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#### Author Details:

1. PhD Candidate in English Literature, Department of English Literature, Central Tehran Branch, Islamic Azad University, Tehran, Iran.

[n.babazadeh.Lng@iauctb.ac.ir](mailto:n.babazadeh.Lng@iauctb.ac.ir)

2. Assistant Professor, Department of English, Parand Branch, Islamic Azad University, Tehran, Iran. (Corresponding Author)

[roseeslamieh@iau.ac.ir](mailto:roseeslamieh@iau.ac.ir)

3. Assistant Professor, Department of English Education, Abhar Branch, Islamic Azad University, Abhar, Iran.

[ayoub.dabiri@iau.ac.ir](mailto:ayoub.dabiri@iau.ac.ir)



## Bio-capital Decentered Subjectivity in Kazuo Ishiguro's *Never Let Me Go*: A Cyborgian Biotechnological Literary Analysis

Najaf Ali Babazadeh<sup>1</sup>; Razieh Eslamieh<sup>2\*</sup> ; Ayoub Dabiri<sup>3</sup>

**Abstract:** The present paper intends to study Kazuo Ishiguro's *Never Let Me Go* from the perspective of Cyborgian concepts of hybridized subjectivity, speed, metamorphic becoming, bio-narrative and bio-discourse, which intersect with cyborg biotechnology to create the *bio-capital* characters. Ishiguro portrays the non-unitary bio-subjectivities along with challenges of clones through tracing the main character's memories. The Cyborgian theories of Donna Haraway, Paul Virilio and Rosi Braidotti are mainly used to analyze the genetic organs of the selected novel in bio-discourse. Cyborg biotechnology drains its bio-power, merges borderlines between the conventional polarities, de-politicizes it by destroying inequality in a natural history of transhumanism and, ultimately, makes hybridized privileged – unprivileged subjectivity. Cyborg bio-capital body is a kind of genetically modified object with a shifted boundary; a bio-semiotic body, not the human physiological body. In the novel, this study explores that cyborgian bio-capital subjectivity is the imitation of the original one due to three reasons: first, it has lost its human uniqueness; second, its self-automation is changed into a possible being; and, finally, its biological facet has constructed the equal bio-subjects. A cyborgian bio-capital subject is partly organ and partly machine in the cyborg biotechnology. The thematic features of Ishiguro's novel as the quintessence of cyborg bio-narrative, including nomadic bio-subjectivity, development of fabricated trans-subjects, bio-animals, trans-genetic organisms, decentered subject, bio-molecule and mechanical body, are the focal points of analysis in this study.

**Keywords:** Bio-Body; Bio-technological Discourse; Metamorphic Becoming; Nomadic Bio-subjectivity, Trans-genetic Organisms.

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## 1. Introduction

Biotechnology has raised debatable questions about bio-subjectivity and transformed man's life and fate in many ways. The research traces the main concepts of cyborg biotechnology including metamorphic becoming, trans-genetic organisms and bio-discourse followed in Kazuo Ishiguro's *Never Let Me Go* (2005). The biological concepts used by Ishiguro allowed bio-literary writers to change bio-language in the age of cyborg biotechnology. Cyborg explains the human whose organic purposes are amplified through biological ways including biochemical changes to the trans-genetic body. Haraway in *A Cyborg Manifesto* (2016) writes that "The concept of cyborg is a rejection of boundaries separating human from animal and human from machine" (1), and asserts that "Cyborg is a cybernetic organism [...] We are all chimeras, theorized and fabricated hybrids of machine and organism; we are cyborgs. The cyborg is our ontology; it gives us our politics" (5). Cyborg is employed as the theoretical framework of the present article as it can show the scientific aspects of bio-narrative.

Kazuo Ishiguro (b.1954) is accredited for writing scientific narratives portraying the ideas of cyborg biotechnology. Ishiguro in *Never Let Me Go* creates the hybridity of a 'droid' (and three human clones) and presents the role of cyborg bio-capitalism within Kathy's memories as a new critical concept that involves the problematic ideas of biology at a boarding school called Hailsham. Ishiguro illustrates the dystopian future governed by the bio-capitalism that imposes the integration of animal and machine to portray the bio-capital subjectivity of humans.

Cyborg biotechnology significantly locks up difference, amalgamates the boundaries between the polarities, demystifies it by ruining injustice in posthumanism, and, finally, creates cyborgian franchised – disfranchised trans-human. The thematic features of Ishiguro's novel as the quintessence of cyborg bio-narrative, including nomadic decentered bio-subjectivity, speed, development of fabricated trans-humans and mechanical body, are the focal points of analysis in this study. Accordingly, the main question that the present research aims to answer can be posited as: are cyborgian bio-capital subjectivity and bio-identity possible in the face of bio-political forces that drive and manipulate the students into which the clones expect to be merged?

