

Human Organs as Commodities: A Critical Study of Kazuo Ishiguro's *Never Let Me Go*

Bishnu Prasad Pokharel 

Associate Professor

Department of English, Saraswati Multiple Campus, Tribhuvan University, Nepal

bishnu.pokhrel@smc.tu.edu.np

Sultana Banu* 

Assistant Lecturer

Sirjana College of Fine Arts, Tribhuvan University, Nepal.

sultana.banu822@gmail.com

Binod Sapkota 

Lecturer

Department of English Saraswati Multiple Campus, Tribhuvan University, Nepal.

sapkotabinod@gmail.com

Corresponding Author*

Received: March 11, 2025;

Revised & Accepted: May 23, 2025

Copyright: Author(s), (2025)



This work is licensed under a [Creative Commons Attribution-Non Commercial 4.0 International License](https://creativecommons.org/licenses/by-nc/4.0/).

Abstract

Background: This paper explores Kazuo Ishiguro's *Never Let Me Go* (2005) as a critique of capitalist consumer society, focusing on how human beings are transformed into commodified entities under the guise of progress and care. Through the characters of Kathy, Tommy, and Ruth—clones raised for the sole purpose of organ donation—this study presents a dystopian reflection of late-stage capitalism, where life itself becomes a consumable product. Hailsham, a seemingly progressive boarding school, is revealed to be a corporate apparatus designed to normalize and aestheticize the commodification of bodies.

Methodology: This study employs a Marxist theoretical framework, incorporating Karl Marx's concept of commodity fetishism and alienation, Fredric Jameson's analysis of late capitalist culture, and Max Weber's understanding of bureaucratic rationalization. These frameworks help illuminate how the novel critiques the transformation of human subjects into objects of

exchange, where emotional attachments and personal identities are suppressed in favor of utilitarian value.

Results: Kathy's reflective narration becomes a vehicle to expose the internalization of ideological structures that render resistance nearly impossible. The characters' experiences of love, loss, and longing are systematically subordinated to the demands of bio-capitalism. Organ harvesting is not portrayed as a shocking exception but as the normalized endpoint of a society that values economic productivity over ethical considerations. The transition from Hailsham to the Cottages symbolizes a gradual but irreversible surrender to the capitalist logic that governs their lives.

Conclusion: The deaths of Tommy and Ruth, and the anticipated death of Kathy, exemplify the culmination of capitalist logic, where the body is wholly owned, managed, and exhausted for the benefit of others. Once a domain of human development, education is co-opted as a mechanism to produce docile, compliant subjects fit for exploitation.

Novelty: Ultimately, *Never Let Me Go* functions as an allegorical critique of consumer-driven modernity, where the human condition is eroded by systemic commodification. This study warns against a world in which efficiency overrides empathy, and individuals are reduced to replaceable components in a capitalist machine. Through its haunting portrayal of disability and silence, Ishiguro's work demands a rethinking of the ethical limits of consumerism and bio-political control.

Keywords: Capitalist machine, consumer culture, dehumanization, human body, organ harvesting

Introduction

Ishiguro's *Never Let Me Go* deals with the way capitalist machine embarks on the exchange of the human body in the interest of the well-to-do family, highlighting the process of human organ harvesting. Taking the life of one, the other gets life. This is the real point for the annihilation of humanity. Kathy, Tommy, and Ruth in the novel are close friends studying at Hailsham, a boarding school that has an underlying plan for commodification. Commodity is the Marxist term that refers to the objects and materials that show the materialistic value of the object. It draws its connection towards the market and its approaches, as well as its connection with the period or time. Max Weber has mentioned in the protestant ethics that capitalism is a matter of money as well as objectification. Furthermore, [Weber \(1996\)](#) states that, "time is money" (p.1). The hours the laborer spends in them generate money. However, in the case of Hailsham, a boarding school indicated in the novel, the amount of time or the childhood children have spent there has equal value to the money they have. It is so because the amount of time they have spent was harvesting time when the laborer is working for their production.

