

Through Semiotics and Hermeneutics: the Human Identity in Mark Romanek’s Film
Adaptation Never Let Me Go (2010)

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Abstract:

This article studies Mark Romanek’s film adaptation Never Let me go (2010) to analyze the humans` exercised control and the clones` reactionary intentional creation from semiotic and hermeneutic approaches. This cinematic work is based on the Nobel Prize winner Kazuo Ishigoro’s dystopian novel. The study uses semiotics in analyzing the film’s cinematography to show the clones characters` preservation of their human identity despite the exercised control. Concerning hermeneutics, it is employed in interpreting the characters` dialogues by analyzing the used language that reveals the underlying themes.

The research contributes in showing the challenge of preserving the human identity in a globalized world that is massively influenced by the constant change generated by technological development.

Keywords: semiotics; hermeneutics; cinematography; human identity; biotechnology.

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1. INTRODUCTION

This article studies the British dystopian romantic tragedy film based on Kazuo Ishiguro's novel *Never Let Me Go* (2005) from semiotic and hermeneutic approaches, which are applied in depicting the control and the reactionary intentional creation of characters. The film adaptation was released in 2010 under the direction of Mark Romanek who worked on Alex Garland's screenplay (Dargis, 2010). The chosen approaches are applied in answering the research question: how the movie depicts the struggle of the characters in preserving their human identity under the influence of the imposed control and their intentional creation. This main research question is introduced beside other sub questions, stated in the section of methodology; which aim to show the characters' struggle through semiotic representation and hermeneutic interpretation. Studying such a cinematic masterpiece that has won multiple awards for the direction, visual style, editing, musical score, and cinematography requires larger space than an article to touch only the surface of the work's meaning for its richness and depth. Before indulging in the methodology of this study, the motive behind this research question and the movie's story have to be explored.

Preserving human's identity became a challenge in the age of permanent coexistence with technological development, which is a vital force in the modern form of business globalization. Technology has transfigured the global economy and has become censorious competitive plan. However, it has globalized the world in a way that has driven people to act with unethical standards or let's say with less human features. Normally, several features such as the ability to love, to feel compassionate, and to be creative, characterize a human. This is what differentiates a human from a machine. However, the invasion of technology in today's life has reintroduced the traditional question: what defines a human?

Technology seems to give a glimpse into the darker side of humanity. This is approached by Kazuo Ishiguro's dystopian Science fiction novel *Never Let Me Go* (2005) and its film adaptation. These works narrate the story of clones who are created as scientific products used to prolong the humans' mortal lives. Here, biotechnology is used as a commercial force in globalized society who privileges the humans' lives in a way that dehumanizes the essence of humans. Through this work of fiction, the clones show humanist features in spite of the humans' control that regards them as machines. After being inspired by this powerful perception of the work, this movie has been chosen to study the depiction of the clones' struggle in preserving their human identity under the influence of the imposed control and their intentional creation

1.2 The Motive of the Research

Film is a more sensory experience than reading. 'Besides verbal language, there is also color, movement, and sound. This makes watching a film an experience in which we interact with the screen (Slimani, 2016, p6). Through audience's reaction and vision of the film, viewers seem to understand themselves. Audrey Hepburn, a film and fashion icon, says, 'Everything I learned I learned from the movies (Pang, 2020).' Again, this reminds us about the important roles of film, in specific, and media, in general, which influence people. The film, like other forms of media, informs, entertains, educates, and socializes audience. In brief, film analysis is an adventure worth taking for its significant impact on the reader, spectator, and the analyst.