## 2. Literature Review

Lejla Kucukalic in *The Island of Dr. Moreau to Gene Mapper* (2022) and *Bio-fiction* (2021) develops the concepts of identity, bio-narrative, trans-genetics and biotechnology. She studies bio-language in the bio-literary disputes over bio-engineering and scrutinizes the

ideas of *Bio-fiction* and *Bio-discourse* to describe the interconnections of bio-literature and biotechnology. Kucukalic examines the genomic codes, bio-literary language, human relation to biology and the purpose of meaning in the methods of contact to produce bio-discourse. Under the influence of Haraway and Josie Gill in *Bio-fictions* (2020) focuses on the relations of humans and animals in our modern bio-economic order as a look at the effects of dehumanization on any group that is subject to it. Gill studies a frightening warning about the way we are going to be clones in biotechnology. Gill asserts another element of genetics – ancestry testing – and the role of that science in determining current ideas about bio-identity.

Joseph M. Carubia in his journal paper entitled "Haraway on the Maps" (2019) studies Haraway's work *A Cyborg Manifesto* and inspects the cyborg boundaries of bio-fiction/social reality, human/animal, *self/other*, and organism/machine blurred. Wibke Straube in his article "Toxic Bodies" (2019) proves that the notion of Harawayan *others* is connected to the dehumanization of the body. Cyborgian bio-creatures are the *Other* of *others* in the world of *otherness* in their social surroundings. Douglas Kellner in his research, "Virilio, War, and Technology" (2020), examines the influence of modern biotechnology on human 'bio-species' and 'primates'. Kellner integrates Virilio's idea of bio-capital technology portrayed by his focus on war, military technology, and biotechnologies of representation and machine, driving him to technophobic outlooks.

Jordi Vivaldi in the published work entitled "Xenological Subjectivity: Rosi Braidotti and Object-Oriented Ontology" (2021) studies the concept of bio-subjectivity and Braidotti's theory of *Posthumanism*. Vivaldi proves that Braidotti's model accounts for bio-capital subjectivity by understanding the *self* as a transversal diversity and its connection to the *others* and world as non-hierarchized by nature-culture partitions transgressing the ideas of finitude, agency, and change. Justin Omar Johnston in *Post-human Capital and Biotechnology in Contemporary Novels* (2019) scrutinizes the theoretical ideas of regenerative bio-medicine, synthetic bio-human clone, animal-human hybridity and trans-genetic language in Ishiguro's *Never Let Me Go*, and traces bio-capital human fleshes as critical areas for biotechnology and bio-subjectivity. Johnston describes the Ishigurian society where bio-theories transform the bio-organizations in the modern world.

Kai Yan in the scholarly publication "Post Human Bio-predicament: A Study of Bio-dystopia in Kazuo Ishiguro's *Never Let Me Go*" (2019) scrutinizes the bleak post-human prospects of science, the double manipulation of life by bio-power and metaphorical

dimension of post human life-writing. Yan analyzes Ishiguro's work from the aspect of biology in creating a dystopian bio-narrative, presenting human conditions. Ishiguro draws a metaphor of cloning and creates a bio-capital narrative that not only reflects human conditions, but post-human predicament in capitalism.

Sean McQueen in *Deleuze and Baudrillard* (2017) scrutinizes Ishiguro's *Never Let Me Go* (2005) and discusses the transformation of conventional capitalism into neo-capitalism. McQueen examines Ishiguro's ideas of science and biotechnology in England where human beings cloned and bred for the goals of harvesting their organs once they reach adulthood. McQueen interprets human bio-capital as the frontline of bio-capitalism, promising to enrich our lives while threatening to extend bio-capital capacity to command our mind. McQueen discusses some biological ideas in Ishiguro's novel, including the cells, tissues, bodies with and without organs, machines, and bio-species in the form of genetic bio-consumerist assemblages of human and machine.

Although *Never Let Me Go* cannot be considered an under researched novel, it is not so far studied as the epitome of cyborg biotechnological literary language developed in the 21<sup>st</sup> century; therefore, the research addresses gaps and develops new knowledge on Ishiguro from the perspective of cyborgian biotechnological literary analysis. The current article partakes of a refashioned biological engagement in Ishiguro's *Never Let Me Go* and studies new life and challenges in cyborgs. Although the novel is studied so far from diverse viewpoints, no study has analyzed the novel from the critical perspectives of Donna Haraway (b.1944), Paul Virilio (1932-2014), and Rosi Braidotti (b.1954) by tracing the aforementioned cyborgian concepts. What the researcher knows about this topic are the summaries of former studies in a manner that lays a foundation for understanding the research problem.