The students studying there have to follow the rules and regulations of the boarding very strictly, and they get encouragement to generate art. The school does not familiarize them with the outside world rather strictly prohibits outings. In the meantime. Tommy and Kathy try to avoid the organ donations because Kathy knows that she has to donate. These three characters

are shifted from the school to the Cottages to prepare them to be donors. Though it is too late, these characters understand their fate that they have to be the donors of the bodily organs. Due to the multiple donations, Ruth and Tommy died. The multiple donations are the act of producing multiple forms, like their body, as the organ production like factory production. [Weber \(1996\)](#) asserts that, “Money can beget money, and its offspring can beget more, and so on”(p.2). Capital attracts more capital and creates more ways to increase it. In other words, assets and resources are also capital. which helps to generate more resources and adds value to it. In the novel, the organ is the assets, capital or value that begets more organs for donation, multiple times donating. Because of that, the donor lost their lives at the end of the novel. However, the novel veils the truth and does not display death. Therefore, the study deals with the results of the dehumanization of human beings in a corporate consumer society. Humans are treated as the agents for retaining the life of others at the cost of the life of one. The novel has used art as a source to unveil the harsh realities of the consumer society. The engagement of the children in art projects, art classes, and emphasis on creativity justifies the essence of the postmodernism notion of art. [Jameson \(1988\)](#) remarks that, “two causal conditions for postmodernism across the arts: first, its products emerge as specific reactions against the established forms of high modernism”; and the second, “it results from the erosion of the older distinction between high culture and so- called mass or popular culture” (p.1733). In that sense, art is the product, rather, it is oriented by its aesthetic values, as well as a medium of imposed power by the superior culture over the inferior one. The children of the school engaged in the art projects show that they are generating products that go into vain without their consciousness. It does not have any artistic values; rather, it is produced as an object or a production. Such production represents either consumer culture or postmodern culture, where the mass is produced. The mass indicates the large numbers, not the quality it poses. In the novel, [Ishiguro \(2005\)](#) remarks that, “How art bears the soul of the artist” (p.249). The lines contract with the key ideas of the novel, where art is not produced to rejoice the soul. Rather, art is mass production that is just to engage children or occupy them. Ultimately, this leads art to the modern consumerist society that only presents the high culture. The categorization of subject and object is a method that is linked to the history and its development. History has witnessed and functioned between the dichotomy of subject and object. [Marx \(1859\)](#) asserts “At first sight, a commodity appears as very trivial and easily understood” but “its properties it is capable of satisfying human wants” (p.667). Furthermore, [Jameson \(1988\)](#) mentions that, “the historicizing operation can follow two distinct paths, which only ultimately meet in the same place: the path of the object and the path of the subject” (p.1771). In the same way, [Jameson \(1988\)](#) further asserts that the way the society has delved into a business house for sign exchange value, “commodity production and in particular our clothing, furniture, buildings and other artifacts are now intimately tied in with styling changes” (p.1770). The path of the subject and the path of the object are the level of the division, which are contradictory to each other; the fact that sometimes shows clear division and sometimes occupies them shows an overlap to each other. In the novel, the role of Kathy and her

experience is sometimes projected as very much objective while living like any ordinary student and preparing for the donation. However, later on becoming a carer and presenting a sense of pride and diligence about her work resembles very much a subjectivity towards her work, her identity, and Tommy and Ruth.

Therefore, the vivid level of division among the members of the school, their projection and presentation approaches to each other, and treatment of inhuman to the school children reflects dehumanization. This study unveils the trajectories of extreme points of the consumer culture in the modern capitalist machine that annihilates human beings and the immediate need for the abolition of such a machinery.

Review of Literature

Ishiguro's *Never Let Me Go* elicits multiple responses from the critics due to its thematic layers, to trigger the readers. After its publication, the researcher's attention concentrated on the thematic, stylistic, and narrative perspectives.

