

Riding a Dead System: Dead Horse Theory and Biopolitical Control in *Never Let Me Go* by Kazuo Ishiguro

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Abstract

The study examines *Never Let Me Go* (2005) by Kazuo Ishiguro using the two perspectives of Dead Horse Theory and biopolitical regulation. Although biopolitics, in its original definition by Michel Foucault and later developed by modern academia, provides a theoretical framework for how institutional power governs the biological existence of clones, the Dead Horse Theory offers a cynical yet sharp commentary on the systemic inertia that supports such an ethically bankrupt system. Treating the organ donation system as a dead system, or a system that has reached its moral and functional maximum but continues to exist through ideological normalisation, this paper studies how the characters Kathy, Ruth and Tommy internalise their positions in a pre-determined life cycle. The paper argues that the quiet dystopia in the novel is not actively sustained by blunt violence, but by biopolitical control over life that makes the ultimate accomplishment of the clones a tragic yet inevitable administrative process. The prolonged analysis is on internalisation of control, role of euphemism and denial of the society that all made the donation program a living entity, the dead horse.

Keyword :Dead Horse theory, dead system, *Never Let Me Go* , Kazuo Ishiguro ,Biopolitical Control.

ركوب نظام ميت: نظرية الحصان الميت والسيطرة البيوسياسية في رواية "لا تدعني أرحل" لكازو إيشيغورو

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ملخص

للكاتب كازو إيشيغورو، مستخدمةً (2005) "لا تدعني أرحل" تتناول هذه الدراسة رواية فبينما تُقدّم السياسة الحيوية، بتعريفها الأصلي. نظرية الحصان الميت والتنظيم البيوسياسي: منظورين لميشيل فوكو وتطويرها اللاحق في الأوساط الأكاديمية الحديثة، إطارًا نظريًا لكيفية تحكم السلطة المؤسسية في الوجود البيولوجي للاستتساخ، تُقدّم نظرية الحصان الميت تعليقًا ساخرًا، وإن كان لاذعًا، وباعتبار نظام التبرع بالأعضاء نظامًا ميتًا، .على الجمود المنهجي الذي يدعم نظامًا مُفلسًا أخلاقيًا كهذا أو نظامًا بلغ أقصى حدوده الأخلاقية والوظيفية ولكنه يستمر في الوجود من خلال التطبيع الأيديولوجي، تُحلّل هذه الورقة البحثية كيف تستوعب شخصيات كاثي وروث وتومي مواقعها في دورة حياة مُحدّدة وتُجادل الورقة بأن الديستوبيا الهادئة في الرواية لا تُحافظ عليها العنف الصريح، بل السيطرة .مسبقًا البيوسياسية على الحياة، مما يجعل الإنجاز النهائي للاستتساخ عملية إدارية مأساوية ولكنها حتمية يتناول التحليل المطوّل استيعاب مفهوم السيطرة، ودور التورية، وإنكار المجتمع، وهي عوامل جعلت من برنامج التبرعات كيانًا حيًا، أشبه بالحصان الميت

الكلمات المفتاحية : "لا تدعني أرحل" نظرية الحصان الميت، النظام الميت، رواية كازو إيشيغورو،

السيطرة البيوسياسية

I. Introduction

The novel *Never Let Me Go* by Kazuo Ishiguro (2005) gives a disturbingly realistic account of an alternate history of late twentieth-century England where a race of genetically engineered humans is being reared to become organ donors. In contrast to a traditional dystopian narrative in which the high-tech surveillance is likely to be predicted, or totalitarianism is directly described, Ishiguro envisions his novel as a quiet one (Wasson, 2020, p. 12). The terrifying part of the novel is not the process of organ harvesting but the total normalisation of the system of human life commodity. This study explores how this is a morally unfit system that cannot be replaced because it is, in the metaphorical sense, of Dead Horse Theory, but the system of biopolitical control .

Biopolitics is an invention that has been popularised by Michel Foucault and is used to describe the processes by which modern states have power over the biological life of populations (Foucault, 2003, p. 243). In *Never Let Me Go*, this domination is complete since it includes education, health and death of the clones. However, the question arises, why does such a system which has been known to be ethically problematic even in by those who have designed it, go on operating with no major opposition? It is at this point that the Dead Horse Theory, which is essentially a satirical analysis of institutional inertia, becomes topical. The study explains the psychological and structural forces that sustain this dead system by putting the donation program into perspective as a dead horse that no one in society wants to dismount.