### 3. Theoretical Framework

From the viewpoint of Haraway, bio-capital subjectivity refers to bio-consumerist subjects which control the bio-organ of poor subjects and transform their genes in transgenetics. Haraway in *When Species Meet* (2008) posits a simple question: "What if human labor power turns out to be only the story of lively capital[subjectivity]?" (46) and scrutinizes the bio-capital centers on two transformations are biotechnological substance and bio-economic speculation referring to "commodities as well as consumers of commodities in the United States" (46). Cyborg bio-capital is a means of shattering the

human body and creating bio-power to permeate inside the cells of the population and dominate their genomes. Cyborg bio-capital highlights any scientific relationship with the hybridized subjects manifested by biotechnology, adapting genes and cells of residents that are encoded in bio-genetics.

The biological control of the body needs to create a new kind of particular bio-discourse by forming the scientific codes in the cellular constituents within bio-narratives. *Bio-discourse* is a group of genetic statements and practices synthetically related to bio-genetic organs with and without physiological bodies. In cyborg biotechnology, bio-genomic codes along the literary techniques developed to shape a bio-capital discourse. Lejla Kucukalic in *Bio-fictions* (2021) asserts that “I consider bio-fictions that challenge the mainstream bio-discourse as expressive of transcendent imagination, a form of imagination that encourages critical thinking about the central issues in human history connected to stem cell editing, commercial uses of genetic material, genetic determinism, and synthetic biology” (15). There is the syncretic relationship between the scientific and literary codes in the bio-capital spectrum. Genetic capitalism holds its target and purest discourse in natural language. As labor permeates every dimension of social life, it perpetually controls discursive spaces. The consequence is the control and complete utilization of people. This control totalizes clones and constructs absolute biological domination in bio-capital systems.

*Trans-genetic organisms* borrow more genetic organs from another organism through the process of bio-engineering. Language of genetics contains the cellular process and modified bio-molecules; hence, a trans-genetic organism is a genetically modified life-form transgressing different from bio-species borderlines. Cyborg transforms the human physiological body into a biotechnological being during the cloning course by constructing it as part of a cyborg. Cyborg biotechnology transforms human subjectivity and identity because Haraway in *A Cyborg Manifesto* (2016) reminds that “Identities seem contradictory, partial, and strategic” (16). Its hybrid subjectivity is in-between entities: human/animal and identity/non-identity. Cyborg is a newly born offspring of modern world with different radical nature touching many courses. She states that “[The cyborgs] are the illegitimate offspring of militarism and patriarchal capitalism [...]” (9). Cyborg biotechnology ontologically and radically constructs a double contradictory bio-identity: the better being and worse (non-)being. Haraway asserts that “ontology [of cyborg identity] constructs a non-subject and a non-being” (24).

In cyborgian biotechnology, the organic and non-organic bodies are shaped through the amalgamating of physiological body and non-physiological material, creating an object of knowledge that matters, objectifies and changes in bio-genetic surroundings. Haraway in "Situated Knowledge" (1988) describes the physiological connections between human and animal:

[Cyborg] bodies as objects of knowledge are material nodes. Their boundaries can be materialized in social interaction drawn by mapping practices; objects do not pre-exist as such. Objects are boundary projects. But boundaries shift from within. What boundaries provisionally contain remains productive of [bio-]bodies. (595)

Cyborg bio-capital body is a kind of genetically modified object with a shifted boundary; a bio-semiotic body, not the human physiological body. It comprises tiny tissues, hormones and proteins capable of dealing with bodily organic matters contacting scientific macromolecules, including enzymatic and cellular levels. From the insight of Virilio, high speed integrates machine and human merge to create cyborgian decentered subject. *Post-human* is the form of a cyborg bio-capital subject which has lost its contact with its originality. There is the human obliteration and its substitution by machine and animal in the future. Virilio in *Speed and Politics* (2007) asserts that "The overman is over-grafted, an inhuman type reduced to a driving principle, an animal body that disappears in the superpower of a metallic body able to annihilate time and space through its dynamic performances" (84). Through technological development, the history of human physiology is ignored, but not truly eradicated. High speed transforms human molecules, leading Virilio to biotechnology in bio-molecular discourse.

The decentered subjectivity – coined by Virilio – is the result of modernity and technology in the surrounding. Virilio highlights the detachment of bio-subject from human history and manifests the shattered human in the bio-capital world. His concept is studied through an integrated techno-discourse to quest for identity formation in biotechnology. The key point is the relation of individual experience affected by mobility with the society and this relation becomes the bedrock of the mobile discourse. Therefore, there exists an inevitable relationship between man and biotechnological advances, as the more biotechnology progresses, the more human kind is shifted into a new hybridity of human/machine.

