them. Miss Emily starts talking about using their art to show what they "were capable of" and "that donor children are all but human." (*Never Let Me Go* 2011; 01:26:54) According to Miss Emily they are not the only ones to come and ask for a deferral. Kathy realizes it and says it to Tommy that there are no deferrals. "There are no deferrals. And there never have been" (*Never Let Me Go* 2011; 01:27:55), confirms Madame. Miss Emily continues her explanatory tirade: "We didn't have the Gallery in order to look into your souls. We had the Gallery to see if you had souls at all." (*Never Let Me Go* 2011; 01:28:09) Kathy and Tommy are disillusioned. Madame says that Tommy's drawings are very good and she can keep them if he wants. Without a word, he packs his animals and they leave. At the gate Kathy thanks Madame for talking to them and Madame does an odd gesture. She touches Kathy's cheek and says "You poor creatures. I wish I could help you." (*Never Let Me Go* 2011; 01:30:06)

In the original version Kathy and Tommy meet Madame when they go to the place she lives from where they parked a car. They follow her all the way to a gate where Kathy accosts her. After approximately the same introduction, Madame invites them over. She shows them a room to wait in and goes away. In a room Tommy notices a picture and he tells Kathy it is Hailsham. Contrary to film, Kathy

does not agree with him. After hearing Madame giving instruction to someone else she finally comes to the room to talk to them. “We don’t want to keep you long. But there is something we have to talk to you about” (Ishiguro 245), says Tommy. Then Kathy starts to talk about their purpose of coming and that they would not have come if they were not entirely sure they were in love. Madame, with tears in her eyes, asks them as if she were testing them: “You believe this? That you’re deeply in love? And therefore you’ve come to me for this...this deferral? Why? Why did you come to me?” (Ishiguro 247) Tommy says that they come to talk to her about her Gallery, that they think they know its purpose. The scene continues in the same direction as in film but there is a difference in Madame who still keeps asking whether she is going too far. Only a moment before Miss Emily appears from the darkness behind them Kathy realizes that the question Madame keeps asking is not directed to them but to someone else. Miss Emily opens her rejoinder the same way as in the film. Kathy utters her pleasure at seeing her. Miss Emily says that she saw Kathy not long ago but Kathy did not recognize her. Unfortunately, she cannot devote them a lot of time as she has some prior arrangement. Miss Emily tells them that there have never been deferrals so Tommy asks her about the existence of the Gallery. She confirms that the Gallery existed and she clarifies its purpose which is the same as in the film. Kathy is surprised at the fact that they needed a proof that the students had soul. Miss Emily claims that it was hard to build up students’ position in the society. No one wanted to know where the organs someone needed come from. But until a Morningdale scandal Hailsham and other houses had had their sponsors. Morningdale is a scientist who wanted to provide people with the opportunity to design their baby, so it will for instance be more intelligent. It was the Morningdale scandal that caused the closing of Hailsham. Miss Emily says that she is glad they have provided them with a better life. Tommy asks Miss Emily about Miss Lucy. She answers him that Miss Lucy wanted to tell the students everything but the plan when the students get to know single things about their destiny was already settled. So Miss Lucy had to leave. The last thing Miss Emily responds to is Kathy’s thought about Madame being afraid of the students. Miss Emily defends Madame by saying how much she has done for them and that they were all afraid of them. Without saying goodbye, Miss Emily leaves the room to look after her cabinet which is being taken away. Kathy thanks Madame for talking

to them and Madame says she remembers Kathy. She knows that Madame is referring to the day she was swaying in the rhythm of *Never Let Me Go* song holding the imaginary baby. She tells Madame why she thought Madame started to cry. But Madame claims that it is not like that. She saw “a new world coming rapidly. More scientific, efficient, yes. More cures for the old sicknesses. Very good. But a harsh cruel world.” (Ishiguro 267) and she saw a girl holding tightly the old world and desiring it would not leave her. Just like in the film, Madame touches Kathy on her cheek and says she wish she could help them. The omission of the Morningdale scandal and of Madame’s talk with Kathy about her understanding of the incident back at Hailsham results in impoverishing the viewer, though to a crucial extent.

On their way back home they do not talk much. Several minutes after Tommy says he thinks that it was Miss Lucy who was right and not Miss Emily, he asks Kathy to stop the car. He gets out of the car and disappears in the darkness. Suddenly Kathy hears a scream. She gets out of the car and seeks for Tommy. She finds him on a field kicking around him and screaming in a mud. She catches him and holds him tightly until he calms down. He apologizes to Kathy for this behaviour later in a car. Kathy says she has been thinking about an idea that maybe he acted out like that back at Hailsham because he had always known about donations. He is not sure but admits that it is possible. In the film when he gets out of the car he does not go anywhere far. He starts screaming in front of the car. So Kathy goes out to comfort him. Other than that, the scene more or less copies the book.