[Bouacida et.al. \(2021\)](#) assert the character relationship and consequences in society. "Sheds light on the role played by the so-called cottages in the shaping of those characters' relations to themselves, to each other, and to the outside world" (p.101). The relationship of characters in the novel represents the relationship between people in the outside world. [Kato \(2021\)](#) prioritizes memory and the result of the narrative point of the text: "In this novel, universal themes such as love, friendship, memory, and a view of life are foregrounded using the first-person narrative and backgrounded by a dystopian world view of cloning" (p.165). The shift from narration to the dystopian view of cloning is the significance of the critic.

[Shaheen et.al. \(2022\)](#) highlights the identity politics of the novel, "assert that ideological maneuvering and construction of imploded identities are exhibited through dystopian biotechnologies in the agency of post-humanism, which represent commodified identity politics" (338). Identity politics is the apprehension of these reviewers. In the same way, [George \(2023\)](#) asserts how human aspect has been extremely dominated by the technical discourse, "the procedures by which the bizarre truth of organ donation of the clones is buried under the technical discourse of good work" (p.107). Organ donation has been blurred by the technical aspects of the world.

[Jossy and Dunston \(2023\)](#) highlight the way the narrative of the novel evolves the empathic aspect of the narrator: "Through his skillful narrative, Ishiguro wonderfully depicts the sense of empathy for the harmonious tomorrow" (p.27). The sense of humanity is the main idea that Jossy and Dunston value. However, [Waham \(2023\)](#) has done a thorough study of the novel, "Ishiguro's exploration of trauma and memory highlights the complex and often elusive nature of personal history and how it can both haunt and shape an individual's present and future" (p.16). Physical and psychological trauma has been the apprehension of Waham.

[Katsorchi \(2023\)](#) points out the autobiographical aspect of the novel, "The physical body is complemented and even sometimes even replaced by the textual body while the self is liberated within the ongoing process of becoming offered by the imaginatively and reconstructing and

autobiographical narration” (p.66). The autobiographical writing contains the amalgamation of reality and imagination in the novel. Similarly, [Gao \(2024\)](#) dealt with the strategies for the “translation of the novel” and found that “the frequencies of translation studies used in its Chinese translation. The result revealed that preservation had the highest percentages and transformation the lowest” (p.128). He has pinpointed the preservation and transformation through translation.

[Neog and Kashyap \(2024\)](#) have inferred through the study and “Shed light on the broader implications of place in the novel, particularly about the themes of societal control, personal agency, and inevitability of loss” (p.1216). This study has triggered the way society controls individuals. In the same way, [Sugiyama \(2024\)](#) comment the novel as the point for the otherness, “Ishiguro positions dislocated communication as the reality of communication as the reality of communication, in turn, obliging readers experience the otherness of clones as epistemological inaccessible the readers to participate in communication” (p.106). Human otherness leads from the humanitarian aspect to the non-humanitarian aspect.

[Sadeq \(2024\)](#) asserts the significance of bio-politics in the novel, “how the novel’s protagonist and society are affected by bio-politics,” and “emotion is used in organ harvesting programs and how Kathy fits into that system” (p.74). The character analysis deduces the way a person becomes a part of society. However, [Oruc \(2024\)](#) asserts the novel as a dystopian piece, “Individual and dystopian society while taking into consideration dystopian elements like totalitarian regime, and fear, pseudo-utopian, utopian and division in society that takes place” (p.1431). In a totalitarian system, power is exploited by those who are helpless in society. [Azeem and Mukerji \(2024\)](#) point out the organizational dehumanization through organ donation, “Ishiguro creates a bleak future in *Never Let Me Go* where clones are produced exclusively for organ donation. The novel uncovers the institutional dehumanization that clones experience through the first-person narrative of Kathy H” (p.98). The narrative point asserts the process of organized dehumanization and its consequences.

Current critical studies have embarked on the diverse themes of the novel. Their priority has ranged from the technical aspect to the narration to the colonization. The themes range from the character relationship, love and alliance, and the impact of cloning, post-humanism, organ bestowed, significances of translation, technical dominion, responsiveness, autobiographical narration, social control over the person, otherness, bio-politics, utopian and pseudo, a utopian humanity, and institutional dehumanization, However, this study embarks on the consequences of the capitalist’s consumer culture in the world in which humans are the donor agents. Capitalists dehumanize humans to annihilate their identity. Society has converted humans into non-humans and used them for human organ harvesting in place of love and compassion.