In genetic-capitalism, the biological concept administers subject functioning, down to the ordinary details within the medium of bio-discourse and constructs what bio-subject communicates with other bio-capital subjects. Biotechnology alters genomes of humans through the acceleration and deceleration of speed effect on the micro-levels of genomes and move towards the disappearance of humanity. Virilio in *Crepuscular Dawn* (2002) asserts:

The end of mankind as producer, the end of mankind as progenitor (we're headed towards engineering, test-tube babies, sperm donors), the end of mankind as destroyers – it's the end of humanity. This explains the clones, the idea of eugenics to create high performance of humans. (72).

It is observed that Virilio's conceptualization of mobility and development simultaneity lays the grounds for his bio-molecular ideas on biotechnology and his amazing declaration that after the colonization of space begins the bio-colonization of the disfranchised cloning body by the franchised in genetic-capitalism. From the viewpoint of Braidotti, Cyborgian bio-capital subject is analogous to a human in some ways but with different abilities beyond ordinary humans (power and nature). *Nomadic Subject* – coined by Braidotti – is a cyborg body becoming a bio-capital trans-human. It is a lasting new material body with the immaterial, but a radical cyborg body. Braidotti in "A Theoretical Framework for the Critical Post-Humanities" (2018) asserts that "Post-human subjects of knowledge constituted within them, are productive fields of transdisciplinary knowledge, which I call the critical post-humanities" (1). Nomadic subjectivity operates as an embodied entity, so its production is non-normative, transforming the bio-capital subject into the non-unitary subjectivity due to its continuous transition. These subjective processes are extensively oriented and more humanized in the cyborg. For such a reason, Braidotti offers the multiple bio-subjects in an extensive sense of interrelation between *self* and *other*, disregarding the reality of self-centered privileged subjectivity and essential identity.

Nomadic bio-subject is constantly in the process of *becoming* a bio-capital world. *Becoming* means to exceed the context of historical circumstances out of which a phenomenon appears. Braidotti in "A Theoretical Framework for Critical Post-humanities" (2018) focuses on the term *we* that becomes as a biological species, and writes: "there is an aim to track the multiple -diversified ways in which we are *becoming* knowing [bio-]subjects, as 'otherwise *other*' than the pejorative differences posited by classical humanist 'Man' [...]" (8); therefore, nomadic subjectivity refers to the ontological subjects flowing in disapprove ways and showing a paradoxical role due to their hybridized and de-political face.

A bio-nomadic subject exists among a group of bio-capital subjectivities in non-unitary terms. In *Metamorphoses* (2002), Braidotti discusses that “the point is not to know who we are, but rather what we want to become, how to represent mutations and transformation, rather than Being in its classical modes” (2). The research observes that the cyborg bio-capital nomadic subject is de-politicized and changed into *becoming trans-human*, presenting the immaterial in bio-language. Braidotti examines bio-nomadic affectivity based on multifaceted relations with a multiplicity of *other* creatures. She studies the possible transformation of bio-nomadic affectivity under the procedures of neoliberalism. Cyborgian nomadic affectivity blurs the political borderline between *self* and *others* and amalgamates Frankenstein-like monsters, spiders and machines into bio-capital subjects to what Braidotti calls them the embodied subjects or Post-humans. Braidotti in *The Post-human* (2013) believes that “The post-human condition urges us to think critically about who and what we are actually in the process of becoming” (12). The method of cyborgian bio-capital nomadic subject is taking a new turn to hybridize the bodies of the political agents and privileged classes with trans-genetic organs of poor people to create bio-subjects in cyborgian biotechnological world; therefore, it de-politicizes the borderlines by curtailing inequality in a natural history of Post-humanism

#### 4. Analysis

In *Never Let Me Go* (2005), capitalism creates a biotechnological space to dominate genomes and exploits the clones' bodies under the control of biological systems. Ishiguro presents the hybridized bio-clones, which are partly human, partly animal, and partly machine. From the viewpoint of Haraway, biotechnology creates bio-subject like Kathy who shares her bio-genetic ideas and becomes embarrassed due to her unstable position. Kathy's narrative develops through the biotechnological world. She talks about it, and her genetically modified peers, especially Ruth, oppose her own memory. Although her sad story is ironically related to a greater resemblance of humanity than any of the real humans, Kathy and her friends live in a society similar to laboratory biomedical animals. The school's “guardians” (4) is in the service of a state-capitalist machinery of the politicians that Emily authorizes the dehumanizing treatment of the bio-clones at Hailsham. Kathy and her fellow clones are caught in a bio-power relation questing for truth that gives their existence some symbolic meaning. The political system is more omnipresent everywhere creating a controlling world-system that makes the clones/students dominated biologically in the subjective sense of being in a bio-capital world.