1.3 The Genre and the Story of the Film *Never Let Me Go* (2010)

After introducing the motive under study, its genre and story have to be clarified in order to analyze it from the chosen approaches: semiotics and hermeneutics. The film *Never Let Me Go* (2010) is considered as a postmodern work that belongs to the dystopian genre (Navdar, 2021). Knowing about the film's genre is paramount for forming a vision about the novel

and the film itself. This genre is regarded as a metaphor for the different directions that humanity can take in its choices. Both utopias and dystopias are commonly found in science fiction and other speculative fiction genres (Madhusudana, 2018, p88). The dystopian fiction explores social and political structures like utilitarian governments. It uses a setting that portrays various characteristics that are preferred to be avoided in reality (Madhusudana, 2018, p88). In Ishiguro's novel, the cloned characters Kathy, Ruth, and Tommy live in the late 1990s in England. This setting is in an alternate history. In this genre of fiction, authors create stories in which one or more historical events occur differently from reality like the world wars, invention of machine, and cloning. In a dystopian story, society itself is typically the antagonist; it is a society that is actively working against the protagonist's aims and desires (Mathichiparampil, 2016, p181). Dystopian literature contains works that have individualistic representations of truth like George Orwell's masterpiece *Nineteen Eighty-Four* (1949) that has been compared to Ishiguro's work by several critics (Luckhurst, 2016). Orwell's work is marked with its major influence in the Cold War period, with the threat from Communist Russia, whereas Ishiguro's novel has strong influence today due to its themes like the effect of the powerful development of science on humanity (Smith, 2015).

Kazuo Ishiguro's *Never Let Me Go* portrays England in an alternate 1952 when humans raise clones to use their organs to cure fatal diseases, and eventually prolong the life of humans. It is a commercial way of enhancing the healthcare of humans in a globalized society that has been influenced to believe in this project as a way of prolonging one's life time. This is kept concealed until the end of the novel as a postmodernist twist. Through the reminiscence of the first person narrator Kathy, audience gradually learns that Kathy lives in a dystopian world where she and her friends Ruth and Tommy attend Hailsham, a boarding school where they are raised and educated. Their education does not provide a whole truth about themselves and the world. The guardians, teachers, in a weird way motivate the students in producing creative artistic productions. Besides, their main concern is to make

sure the clones stay healthy for future donations. As a result, the clones are raised in awareness of their fate, death. After the clones' graduation, they seem aware that they are created to fulfill their duty as organ donors. Here, Ishiguro presents the second part of the novel, the life in the cottages, where the clones spend time before they work as carers, looking after donors, and then starts their donations. In the last part, they undergo the donations that lead them to their death. Through the parts of the novel, audience learn about a rumor of deferral that can postpone the donation of the clones who have true love, which works as a motive in the story's plot.

Throughout Kathy's narration, hidden motives are discovered in the plot. For instance, the scientists' medical breakthrough of inventing human cloning to produce an easy supply of organs. At that time, common diseases have been eliminated, including cancer. Moreover, the clones are regarded as non-humans, and there is considerable debate over whether they have souls. This is the reason of creating the Boarding school, Hailsham, which turns out to be an experiment that depends on the clones' art to try to demonstrate their humanness. The teacher Mrs. Emily and the head of the school Madame question the clones' humanity through artistic production in order to show that they deserve humane treatment. Before knowing this at the end of the story, the narrator Kathy makes audience fascinated by the clones' friendship, love story, creativity, empathy, and sacrifice. Interestingly, During Their childhood, adolescence, and adulthood the characters seem lost between what the world imposes on them and what they intentionally create (Slimani, 2016, p3).

For their own benefits, humans impose on the clones a preconceived image about themselves and a model of the life that they must live. In their education, they provide controlled information to form a particular clone's knowledge that can serve the human's society (Slimani, 2016, p3). Away from education, they are secluded from the humans' society. Surprisingly, the humans impose premature death through donation program that is

unescapable fate for the clones. They are obliged to undergo series of surgeries that gradually take their vital organ and transplant it in the ill humans' bodies that need them. They continue donating until they die. Compelling the clones to live this life does not prevent them from creating theories, relationships, creative art to form their own human identity before death. Although they are clones, their journey resembles to that of the humans. Never Let Me Go can only be a pure metaphor to the human's crisis of identity in a globalized world obsessed by technology.