Research Methodology

Research Design

This qualitative study critically and analytically employs Karl Marx’s commodity and commodification, Fredric Jameson’s consumer culture in capitalist society, and Max Weber’s capitalist concept as theories to analyse and interpret Ishiguro’s novel *Never Let Me Go*. Three

major theorists and their critical insights have been used as the tool to interpret the text and validate the consequences of the commodified consumer culture of the world. The critical theoretical insights have been used to scrutinize the textual pieces of evidence from the novel. The result is derived through the aforementioned theoretical insights about the fixed ideological framing to make people the objects of the corporate house.

Analysis and Interpretation

Commodification of Kathy, Tommy, and Ruth in *Never Let Me Go*

The novel *Never Let Me Go* is written by a Japanese Nobel Prize winner of 2017- Kazuo Ishiguro revolves around three major characters, Kathy H, Tommy, and Ruth, their lives under the obscure condition in Hailsham, a boarding school in England. The story is narrated by Kathy and ends with her reflection upon their childhood, memories, and experiences about Hailsham. Hailsham is an educational institute created place or school in England during 1990s. Kathy begins her description as the narrator of the story and starts to recall the childhood moment with Tommy and Ruth in Hailsham- an institution designed to prepare them as eventual organ donors.

This study presents the story of a dystopian society that depicts the anecdotes of human organ harvesting in a capitalist machine, dehumanizing humans. So, the upbringing of Kathy, Ruth, and Tommy, including many other children, has a chosen and decided destiny in Hailsham. That chosen destiny is either of becoming a 'Donor' or a 'Carer'. [Ishiguro \(2005\)](#) coined the terms "Carer" and "donor" (p.8). The term suggests the giver and the receiver. Which indicates that they have decided and destined future and purpose in life. Therefore, the reflection of childhood and reality of adulthood resembles that children of Hailsham are not considered fully biological human beings or treated from a humane perspective rather as commodities for use and consumption.

The tendency of cultivation and consumption, the grooming for the organ harvesting and invading their innocence resembles the essence of capitalism. This exposes how capitalist machine pervades the world, reducing human life to a resource to be harvested. Such an act is the act of dehumanization and exploitation in the context of the novel. Moreover, it shows the systematic control over human and their essence. In the novel, the grooming clones like Kathy, Tommy, and Ruth are systematically reduced to objects of utility, existing solely to serve the needs of the non-clone people. The entire existence is dictated by the demands of a society that treats them as disposable resources, reinforcing the Marxist concept of commodity/commodification. [Karl Marx \(1867\)](#) defines that, "A commodity is, in the first place, an object outside us, a thing that by its properties satisfies human wants of some sort or another" (p.27). The word commodity refers to the product or the material that is used for human usages and consumption. In other words, it gives the materialistic essence that is needed, as well as creates the power relations based on hierarchy. Where the means of production are owned by the person and who does not then they work for them. In the case of Hailsham, the power relation between the donor and the receiver represents the commodified. [Ishiguro \(2005\)](#) describes "Carers are not machines. You try and do your best for every donor, but in the end,

it wears you down. . . So, when you get a chance to choose, of course, you choose your kind. That's natural" (p.8). The remarks state carers do not belong to the machine or commodity category where they have feelings of exhaustion, drowning, and feeling tired when they are repeating and doing similar work for a decade. On the contrary, the carers are the product that is supposed to produce their goods multiple times.

[Parsons](#) (2002) mentions that, "Some set of norms governing relationships is superiority and inferiority ..." (p.3). The term super and inferior refers to the division between the relationship. It generates the power relation between them. In the novel, the naming of donor and carer is the set of norms that is governed by the power dynamics. This split child depicts the tendency of the power and its essence to each other, especially the imposed power from the carer to the giver. The carer is superior to the giver because they are the one who provides the care after the giver donates. [Ishiguro \(2005\)](#) states that, "I know when to hang around and comfort them, when to leave them to themselves; when to listen to everything they have to say, and when just to shrug and tell them to snap out of it" (p.8). The skill of knowing is not just being familiar with the situation of the givers or the state of being empathetic with them rather it indicates the power relation between the carer and the giver. Career is quoted as a high and sophisticated status in front of the giver. Without a career, the giver is not able to survive. In other words, they are dependent upon the carer for their further well-being and existence.