A labor can never overcome the bio-capital system's means of production, and becomes a self-alienated bio-subject. Bio-capital companies provide ways to control the poor laborers in the biomedical base and stimulate them to involve themselves in genetic modification for a better future. Emily explains that "all clones [...] existed only to supply medical science. In the early days that's largely all you were to people. You were shadowy objects in test tubes" (124). Ishiguro illustrates the *shadowy objects* of humans in genetic *test tubes* and the idea of biological exploitation, illusively bringing a better life. The circular system of bio-capitalism not only predicts the clones' fate as harvestable "organs" (20), but shows the nature of the machinery of bio-capitalism. Kathy, Ruth, and Tommy are genetically transformed into human-like clones in the biological health care system. Haraway in *Simians, Cyborgs, and Women* (1991) theorizes the clones' bodies as the objects of knowledge constitute *self* in immune system, and asserts that "the biomedical-biotechnical body is a semiotic system, a complex meaning-producing field [...] in the biomedical discourse [...]" (211). Biology creates a bio-language that happens through the process of genetic methods, so our agency extends into bio-natural language. Ruth criticizes being a genetic donor and experiences donation, and laments: "we all know it, and we're modelled from trash [...] If you want to look for *possible* [...], you can look in the gutter. You look in rubbish, look down the toilet" (78). Kathy posits the trans-human bodies – the organic/mechanical hybrids – are otherwise *others* than human beings. The image of *rubbish* reinforces not only the wasted things generated in an advanced consumer culture, but also the circular nature of production, marketing, and values. The clones are produced for the bio-capital Machiavellian aim; hence, their organs and DNA are harvested, renewed and inserted into the bodies of the franchised people to have a more life expectancy. Trans-humans are imitated and modeled from their original ones in the cyborg bio-capital world: "since each of us was copied at some point from a normal person, there must be, for each of us, somewhere out there, a model getting on with his or her life" (65). The clones grow to demonstrate the ordinary people as humans.

The biological transformations are used at the service of bio-capitalist forces to make a profound commodification of the clones normalized in bio-power, as Haraway in "A Cyborg Manifesto" (2016) writes: "modern biology is constructed by a common move [...], a search for a common language in which all resistance to instrumental control disappears and all heterogeneity submitted to disassembly, reassembly, investment, and exchange" (34). The clones' effect the economy of the commodity – genetic organs through bio-capitalist production agencies. The focus of the capital narrative is the biological difference between the franchised/disenfranchised groups; in this sense, the

disfranchised clones live out their existence to donate, as Emily says, "It's touching, Kathy, to see you so taken aback. It demonstrates that we did our job well" (Ishiguro, 2005,124) and Kathy assures the franchised guardians: "But it means a lot to me, being able to do my work well, especially that bit about my donors staying 'calm'" (1). These groups are mutually more planned to do domestic business, embodying social standards and recognizing the way that those standards are transferred to school through transforming bio-science products. The students produce a population of organ donors in biomedical places, where their existence is managed by bio-capital power replacing mechanical labors.

The capital subjects struggle to achieve real identity in the web of political imbalances embodied in the students' difficulty; therefore, human subjects are the original sources, but bio-capital subjects share a unity of DNA, locus, history, etc. The clones are the symbolic copies of the original bodies employed to bring benefit to the privileged, but their body is alienated. Haraway in *When Species Meet* (2008) looks at Marxian values of use and exchange in relation to poor cloning and bio-capital subjects in a specific approach that "all mortal beings [...] live in and through the use of one another's bodies" (79), which are bio-organisms generating income for political bio-corporations. In genetics, the clones' organs refer to the biological shift of their technological DNA as a dictatorial bio-molecule within a passive cell. A scientific field reimagines a connection between genes and stem cells cut, reactivated and inserted into the cloning genetic organs, reprogramming DNA code by bio-capital regimes. Cyborg bio-capital clones are chimeras in blood and solid organs theorized hybrids of human/animal, but designed for clinical labor related to other kinds of personal service formed by bio-capitalism. Although bio-capital franchised subject – in local bio-companies – is seen as the exploiter of clone's bodies, he is himself a cyborgian *Other* inevitably becoming a biological being. From this point onwards, not only the poor clones but people from the upper class also become the Harawayan hybridized subjects and *Other* of others through the exchange of their commodity body and organic transplant among themselves – that their conventional polarities vanish in the bio-narrative. In this sense, Ishiguro presents that the Hegelian subjective thesis biologically interacts with bio-capital subjective antithesis and synthetically creates a cyborgian subjectivity without any polarity.