2. The Research's Methodology in Studying the Film Never Let Me Go (2010)

As far as the research methodology is concerned, semiotics and hermeneutics are chosen as theories of studying the exercised control in the film as well as the rebellious reactions of the characters. After watching the film analytically through examining the used techniques, semiotics and hermeneutics seem the best theories to approach the research question. The chosen theories are based on essential elements provided in the film. Before indulging in the presentation of the theories, one cannot skip introducing film analysis that is the core of this research.

According to an article published on the website of Norwegian Digital Learning Arena, studying films is similar to novels or short stories in that they tell a story. They include the same genres: romantic, historical, detective, thriller, adventure, horror, and science fiction. However, films may also include sub-groups such as action, comedy, tragedy, westerns and war. The used methods in analyzing films are closely related to those used to analyze literature; nevertheless, films are multimedia. They are visual media made for viewers. Films take more command of the audience's senses to create special atmospheres, feelings or to bring out emotions. Plot, setting, and characterization are some of the well-known literary elements that form the text or screenplay; however, there are other several different film techniques used to tell the story or the narrative. In other words, the analyst concentrates on

sound, music, lighting, camera angles, and editing (Berger, 2012, p38). What is important is to focus on how all the elements are used together in producing the film. These elements are used as tools in conducting the chosen theories of studying films

2.1 Hermeneutics

Concerning the theory of Hermeneutics, it refers to the theory and practice of interpretation, where interpretation involves an understanding that can be justified (Dyer, 2010, p413-418). Understanding the etymology of the term hermeneutics clarifies its conceptual meaning and operational application. It is the Greek term for the verb *hermeneuein*, which means: to interpret. The Greek noun *hermeneia*, means: interpretation (Demeterio, 2001, p1). The French philosopher Paul Ricœur who has contributed in developing hermeneutics has emphasized that the first place inhabited by hermeneutics is language and more specifically written language (Nurhasanah & Nuraini, 2018, p630).

Hermeneutics is actually a paradigm that attempts to interpret texts between the bases of linguistic logic (Nurhasanah & Nuraini, 2018, p630). According to the film critic Jay Dyer's article *Hermeneutics* published in the *International Encyclopedia of Education* 2010, he clarifies the use of this theory through describing a body of historically different methodologies for interpreting texts, objects, and concepts, which reaches to detailing the employment of hermeneutics (Dyer, 2010, p413-418). In this *Encyclopedia*, Dyer discusses hermeneutics in a way that shows the theory's concerns in making the unintelligible both intelligible and communicable. He states that the history of hermeneutics stretches across epochs, methods and all the disciplines in the humanities, social sciences, and even the natural sciences. Ultimately, hermeneutics is conceived as a theory of communication of information exchange developed from ancient theories of truth to twentieth-century theories of ontology and understanding (Dyer, 2010, p414-416). The scholar's explanation clarifies the aim behind using this theory in interpreting dialogues and the used language of

the narrator Kathy who communicates to audience.

2.2 Semiotics:

As far as semiotics is concerned, it comes from the Greek word, semeion, which means sign, and it examines the symbolic or sign system in life (Nurhasanah & Nuraini, 2018, p629) In simple terms, semiotics refers to the study of literature that analyzes the symbolic system related to understanding the meanings embedded in literary productions. For Jinshun Long, 'Semiotics, also called semiotic studies or semiology, is the doctrine and science to study sign system, sign processes, and sign functions. It is thus a more comprehensive system than language itself...' (Long, 2019, p372). From the author's claim, it is clear that the theory is implemented in the research to investigate the possible meanings of language through finding correlations with other forms of communication and interpretation, such as nonverbal forms. The latter may be Postures, facial expressions, and eye contact for instance. What can be said out of the scholars' claims is that semiotics focuses on studying and searching for signs in discourse thereby explaining the intentions of these signs. It also works on looking for relationships with the characteristics of the sign to form its significance.