II. Literature Review

The interdisciplinary work of Kazuo Ishiguro's *Never Let Me Go* has resulted in a wide range of scholarly input into the fields of literary criticism, ethical philosophy, trauma studies, and biopolitical theory. The text has been interrogated by scholars using the various perspectives that, include, but are not limited to, human rights discourse, neoliberal governance, scientific rationality, and institutionalized education, thus highlighting the regulation, normalization, and disposability of life within the modern power frameworks. At the same time, hypothetical discussions about the survival or obsolescence of the analytical traditions - often evoked through metaphors like the dead horse theory - have challenged the further usefulness of a certain set of concepts, and whether or not those concepts have been used improperly. Taken together, these trajectories of critical importance shed some light on an unresolved problem: How can the effects of outdated moral paradigms and biopolitical processes on modern discourses of control and obedience be investigated?

The current literature review places the Dead Horse Theory on the intersection of such debates, reviewing the existing literature on the subject and the antecedent literature concerning the Dead Horse Theory, biopolitics, and *Never Let Me Go*, and thus forming the conceptual base of a new integrative interpretation.

Maylam (2000), *Dead Horses, the Baby and the Bathwater: "Post-Theory" and the Practice of the Historian*, critically questions the existence of the so-called dead theories in historical analysis and argues that the assumed irrelevance of some theoretical approaches does not necessarily stem from a complete loss of their analytical value. The major goal of the research was to question post-theoretical assertions that can promote the wholesale rejection of theory. In terms of methodology, Maylam addresses the question of the viability of older theories to present a productive insight by assessing historiographical practices. It concluded that even when some of the theories are ideally drained in their pure state, they should not be abandoned as they are prone to causing intellectual poverty and highlight the need to take a critical look at the dead horses instead of merely throwing them away.

In Zickar and Broadfoot (2009), *The partial revival of a dead horse? Comparing classical test theory and item response theory*, the research question is to define whether some supposedly outdated theoretical model can still be used to explain. It also showed that so-called dead theories are likely to remain in the practice and influence the results of the research, which implicates that theoretical death is not absolute and final. In the theory of cultural and art education, Pariser's (2019), *Dead Cat, Living Horse: Losing Our Heads Over Theory*, has an extension of the dead horse metaphor. Through its analysis of the existent theoretical arguments, Pariser reveals that the so-called theoretical fatigue is frequently seen as a product of misuse and not a lack of exhaustion. The findings highlight the fact that theory is not yet dead as long as it is modified to new cultural and historical settings, which further justifies the significance of renewing long-abandoned frameworks.

Peters' *Biopolitics and Government of Life*, (2007), examined the idea of biopolitics as presented by Michel Foucault concerning the issue of neoliberalism in governance. The research explains the mechanism of power by regulation of life, people, and bodies. It also indicated that neoliberalism operates on the basis of certain forms of control which are subtle and make normalisation of inequality and making of life an item of regulation. The article by Macey (2009), "Rethinking Biopolitics, Race and Power in the Wake of Foucault" is a re-evaluation of Foucauldian biopolitics, but this time in the context of race and exclusion. The purpose of the analysis was to fill in shortcomings in Foucault original concept, and the

racialised modal of power in particular. In a critical theoretical analysis, Macey established that biopolitics is a governing power that produces legitimacy of abandonment and disposability.

Lemke (2010), *Beyond Foucault: From Biopolitics to the Government of Life*, extends the biopolitical theory beyond those of Foucault. The point is to theorise life as the object and subject of political control. This is accomplished by combining biopolitical critique and governmentality studies through synthesis. These points showed that contemporary power operates in terms of optimisation, normalisation, and calculated neglect, which provides a versatile framework to be used in the literary and cultural analysis.