Ishiguro is fascinated with biology; in this regard, humans exceed biology because biology is biotechnology. Haraway in *When Species Meet* (2013) scrutinizes cyborgs, biological animals and human beings as companion species in various ways. It is a biological figure: "to be one is always becoming with many" (3) bio-species that are all

sorts of beings. Kathy asserts that “we are companion species. We make each other up [...] in specific difference that we signify flesh [...]” (Ishiguro, 2005,16). Kathy encounters the biological transformation of bio-clones affected by the transmission of bio-genes. She and her peers have challenges with political agents in Hailsham. Cyborg biotechnology figures the biological dimensions: the consumer privileged classes (those who receive organs from the bio-clones) and the donor classes. The bio-consumers submit to the death of bio-clones by buying new organs that block Kathy and Tommy’s ability. Once the clones’ organs became modified, there was no going back, as Emily frames it: “that you were less than human, so it didn’t matter [...] Here was a world requiring students to donate. While that remained the case, there would be a barrier against seeing you as human” (25). Kathy and the pharmaceutical clones are trans-humans in biomedical clinics protected by political society from the meat-grinder of bio-capitalism; however, the dominant bio-capital theory emerges with the weakness at human institutions because the political men like Madame and Guardians, by reception of bio-organs, are themselves becoming trans-humans, insisting that no bio-subject is ever human enough. For such purpose, Ishiguro locks up former hierarchies in the bio-capital grand narrative system and its political bio-discourse, demystifies borderlines by stemming injustice in transhumanism and making cyborgian hybridized franchised – disfranchised subjectivity.

Through the standpoint of Virilio, the ever-increasing speed and development of cyborg biotechnology become the main reasons for the disappearance of the human body and emerging cyborg-decentered subjects. In *Never Let Me Go*, the clones reflect the emergence of cyborgian subject in a bio-capitalism that sees humans genetically becoming decoded and decentered subjects through the lens of pharmaceutical bio-engineering. Cyborg hybridized creatures are trans-humans and Frankenstein-like animals. When Tommy shows them to Kathy, she is “taken aback by how densely detailed each one was [...] They were animals [...] Tiny canals, weaving tendons, miniature screws and wheels were all drawn with obsessive precision” (89). For Kathy, these technological and physiological images are like the guts of some *densely detailed* objects and organs merged into human-machine amalgams. The processes are not only illustrations of human embodiment, but drawings and orders about where the *tendons, wheels and screws* used to create a cyborg; a new mode of becoming decentered subjects. These scientific facts stimulate Kathy’s fancy: “For all of their metallic features, there was something sweet [...] How they’d protect themselves or be able to reach things” (89). When Kathy finds herself among the technological objects, she sees herself as a cyborg

being who becomes more trans-humanized. It is a vulnerable trans-human struggling for bio-power against the dominant dystopian networks of bio-capitalism, reconnecting us to the processes of endless humanization by creating bio-capital humans.

The speed of cars transforms chemical materials and makes them change from the inside out. Ishiguro highlights such technological images to structure the decentered trans-subjects shattered by the biochemical energies in modern biotechnology. In *Never Let Me Go*, the clones are subjected to bio-political power through external consideration when Kathy says that “[The cars] travelling are all crept into your being and becomes part of you” (97), experiencing a biological transformation. There are the mechanical bodies indicating the substances for the reformation of other highly privileged bodies. The privileged not only develop the genetic material of the clones, but ironically become bio-material themselves. The high mobility of cars metabolizes the material and amalgamates the machine and human molecules and creates the cyborgian decentered clone; therefore, trans-human clone is the form of cyborg bio-capital subject losing its contact with its originality. High speed makes the genetic molecules of the clones transform, leading them into monstrous bio-animals. Kathy says: “I saw a new world coming rapidly. More scientific, efficient, yes more cures for the old sicknesses. But a harsh, cruel world” (129). Madame, the manager, does not like the clones because “she’s been afraid of us. In this way people are afraid of spiders and things” (127). Recollecting a technological Frankenstein-like monster, Ishiguro portrays a cyborgian dystopian world because the guardians retreat the metamorphic clones as though they are spiders frightened to be affected by them.

In *Never Let Me Go*, Ishiguro portrays the effect of speed on the clones and dramatizes a bad condition of the decentered subjects: “The cars [...] and big glittering motorways with their huge technological signs and brightly lit super cafes” (130) promise the Virilian idea of mobility and cast dark shadows over the bio-capital clones. The clones spend their days and nights on the road and motorways, driving from clinic to clinic until they donate. Ishiguro characterizes them as cyborg-like mechanic figures and hybrid humanoids attached to their cars. Kathy says: “you’re always in a rush. You spend hour after hour driving across the country, hospital to hospital, sleeping in overnights” (97). Mobility functions as a force that keeps them organizing virtual bodies to extract their vitality and change their genes. The genetic organ consumers adopt trans-human organs; in this regard, the cyborg bio-capital theory makes the high-class consumers like low class clones hybridized through the methods of mobility.