The theory of semiotics has a long history of development that witnessed the contributions of several philosophers who belong to different schools such as structuralism and pragmatism that have led to the introduction of semiotic concepts employed in literary and film criticism. The Swiss linguist Ferdinand de Saussure and the American Pragmatic Charles Peirce have approached sign processes and meaning in individualistic ways following their understanding and valuation of interpretation to signification; however, this study relies more on Pierce's view in the film analysis. In one of his selected philosophical writings included in the book *The Essential Pierce*, he states, 'I define a sign as anything which is so determined by something else, called its Object, and so determines an effect upon a person, which effect I call its interpretant, that the latter is thereby immediately determined by the former' (Pierce, 1998, p 478).

Signs can be body gestures, eye movements, and object's color linked to one's surroundings. For de Saussure's semiotics, the focus is on the relation between signs as signifier and what they represent as signified; Nevertheless, the pragmatic Peirce has developed an independent semiotic approach based on three universal categories called firstness, secondness, and thirdness (Chattah, 2006, p109). Peirce is considered the founder of modern semiotics for introducing the concept of sign as a three-part array. It includes, first, the representamen that is considered as a material taken from the sign, and it is regarded as a sign vehicle. Second, the object is the referent of the sign, and it is called referent, which may be a material or a mental entity. Third, the interpretant is the meaning derived from the sign and it is found in several books as 'sense' (Chattah, 2006, p109). In other words, the latter is the understanding of the meaning that appears for the recipient of the sign, which means that the sign is part of the sign system or the culture of a society.

Concerning semiotics as a theory of film criticism, it is the study of sign codes and conventions on films (De Reeper, 2013). It describes a way of explaining how audience understands meanings embedded in the film's codes. It is important to note that there is no object or word without meaning in the realm of film productions. Most people have grown up accustomed to the idea of analyzing the surrounding world and trying to see meanings in the existed symbols and signs. The formed meanings in the mind of the recipient has not been created in a vacuum, but it has already existed. To explain more, it is a pre-existing knowledge that leads audience to a final interpretation. The latter stems from the acquired cultural knowledge that plays an important role in decoding signs. For instance, someone from a western culture may see signs and symbols in different way than another person who comes from an eastern culture. Here, it is noticed that most of the sources of knowledge in decoding meanings are external not generated by one's mind. It may be inspired from upbringing, education, and media which are experienced in one's lifetime.

3. Discussion

3.1 Symbols from Imagery of Nature

In the movie, Mark Romanek turns Mrs. Lucy's talk to the children to a very emotional visual scene (22:39) through modifying some details that exist in the novel. An extreme long shot is taken to show the whole building of Hailsham from outside. This informs the viewer about the place where the action will take a place. This scene is shot in a gloomy atmosphere characterized by drizzling rain and fog. For this, the director chooses an eye-level angle where the camera is placed under the tree. This gives the viewer a feeling that he or she is sheltering from the rain by hiding under tree branches and watching the building from outside. The next shot shows drops of rain entering the school through a half opened window. These raindrops reach a dead yellow flower put in a bottle that is empty from water. The director intentionally captures this image of the flower. The psychoanalyst Carl Jung regards a flower as a symbol of enlightenment and wisdom (Cheung, 2019, p99). Here, the fact that the flower is dead means that wisdom and enlightenment cannot be useful to the clones even if people like Mrs. Lucy wants to introduce true knowledge to them about themselves. Her attempt is seen through the symbol of rain that means, according to Jung, fertility or the giver of life and knowledge (Jung, 1964, p277, 278).

Another symbol from nature is the forest that is situated behind Hailsham School. It symbolizes the control of the children's awareness about the realities of their future donations. The dark and ominous forest is distant and unknown, and it is only conveyed through rumors and partial information; its presence is a threatening view of the outside world. Kathy knows she is not the only one who feels terrified by its presence day and night. Like those that controlled the clones' fates, 'they cast a shadow over the whole of Hailsham. The controlling measures and rules for the clones, like the forest, they are ominously present and intimidating.