Autonomy is the key to rejoice own's self and the mastery of freedom. Autonomy provides a sense of relief and support to create a world without bondage. However, in the novel, the autonomy of the Hailsham children is confined within the boundaries of Hailsham school under the control of and the supervision of the Guardians; their lives are entirely structured around the eventual harvesting of their organs. They are bred for the specific purpose, educated under controlled circumstances, and conditioned to accept their fate without resistance and follow the guidelines to behave well, to present them as decent children and culturally mannered. [Ishiguro \(2005\)](#) mentions that, "The guardians were always telling us to be civilized about it..."(p.10). Civilized refers to the well-mannered and disciplined, and following the framework. On the other hand, civilized is the idea of the bourgeoisie, which categorizes between the two notions, that is, barbaric and cultured. According to [Jameson \(1988\)](#) "But today, in the age of corporate capitalism, of the so-called organization man, of bureaucracies in business" (p.1762). The involvement of every person in business transformed society into a business house. As a result, culture is in the way to keep humans in line of decency and discipline. As a result, their resistance level may be affected due to status quo impression. The children of Hailsham are urged to be civilized, so they are not able to raise their voice and quietly follow the instructions of the guardians. Marx and Engels coined the term 'Bourgeois'(p.14) to show the class division that represents the high-value culture. To be civilized is the bourgeoisie institutional reality but the boarding school as an institute is the allegory to generate illusion in the society. There is contrast between allegory of the educational institute in the novel and the reality of the world that the characters face. Therefore, this study highlights the way bourgeoisie society blurs the reality and exposes the fabricated matter to generate illusion among the people of the world.

Objectification as the duality notion in the novel reinforces the sense of exploitation among the Hailsham children. The growth of children for the harvesting of the organ provides the image of human objectification, whereas growing them in an artistic environment is objectifying their emotions and skills. [Ishiguro \(2005\)](#) casts the term “Exchange” (p.16). The term refers to the exhibition that happens in the Hailsham four seasons of the year. The exchange is the place where students show their artistic projects on the stall. So, it is a creative and engaging project for them. The promotion of the art and artistic value shows the humanity, yet it distracts students from the harsh realities of their existence. This paradox reveals ideological manipulation that sustains the capitalist system, where exploited groups are provided enough agency to believe in the legitimacy of their oppression. They give the false sense of hope in which follower believe it is the real one or the reality of their life. In the novel, the children believe that the project and the exhibition are real. But when they are ready for the harvesting of the organ, they deport to other places. They are no longer the students of Hailsham. Along with their deportation, their art, creativity, and essence of being human are deported and despised. So, [Ishiguro \(2005\)](#), raises the questions that “Poor creatures. What did we do to you? With all our schemes and plans?” (p.171). The plan is the superstructure plan to implement the interest of the limited few power holders and seekers. The strategic plan that is made and imposed by the power holder gives students false hope and keeps them in an illusion. At the end, eventually, it pushes them into the margin and a state of deprivation. Moreover, the clone’s donation and treatment by the outside world underscore their status quo as laborers. They are perceived as a tool for other human survival. So, they are taken as the raw materials that can produce the goods for the upper-class, aristocratic society. The societal indifference is the benchmark of the forms of exploitation, where marginalized groups are dehumanized to justify their subjugation.