Biotechnology makes the clones' molecules change in bio-genetic engineering and creates a more perfect world and divides their imperfect one and decodes their genomes. It moves from presentation to representation to form multiple transformations in the life of clones, genetically modified. Virilio in *Crepuscular Dawn* (2002) scrutinizes that "we have information technology, the decoding of DNA, the mapping of the human genome and opening of the 'book of life'" (96). In political society, not only man's subjectivity as an individual is affected by the notion of speed, but the molecular conditions are under influence. The mobility of cars changes the genome of clones and makes both the poor students and the privileged transformed into decentered subjects due to the exchange of the bio-molecular genetic organs. Hence, the cyborgian biotechnology transgresses the boundary between the franchised and disfranchised classifications and synthetically produces hybridized decentered bio-subjectivity in the novel.

From the perspective of Braidotti, the cyborgian bio-capital nomadic students are genetically modified because the bias companies make them biologically exploited. The politically privileged group like the guardians not only exists as a dominant force among political forces, but makes the unprivileged bio-clones controlled and un-humanized in the corporate headquarters. Post-humanism changes the humans into Ishigurian clones (Kathy and her peers) who are the non-unitary nomadic subjects in *Never Let Me Go*. Cyborgian bio-economic productive systems like capitalist machinery, "Keffers"<sup>1</sup> (55) and the politicians make capitalism asymmetric in a utilitarian sense. The novel presents the pluralistic centers of bio-clones that indicate bio-subjects in a modern bio-capitalist society, interpreting the clones as laborers. Their genetic organs are surgically implanted into the bodies of privileged people and relegated by a political system reserved wholly for more humans. The study finds a form of cyborg technological subjectivity, as Tommy celebrates a combination of the organic and mechanical in his artwork: "a radio set; tiny canals, weaving tendons, miniature screws, and wheels were drawn with obsessive precision [...]" (89). The artwork of the clones is a sign of their humanity showing their capacity to become more human through the process of *metamorphic becoming*.

The fantasy of becoming human not only maintains the clones' targeted populations, but fuels a liberal brand of humans built upon the unequal distribution of capital labor and production in the *Post-Anthropocene* period. In *The Post-human* (2017), Braidotti examines that "the post-humanist perspective rests on the assumption of the historical decline of Humanism" (37). The Braidottian idea of *Post-human* is a concept of Franz Kafka's *Metamorphose* (1883-1924) because after the historical suppressions there is the fantasy of cyborg cloning humans as a metamorphic figure. Ishiguro highlights the need for a radical remapping of humans that celebrates the placement of trans-human does not show boundaries dictated by discriminatory ideas of kinship, but instead equally

<sup>1</sup> Keffers are a sort of guardians

holds all humans/non-humans. Braidotti in “A Theoretical Framework for Critical Post-humanities” (2019) asserts that “The post-humanities are defined by the split temporality of the present as both what we are ceasing to be [human] and what we are in the process of *becoming* [trans-human]” (22). It is an intensive shift in *becoming* and a mode of positive critique in impermanent synchronization sustains the realities of the bio-capital world in the present. The biological world is simultaneously in a process of differentiation and *becoming*.

Although Kathy and her peers leave the organized rules of bio-capital power, they genetically rely on each other and remake their own subjectivities in non-unitary ways and present a new sort of cyborgian collective subjectivity. Braidotti in *Affirming the Affirmative* (2006) employs the term “this” as a collective entity:

... "we" are in *this* together. What *this* refers to is a cluster of interconnected problems that touches the structure of subjectivity and the possibility of the future as a sustainable option. "We" are in *this* together enlarges the sense of collectively bound subjectivity to nonhuman agents, from our genetic neighbors the animals, to earth as a bio-sphere as a whole. (9)

The words ‘we’ is a non-human structure referring to privileged people, or unprivileged clones, or animals. The Braidottian term, ‘this’, is a collection of the interconnected clones referring to the possible humans in the future. They have both collective and common bio-subjectivity in bio-capitalism. Ishiguro proposes what primarily human seems to be a possible human that makes human characteristics transcend to artificial trans-human lives; in this case, biological lives will be in a laboratory rather than to be naturally born humans alone. Braidotti and Ishiguro’s idea is paradoxically related to the modern world, simultaneously revealing human/non-human as the *other*. Emily points out to a collection of clones when she explains how Hailsham meant to “demonstrate the world that if students were reared in humane, cultivated environments, it was possible for them to grow to be as intelligent as any ordinary human being” (124).