3.2 Symbols of Diegetic Sounds

As far as the sound effects are concerned, diegetic sounds of rain, thunder, and wind are used in different scenes. This kind of sound refers to sounds that are originated from a source within the film's world (Vicaka, 2014, p32). These actual sounds show the director's interest in nature instead of technology, which is the source of the creation of the clones. These sounds symbolize a coming change because these natural effects are regarded as a change in the weather. In British culture, for example, in the British Isles, northerly winds tend to bring cold air from the Polar Regions. Oftentimes, when people feel the change in the wind, they know that the weather is going to change as well. This fact has made the wind a symbol of impending change. For semioticians, this refers to symbolic coding which is a type of symbolism that exists in semiotic analysis of film. It only works when a society uses these codes widely (Hall, 1997, p6). When standing alone, signs may fail to convey meaning; however, when they had been used in popular culture several times, they turned into meaningful codes (Hall, 1997, p12, 34, 38). In the context of this studied scene, the used objects and sound effects show that humanity needs nature rather than technology. This shot is cut and audience is presented in front of the map of England moved by the wind that enters from the window. This movement symbolizes instability. In other words, it makes the viewer feel the insecurity of the country that may encounter unknown issues generated from the high reliance on technology. The apparent problem here is the increased inhumanity of the country's citizens who approve the harsh cloning program.

3.3 Symbolism of Musical Expression

An important semiotic element that exists in the film is the linguistic expression 'Never Let Me Go' the title of the novel as well as the film adaptation that may stand for several interpretations. In fact, it is a title of a song played in the film adaptation and included in the novel as well, which represents an exquisite part in the narrative. As a child at Hailsham,

Kathy acquires a cassette tape of the singer Judy Bridgewater album Songs 'After Dark' at one of the sales. Her favorite track on the album, "Never Let Me Go". The song symbolizes both the depths of human love and the fear of losing those whom one loves. This becomes clear in the story that Kathy invents to explain the song's lyrics. Kathy imagines that the song is about a woman afraid of losing her baby (Romanek, 2010, 00:21:47). Holding tightly to the child, the woman sings a song that expresses her happiness as well as her fear of loss. This image of holding on recurs several times in the movie, most notably when Kathy and Tommy hold one another in the field after learning that deferrals do not exist (Romanek, 2010, 01:32:36). When the tape itself disappears, Kathy has her first experience of loss that presages the losses she will later experience on a much larger and more human scale.

3.4 Symbolism of Animals

The film adaptation uses the conversation between Ruth and Kathy when talking about owning horses to reflect the semiotic representation of this animal on the developed themes of the work. The horse is an essential part of history, mythology, and folklore as it was man's most loyal companion in battle. As it is known, horses has several unique qualities like being social and reserved animal that seems to enjoy life (Grice, 2006, p2, 3). Horses symbolize noble nature, wealth, and power that they may bring to their owner. Additionally, horses provide their owners with freedom through transportation. Thus, this animal is regarded a symbol of courage and freedom (Grice 2006, p2). In the film, Ruth describes her strong imaginary horses that she can ride them with professionalism. She mentions that she is the only one who has the best horse, the dangerous one, because she wants to look strong enough to control this kind of horses (Romanek, 2010, 00:05:26). She even advices Kathy about the way that enables her to ride the other horse because she wants to show that she is expert in controlling horses. According to Jungian psychoanalytic, active imagination is a concept that embraces a variety of techniques for activating the imaginable processes in waking life in order to tap into the unconscious meanings of symbols (Cassar, 2016, p22).

This explains Ruth's repressed feeling of being weak and controlled by humans. This is projected in her imagination about the horses that she strives to control them. She wants to experience what she lacks in her life: the free will of controlling her own life decisions. This is symbolized through controlling a dangerous strong horse who can take the owner to any place away from the exercised control on the clones.