Alienation separates one from own’s self as well as the others from society. [Meszaross \(1970\)](#) states alienation as “by the conversion of human beings into things” so that “they could appear as commodities on the market and by the fragmentation of isolated individuals” (p.7). It is the method of separating individuals from the mass as well as turning them into objects. The tendency of separating the children of Hailsham and bringing them as distinct individuals, not because they are special, but it is as a process of alienation. The term is coined by Karl Marx to present the idea of segregation of the workers from the resources and opportunities. [Ishiguro \(2005\)](#) describes, “Once we got to the Cottages, . . . Over time, they would fade from our minds, but for a while those essays helped keep us afloat in our new surroundings” (p.81). The departure from Hailsham to the cottage is not only changing the place, or the preparation for the donation. It is the act of separating the children of Hailsham from their roots and background. Keeping them in a different world and environment is the action of alienation, which is operated by the guardian. Through these environmental changes, the clones are bound to experience the level of alienation at two levels. One is from the physical, where they are getting separation from their organ. On the other hand, they are alienated from the societal structures and system.

The portrayal of the clones as commodified laborers in the novel exposes the brutal realities of capitalistic exploitation. It represents how capitalism reduces individuals to economic units, stripping them of dignity and autonomy. The clone's plight reminds the readers of how easily human life can be devalued when it is viewed primarily in terms of utility rather than inherent worth. The suppression of the children's liberty enables dehumanization. [Ishiguro \(2005\)](#) illustrates, "We certainly knew—though not in any deep sense—that we were different from our guardians, and also from the normal people outside" (p.51). The sense of differentiation among the children describes the notion of separation from the mass and others. The feeling of not liking others or being different creates the sense of marginality, where the margin is always at the verge of dehumanization.

The term division shows the split and the two halves that categorize the two polls. Class is one type of division. Where people are divided into two categories-upper class and lower class. In the novel, the demarcation of the class division is depicted between the clones and the normal humans. Their division exemplifies the stratification between them, where power and the high-class people rule and maintain dominance by ruling over them. The guardians and carers, as the ruling class in Hailsham, enjoy the privileges of autonomy, longevity, and social legitimacy while the clones are relegated to a subordinate position, existing solely to serve the medical needs of their superiors. This division mirrors the capitalist structure in which the bourgeoisie rules the proletariat, ensuring their continued economic and political supremacy. The clones are similar to workers whose identities are denied, their labor extracted without compensation, and their suffering justified by ideological constructs that frame their servitude as natural or necessary.

Illusionary circle or the web forces us to live far from the reality where pleasure is momentary. When an illusion is broken then it raises anger and frustration in the human being. In the novel, the lifestyle of Hailsham is romanticized in such a way that children are under the illusion as if they are normal, ordinary children. But when they transform into the Northfolk, then they encounter their realities. It generates full of anger, regret, and frustration. That moment leads Kathy, Ruth, and Tommy into the phase of resistance. So, they went to search the old places as well as their Guardians. [Ishiguro \(2005\)](#) mentions that, "I was still looking into the darkness when I heard Madame let out a kind of snort, and she came striding past us and on into the dark. Then there were more mechanical sounds, and Madame emerged pushing a figure in a wheelchair" (p.171). The visibility of the wheel chair is the mental impact on the fellow friends. This emotional impact indirectly silences their revolt against the exploiters. The assertion indicates the search for their guardians to find out the answer about their lives in Hailsham and their upbringing. The act of searching for the answer shows the level of resistance to their oppressive regime. The characters dive into the depth of the emotional and emotional turmoil due to the uncertainty of their life due to multiple donations of their organs.

Space is the room or the place for the own's self. It holds the privacy and provides a sense of belongingness to a person. Space is the form of experience and moment that a person has lived with. In the terms of Jameson, the space is the creation of nostalgia. [Jameson \(1988\)](#) explains

that, “the human subjects who happen into this new space, have not kept pace with that evolution...stands as something like an imperative to grow new organs to expand our sensorium and our body to some new, as yet unimaginable, perhaps ultimately impossible, dimensions” (p.1802). Space creates memories, but when space is changing then human gets into nostalgia. The past becomes nostalgic, and the present becomes the new evolving organ, which is unimaginable and easy not to accept at first. In the novel, also, the departure from Hailsham is the benchmark for nostalgia, which starts with Kathy, Tommy, and Ruth. [Ishiguro \(2005\)](#) illustrates that, “You spend hour after hour, on your own, driving across the country, center to center, hospital to hospital, sleeping in overnight, no one talks to you about your worries, no one has to laugh with it”(p. 203). The remarks by Kathy indicate the losing her own space in Hailsham, which makes her gradually move from place to place. Moreover, she not only indicates the space, rather changing the place is the symbol of losing the essence of being with others.