Cyborg is an ontological condition measuring all possible procedures of human life according to their sameness to a non-normative human cloning. Hailsham is the haziest world where trans-human is possible. The clones have their own imaginary originality as highlighting a field of partial identities. The transformation of nomadic bio-subject from human into trans-human is characterized by the unsettling change of their identities from students to clones. Braidotti in an interview (2019) asserts: “The idea of *becoming* is essential. We need to open up the meaning of the *identity* towards relations with a multiplicity, with others. Through opposition to the idea of identity as something

completely closed, already formed and static. We are subjects under construction, we are always becoming something" ("What is necessary is a radical transformation" CCCB LAB). Identity involves the internal complexities of a subject for the sake of social conventions.

A modern figuration of bio-subject seeks for thinking of genetic transformation in non-pejorative ways, as Braidotti in *Metamorphoses* (2002) believes that "by figuration I mean a politically informed map that outlines our own situated perspective. A figuration renders our image of a decentered and multi-layered vision of the subject as a dynamic entity" (2). Ishiguro envisages the clones' genetically modified bodies through intensities and movements that flow in between nature-biotechnology because they live in a permanent process of transformation, hybridization and nomadization. Their body is perpetually multiplying in disapproving ways. The research enmeshes trans-humans with whom the clones can partially be recognized: "The junkies, prostitutes, winos, [and] tramps" (78) with whom Ruth identifies represent the disfranchised people targeted as bio-subjects by biomedical companies searching for genetic materials. The research explores the changeable world of the bio-privileged and unprivileged clones metaphorically becoming trans-humans through various transitory states, undergoing biological tests and experiencing donation.

Cyborg bio-capital technology is a radical shape of postmodernism presenting the material reproduction and commodification. The clones could be moved in masses with and without organs, but they are confined to the dark places. Emily says: "you were kept in the shadows, and people did their best not to think about you. If they did, they would convince you they weren't really like us. That you were less than human" (I25). Bio-capital trans-humans are different from humans in different ways, looking like cyborgian *Other of others* in ghostly condition of *otherness*. Braidotti in "Affirming the Affirmative" (2006) asserts that "the [bio-]capitalism produces ever-shifting waves of multiple *others*. It disrupts the traditional relationship between the empirical referents of *Otherness* and animals or earthly *others*" (2), linking us to the *other* worlds.

The Ishigurian clones produced, labored, consumed and managed by the privileged guardians; but there is a cyborg hybridity between the material bodies of students and an inscribing of immaterial bodies on and into anthropomorphized becoming bodies. Those bodies are asymmetrical of what Braidotti calls labors as the non-unitary bio-nomadic subjects. The bio-nomadic subjects are the chimeras in which we are becoming in the future, and they foretell us of the unacquainted cyborgian hybridity we already are. Cyborg produces companion bio-clones alongside bio-animals and humans and disappears the borderline between the franchised and disfranchised nomadic groups. Therefore, cyborg bio-narrative writing is against the grain of political hierarchies in bio-capital subjectivity, destroying the unjustly dogmatic entities, locking up differences and making a kind of equal and hybridized bio-subjects.

## 5. Conclusion

The present research analyzed the cyborgian bio-capital subjectivity and presented biotechnology that transforms the human body into bio-cyborg by making it bio-subject in Ishiguro's *Never Let Me Go*. Harawayan idea of Commodity is used at the service of bio-capitalist-consumer forces to have a profound commodification of the trans-genetic bio-subjects (Ruth, Kathy and Tommy) normalized for producing profit and creating a better life. Under the influence of the cars' speed, Virilian decentered subjects shattered and their bio-molecules modified at the hospitals. In light of Braidotti, a collection of interrelated non-unitary bio-nomadic subjects metamorphosed at the clinics. In the novel, therefore, the research explored that bio-capital subjectivity is the imitation of the original one due to three causes: first, it has lost its human uniqueness; second, its self-automation is changed into possibility; and, finally, its biological facet has constructed the equal franchised and disfranchised trans-humans similar to human in some ways.

The embodied bio-subjects of cloning are fragmented because they are moving, flowing and taking innumerable positions in non-pejorative terms to produce non-unitary bio-subjectivity. Trans-human relates to the record of what we are ceasing to be fleshed body and what we are in the process of becoming metamorphic bio-subject. The research discovered bio-creatures who seem like non-humans, Plato's copy of humans, de-augmented humans, trans-humans and, finally, genetically modified bio-subjects. Ishiguro depicts the embodied nature of the *self* is governed by capitalists transformed into bio-clones, cyborgian *others*, and bio-molecular bodies, linking readers to other worlds. Ultimately, the identity of bio-capital subjects became transformative and heteronormative in disapproving ways. The author suggests the biological novels in relevance to cyborg biotechnology. William Gibson's *The Peripheral* (2014) shows a refreshing variation on trans-genetic bodies. Margaret Atwood's *Oryx and Crake* (2003) refers to her enzymatic ideas. Ishiguro's *Klara and the Sun* (2021) locates genetic bodies as critical places for bio-subjects.

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