3.5 Symbolism of art

One of the influencing symbols in the movie is the clones' artistic production, which is performed as a proof of creativity that reflects the idea of having souls. In the institution of Hailsham, the clones take art classes that stress the importance of creativity. Hailsham strengthens the idea that creativity is important to each student through regulation and discourse. Hailsham has a mission to prove to the government and the whole society that every clone has a soul. This is executed through the student's art works; therefore, the creativity of the students' artistic productions is an essential element for the existence of Hailsham. This school sets classes that train and enhance students' creativity such as painting, drawing, and poetry. Moreover, Hailsham has created an event called art exchange scheduled regularly in order to allow students to exchange their art works. The process of exchange teaches the students how one should value a work of art. It also leads the students to be more interested in producing a work that is considered high-valued by others who claim its creativity. As a result, if a student has creative ability, he or she receives respect from others. If a low creativity is shown, the surrounding community despises the student, which is the case of Tommy. Through the story of this character, an allegory is expressed to receive multiple interpretations. An allegory is the symbolic fictional narrative used by the writer and the director through a story of one or more characters (Ribó, 2019, p82, 90). Allegories convey different layers of meanings: the explicit and the implicit ones. These meanings can be only understood through interpretive process. (Ribó, 2019, p, 91,106). By approaching

the allegory of Tommy's story through the theory of hermeneutics, it seems that it reflects the loss of the true value of artistic creativity and production by the globalized human society that believes in technology and the rapid commercial profit. In the narrative, humans refuse looking to the clones' artistic productions that are acclaimed to be evidences of the existence of their souls. They deny the clones' ownership of souls despite their creative art (Romanek, 2010, 01:28:50). The reason behind this is that humans do not want to lose their interest in the biotechnological project of the clones' donations no matter how they may be inhumane in their acts.

3.6 Object Symbolism

According to semioticians, the crumbling boat is a symbol of mortality signifying the passage of time and the inevitability of loss during one's journey of life (Rich, 2015, 631-651). This semiotic element is employed in a scene that reflects the phase of the characters' donation showing Ruth's signs of physical weakness accompanied with Kathy and Tommy. The boat's view reminds both Tommy and Ruth of Hailsham, which has changed with the passage of time. In the movie, the director places the camera in front of the characters to take a mid-shot that shows their emotions. This shot shows their glittering eyes that are fixed towards the boat. They seem emotionally moved by the view. The director uses a full shot to reveal the state of the boat that looks rusty and abandoned by its owners. The boat cannot transport passengers, which gives no freedom of discovering the world through this boat. This represents the state of the clones who are deprived from freedom. Tommy is filmed sitting inside the boat hiding his sufferance from the painful surgical wounds of the donations (Romanek, 2010, 01:09:07). Again, this shows that the clones suppress their pain and feeling of abandonment just like the boat that cannot ask to be repaired to freely travel from an ocean to another. In Jungian film analysis, the boat is a famous symbol that takes its meaning from ancient mythology, in which it is used as a vessel of death and rebirth. From the characteristics of the boat, it can be deduced that it means the death of the characters. The

director succeeds in adopting the scene of the boat because it shows the control of the characters' freedom as well as their fate.

4. Results and Discussion

Conducting this study ends with multiple founded results that unveil profound perceptions in relation to the director's film adaptation and the chosen approaches. First, Mark Romanek shows his creativity in using cinematography techniques beside film semiotics to show the clones' preservation of their innocence and humanness despite the exercised control of society. By using shot by shot analysis, we notice the director's reliance on eye-level angle, close-up shot, and high-key lighting in most of the scenes. This is done for the aim of demonstrating the clones' faces and gestures that reflect feelings of love, fear, and compassion. The director's use of the diegetic sounds like the voices of birds, rain, and winds as symbols of nature strengthens the theme of nature as a force that defies the development of technology. By using the approaches of semiotics and hermeneutics, the work reflects other underlying meanings of signs, sounds, and movements such the inevitable change that comes with technology and the harshness of the globalized society. For instance, the psychoanalytic Carl Jung's connotations of symbols has helped in analyzing the significant presence of some elements of nature and characters' roles in the scenes. The yellow flower and the forest are examples of symbols that demonstrate the inhumanity of humans in controlling the creatures that are regarded as inhuman while the latter reflect humane characteristics in the film's scenes. The director's cleverness in selecting the novel's actions and adapting it to the screen show his individualistic vision that has satisfied the novel's writer and the readers according to the reviews (Caldwell, 2011). Another important point that has demonstrated its effectiveness in reflecting the human identity is Romanek's use of the right elements in building the movie's scenes such as objects, colors, and camera

movements. Beside the latter, there are other elements like sounds, gestures, and signs, which all have depicted the clones' preservation of their humanness as a way of rebellion against the controlling humans.