The tendency of domination and dehumanization blurs boundaries between truth and counterfeit. This is the situation in which a person gets into a delusion and cannot distinguish fact and fiction. In other words, it is the method of dehumanization that rises to false hope and an illusory circle that exploits humanity and the essence of human. [Ishiguro \(2005\)](#) describes, “we demonstrated to the world that if students were reared in humane, cultivated environments, they could grow to be as sensitive and intelligent as any ordinary human being” (p.256). The word demonstrated shows that it is created realities for the students, which is not their truth and reality at all. It also indicates that the guardians of the school challenged the traditional patterns of the cultivation of the organ, which only focused on medical science rather than on the other aspects of the children. This narrative subtlety indicates the silent resistance of the characters because they are exploited by the power structure and are on the verge of desperation. The repeated institutional exploitation has been indicated through the voices of the narrator. However, even though sensitivity and intelligent are new introductory dimensions that distinguish of suppression and creating blurred lines between boundaries among students. From which they are not able to distinguish the intelligence of their purpose, existence, and the inhuman behavior of others towards them. Thus, a dystopian world symbolically indicates the real-world situation in which humans are the victims of the power structure, and they are completely dehumanized.

Therefore, the analysis infers the process of corporate culture in the capitalist world and its consequences in society. The conversion of an educational institute into a business club for making people’s body organs ready to sell is the culmination of capitalist machine. Kathy, Tommy, Ruth, and other children in the novel are the victims of this convention in *Never Let Me Go*. This novel is a typical example of reflecting the way the world is becoming inhuman due to capitalist influence, and society needs to obliterate this harsh practice. They are bound to have a silent cry because they are under the control of the ideological shades. The invisible ideology forces them not to raise open voice. Even if they raise their voice, the social structure is active to suppress their voices.

Conclusion

Kazuo Ishiguro's *Never Let Me Go* exhibits the deep entrenched structures of a dystopian society shaped by capitalist machine. Through the lives of major characters Kathy, Tommy, and Ruth, the novel exposes deeply how consumer society exploits humans and transforms them into commodities. The values have been distorted and converted into the value of the object. The systematic objectification of the clones, their alienation from both society and the self-reveals the power dynamics of the society to exploit the poor children. The character's gradual awareness and rising resistance level shows desire for autonomy, a voice for oppression, and a sense of recognition. The life of Hailsham in the initial phase and Cottages at the latter phase reflect how even educational institutions are converted into a business club to dehumanize humans and sell them. There is a disparity between reality and allegory because illusory reality dominates society, detaching people from reality. The physical and psychological exploitation under a certain veil is the reality of the educational institute, but the ready-made allegory is that the educational institute of the novel makes the children innovative human beings. But the fabricated reality pervades society. Finally, reaping human organs multiple times for the donation is the climax of the corporate world, which needs to be obliterated from the world because it spreads anarchism. It has psychological nuisance and social manipulation. The power structure generates believability in the society through illusion which the victims have to externalize and make the world believe the reality disassociating it from illusion.

References

- Azeem, A., & Mukerji, S. (2024). Voices from the Margin: Subaltern Existence in Kazuo Ishiguro's *Never Let Me Go*. *The creative launcher*, 9(6), 98–104. <https://doi.org/10.53032/tcl.2024.9.6.10>.
- Bouacida, S., Lecheheb, I., Boumali, I., & Khelifa, N. (2021). Hailsham as an Intimate Space: A Bachelardian Reading of Kazuo Ishiguro's *Never Let Me Go*. *Arab world English journal for translation and literary studies*, 5 (3) 101-112. <http://dx.doi.org/10.24093/awejtls/vol5no3.8>
- Gao, Y. (2024). Culturally Specific Items and Translation Strategies for Them: A Case Study of Kazuo Ishiguro's *Never Let Me Go*. *International journal of education and humanities*, 12(1), 128-130. <https://doi.org/10.54097/z8g5h017>
- George, D. (2023). Shadowy Objects in Test Tubes; A Biopolitical Critique of Kazuo Ishiguro's *Never Let Me Go*. *Technoetic arts*. 21(1), 107-115. https://doi.org/10.1386/tear_00101_1
- Ishiguro, K. (2005). *Never let me go*. Alfred A. Knopf.
- Jameson, F. (2005). Postmodernism and Consumer Society. The Norton anthology of theory and criticism. Vincent B. Leitch (2018), (3rd ed), 1758-1771.