The next shot is on Kathy looking on as Tommy is being prepared for his donation, how he is being anesthetized. She is remembering their days at Hailsham. Then there is the last scene. It starts with Kathy speaking about having been notified of her upcoming first donation. She stops the car by a tree and goes outside. She imagines “that this is the spot where everything I’ve lost since my childhood has washed up. I tell myself if that were true, and I waited long enough, then a tiny figure would appear on the horizon across the field and gradually get larger until I’d see it was Tommy. He’d wave and maybe call. I don’t let the fantasy go beyond that.” (*Never Let Me Go* 2011; 01:35:15) The scene is the same as the last scene in the book. Except that in the film Kathy also expresses the thought whether their life

has been so much different from the lives of the people they have saved. Because “we all complete.” (*Never Let Me Go* 2011; 01:36:14)

3.3.1 Important scenes which are missing in part three

Apart from the missing scenes which were already stated above there is one important plot which the film lacks.

Tommy’s behaviour changes after Tommy and Kathy get back from the visit at Madame’s. He starts to identify himself with other donors and behaves as if Kathy is no longer his “number one”. He starts to claim that Kathy does not understand him because she is not a donor. Tommy also refuses her help. When the notice for Tommy’s fourth donation comes they talk it through. In fact, the talks about his fourth donation are their most intimate talks since they came back from Littlehampton. Tommy expresses his contentment about donations after the fourth one. In the film this thought is expressed by Ruth when she and Kathy meet again after they separated at the Cottages. Eventually, Tommy tells Kathy that he no longer wants her to be his carer. After a while when they have their last moment together they say goodbye to each other without any emotional excess. During this scene, Tommy confesses to Kathy about his secret ritual he was doing when he shot a goal back at Hailsham. He put up hands in the air and imagined he is running in the water which is splashing around his ankles. By completely omitting this event, the film clearly aims to highlight romantic features. In consequence, it completely changes the likely perception of the character and his motivation.

3.4 Other differences

Apart from other differences which have already been mentioned there is at least still one item which the film adds to the original - the bracelets students wear. The bracelet probably contains some chip through which students’ movement is monitored. Every time they go outside a building they have to check to a monitoring device via their bracelets.

Another difference is that in the film the viewers can see Ruth and Tommy in an operating room. It adds a sense of reality to a film. These two differences are distinct from all other ones because they are not based on the book at all.

Throughout a whole book we can find descriptions of places and characters. These descriptions differ in a film. Sometimes they differ crucially as we can see on the example of Miss Lucy and sometimes the difference only resides in a different kind of setting, such as another number of beds in girls' bedroom at Hailsham. As can be deduced, the changed or omitted descriptions can lead to incomplete or ambiguous understanding of character motivation.

4 Conclusion

This bachelor's thesis focuses on the trends in film adaptations. The starting points were that film adaptations inescapably trim down the plotline, show inaccurate character motivation and psychology and they tend to emphasize romantic aspects on at the expense of social satire. These three points come hand in hand with one another.

The most significant point proved to be the first one, which is trimming down the plotline as the film as medium does not provide enough time to cover whole book. There are more than twenty omitted scenes in the film. Some of these are fairly crucial for accurate interpretation of the authorial intent which is quite unambiguously delivered by the source book. These are for example the second talk between Miss Lucy and Tommy or Kathy's attitude to sex. Some scenes do not seem quite so important, such as the essays assigned to students who are leaving Hailsham. The film *Never Let Me Go* tried to balance the limited timeframe quite well but there are still several missing subplots. The main significance of these subplots resides in the fact that they provide thoroughgoing character motivation which this analysis has confirmed to be a fairly neglected part of the adaptation process. Almost in every scene there is some omission which leads to incomplete or ambiguous character motivation or description. For instance the character of Tommy is, due to imperfect description of the film perceived differently from the book. Yet another great difference in the motivation of character can be discerned in Kathy's decision to become Ruth's carer. The third aspect - emphasizing romantic aspects at the expense of social satire or critique - proved to be verifiable too. For example the "zip-idea" in part one which the film misses could be seen as social critique on society foreknowledge being only partial. Instead of this fact, the film is

more concerned with romance. However, it is necessary to say that the book is also fairly romantically grounded.

Apart from the obvious omissions there are also alternative renditions. Those can be seen for instance in the case of sex lectures or geography classes. These near omissions can cause incomplete or ambiguous understanding of character motivation and character psychology too. They also tend to highlight romantic appeal at the expense of social critique or satire, broadly speaking.

The question which inevitably follows is whether these omissions or near omissions have inevitably impaired understanding or impoverished the spectator who is unfamiliar with the original. Of course, after omitting so many scenes and providing different understandings, the film cannot match the attention to detail and accuracy provided by the original and the viewer who has not read the book is therefore often deprived of the privilege of indisputably accurate comprehension.

I hope this thesis will serve as the example of how important it is to pay attention to detail in both of the complementary and competing media, the book and a film.

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