In the story's globalized society, humans are obsessed by controlling knowledge to create docile bodies that obey their orders. This concept helps the research's aim in showing how inhumanity is strengthened by technology. The latter motivates people to control others to preserve their interests like prolonging their mortal lives. This study reveals the mechanization of humans who do not give importance to feelings in education. This is what we find in consequentialism, which is one of the theories of normative ethics. The latter is a doctrine that states the morality of an action is to be judged solely by its consequences (Walter, 2023). It follows Niccolò Machiavelli's saying: 'the ends justify the means' (Nnamdi & Tamunosiki, 2019, p02). What is deduced is that humans tend to ignore the harshness of means and cruelty of deception for the sake of achieving their goals. In globalized society, people interchange their thoughts and work to enhance commerce between them to solidify relations. This is reinforced through technology that takes this to another level, which seems to show that the global interchange is restricted on limited ideas that control the whole world. These ideas exercise hegemonic power on people and reflect drastic change in behaviors.

5. CONCLUSION

Applying semiotics and hermeneutics in studying the exercised control and the intentional creation of the movie's characters has concluded in showing the power of semiology in strengthening the work's themes and its interpretation. Analyzing the scenes of *Never Let Me Go* (Romanek, 2010) in order to study the research's problematic has required different theories: hermeneutics, semiotics and shot by shot analysis that has revealed the rebellious reaction of characters demonstrated in preserving their humanness despite the exercised

control by humans. Through hermeneutic approach, the analysis has reaches multiple interpretations dependent on the work's dialogues and language which has contributed in showing the clones' humanness side. The characters' development of a feeling of sameness with the other clones as well as a feeling of belonging to Hailsham has created a strong shield in front of the influencing world. Valuing friendship and love is crucial step in maintaining one's sensibility. The latter is essential in forming one's humanness. Furthermore, it helps in accepting one's deficiencies and revealing capacities which ultimately form individualistic identities. In brief, the clones' finding of a sense of belonging as well as forming an original personality solidify their humanist features of love, creativity, and passion.

Through the words of Madame, Kazuo Ishiguro says, 'I saw a new world coming rapidly. More scientific, efficient, yes. More cures for the old sicknesses. Very good. But a harsh, cruel world' (Ishiguro, 2005, p 272). Ishiguro's quote clearly demonstrates the lack of empathy as the price that is paid for the benefits of technology. What terrifies is the normalizing of the inhuman characteristic that has resulted in its gradual integration in the human identity. After analyzing the clones' characters, it has been deduced that humans reject the humane features of the clones for the aim of protecting their narcissistic interests. Technology reveals the dark side of the human nature that longs for defying immortality and preserving the human's superiority in the world. Also, it solidifies the human's greediness and selfishness in achieving these goals by pushing them to take the clones' lives without any hesitation.

In view of the globalization trend of film and different ways of visual consumption, the conduction of this article seems a necessary step in the field of scientific research to mark one's contribution to this interesting topic. Studying a work of media in relation to semiotics and hermeneutics is also related to communication studies because films communicate audience that is influenced by the transmitted ideas in this globalized world. Using visual symbols in movies enhances the audience's understanding of the film's language and the

underlying themes. The technological development has made a huge progress in the quality of film production and the advertisement of the produced work. This has led the works reachable for most of the audience's categories. This has resulted in the spread of the same communicated ideas that prevailed in the globalized world that has reduced the cultural diversity and the confidence in differentiation. From this point, it can be said that producing authentic ideas and creating genuine methods are the cues for bringing constructive change in this field. This change can guide humanity towards correct development in art production.

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