- Jossy, J. B., & Dunston, G. J. (2023). Personal Empathy of Clones and Ais: A Humanistic Approach to Kazuo Ishiguro's *Never Let Me Go* and Klara and the Sun. *Shodh kosh: journal of visual and performing arts*, 3(2SE), 27–34. <https://doi.org/10.29121/shodhkosh.v3.i2SE.2022.253>
- Kato, C. (2021). An Ecological View in Kazuo Ishiguro's *Never Let Me Go*: The Landscape of Nagasaki Implied by the Narrator. *Critique: Studies in contemporary fiction*, 64(1), 165–171. <https://doi.org/10.1080/00111619.2021.1960263>
- Katsorchi, S.T. (2023). War on the Posthuman Narrative as Resistance and the Reinvention of the Waham , J. J. . (2023). The Exploration of Trauma and Memory in Kazuo Ishiguro's *Never Let Me Go* and The Remains of the Day. *Journal of critical studies in language and literature*, 4(3), 16-21. <https://doi.org/10.46809/jcsll.v4i3.204>Self in Kazu Ishiguro's *Never Let Me Go*. *Junctions*, 7(1), 66-79. 10.33391/jgjh.151
- Marx, K. (1859). From Capital Volume One. *The Norton anthology of theory and criticism*. (3rd. ed.). Vincent B. Leitch (2018), 667-675.
- Marx, K. (1867). *Capital: A critique of political economy*. 1. Progress Publishers.
- Mesazaros, I. (1970). *Marx's theory of alienation*. Merlin Press.
- Neog, B., & Kashyap, K. (2024). Kazuo Ishiguro's *Never Let Me Go*: An Analysis through the Lens of Place. *ShodhKosh: Journal of visual and performing arts*, 5(5), 1216–1219. <https://doi.org/10.29121/shodhkosh.v5.i5.2024.2936>
- Oruc, D. (2024). A promise of 'The Good Place': Dystopia in Kate Wilhelm's *The Funeral* and Kazuo Ishiguro's *Never Let Me Go*. *RumeliDE dil ve edebiyat arařtırmaları dergisi*(38), 1431-1441. <https://doi.org/10.29000/rumelide.1410236>
- Parsons, T. (1949). Social class and class conflict in the light of recent sociological theory. *The American economic review*, 39 (3), 16-26.
- Sadeq, Z.R. (2024). Biopolitics in Kazu Ishiguro's *Never Let Me Go*. *American journal of social sciences and humanity research*. Oscar Publishing House, 64-75. <https://doi.org/10.37547/ajsshr/volumeo4issue07-10>.
- Shaheen, M. M. A., Saeed, S. A., & Naeem, A. (2022). Posthumanism and Dystopian Biotechnologies: A Subtext of Ideological Maneuvering and Construction of Imploded Identities in Kazuo Ishiguro's *Never Let Me Go*. *Global social sciences review*, VII(II), 338-347. [https://doi.org/10.31703/gssr.2022\(VII-II\).34](https://doi.org/10.31703/gssr.2022(VII-II).34)
- Sugiyama, K. (2024). The Otherness of Communication: Systems Theory and Kazuo Ishiguro's *Never Let Me Go*. *College literature* 51(1), 106-129. <https://dx.doi.org/10.1353/lit.2024.a917866>
- Weber, M. (1996). *The protestant ethic and the spirit of capitalism*. Roxbury publishing company, 47-55, 181-183