Robbins (2007), *Cruelty Bad: Banality and Proximity In Never Let Me Go*, examined the issue of difference toward ethics and the mundane cruelty of Ishiguro in *Never Let Me Go*. The research questions are how moral failure can be produced not through explicit violence, but through the normalised social operations. The evidence indicates that inhumanity in the novel is banal, a culturally approved act, and it is deeply situated in the institutional setup. Griffin (2009), *Science and the Cultural Imaginary: The Case of Never Let Me Go* focuses on how the science, culture and imagination come together in the novel *Never Let Me Go* by Ishiguro. The purpose of the research was to examine the way scientific rationality transforms the human identity. Cultural critique helps Griffin to show that cloning is a metaphor of the contemporary anxieties about instrumental reason. Those points indicated that ethical erasure cannot be detached or separated with scientific advancements in the novel.

The study by Levy (2011), *Human Rights Storytelling and Trauma Narrative in Never Let Me Go*, is an examination of a novel where the topic of trauma and human rights discourse is raised. It intends to explore the way narrative voice expresses silenced suffering. The aim was to meet by using the trauma theory and narrative analysis. The results indicated that the passive acceptance of the clones is indicative of the systemic denial of rights and the novel poses a subtle criticism of human rights. The novel contains criticism of the educational institutions by Snaza (2015), *The Failure of Humanising Education in Never Let Me Go*. It showed that schooling is a biopolitical machine that subject prepares them to be discarded. The findings underline Even though these studies are quite rich, none of the past studies have incorporated Dead Horse Theory and biopolitical frameworks in an effort to analyse *Never Let Me Go*. Although the current scholarship has discussed ethics, trauma, education and biopolitics in isolation, none has discussed how dead or exhausted ethical systems are still managing life using biopolitical normalisation. Thus, this paper provides a

new interdisciplinary method which reinvigorates Dead Horse Theory as a critical telegraphy to reveal how biopolitical regimes continue to rely on outdated moral frameworks.

II. Dead Horse Theory and Biopolitical Control

The Dead Horse Theory is a satirical yet insightful critical metaphor that is often used in the organisational management and sociological criticism field to explain the reasons behind the unwillingness to give up the unproductive, unsuccessful, or morally inept approach (Islam, 2024, p. 12). The most basic form of the theory is that it assumes a simple operational principle: when you realise you are riding a dead horse, you should get off (Islam, 2024, p. 14). However, in a complicated institutional setting, such an understanding is usually systematically evaded by a sequence of diversionary strategies aimed at maintaining the status quo. The dead horse in the academic context is a system whose internal rationality has either broken down or which has been shown to be not morally legitimate, but remains because of institutional sluggishness and social apathy (Youvan, 2025, p. 45).

This conceptual framework is especially relevant in situations where the systems have lost their moral lives, i.e. when their ethical grounds of existence are no longer significant, but when their practicality causes a real reform to be hindered. In *the Never Let Me Go novel*, the organ donation programme is the dead horse. It is a mechanism just on the basis of biological use of clones, which, according to moral principles, should not exist in society, but still rides it because of an established addiction to the existence of the so-called biological gifts (Mattar, 2022, p. 215). The collectivism of the British populace in favour of the system advantages against the ethical impostures can be taken as an example of the dead horse dilemma in which the survival strategy involves merely not paying attention to the fact that the horse is dying.

In order to grasp the mechanics behind the manner such a dead horse is kept alive, one shall have to refer to the notion of a Biopolitical Control, which is one of the pillars of modern political thought brought out by Michel Foucault. Biopolitics can be defined as the means via which political authority is exerted on the biological life of a population, which alters the locus of governance towards the management of life rather than the territorial sovereignty (Foucault, 2003, p. 9). This paradigm is critical in questioning the processes that govern the control, classification, and usage of human bodies by the state.

According to Foucault, biopolitical control constitutes an interdisciplinary domain that explores the intersection of human biology and politics that entails using political power to

administer and control life and populations (Foucault, 2003, p. 9). This refers to a historical transformation in the shift of Sovereign Power, which is the right to take life or allow life, to Biopower, the right to foster life or deny life to an extent of death (Foucault, 2003, p. 11).

The amalgamation between the Dead Horse Theory and Biopolitical Control produces an in-depth comprehension of the dystopian reality presented in the work by Ishiguro. The Dead Horse, or the donation programme, is not only some unsuccessful strategy but is also a biopolitical machine. The institutional inertia characterised in the Dead Horse Theory is the social expression of a biopolitical consensus: the society has decided that the life of the clones is a biological resource that needs to be managed, but not a human life and thus should be respected.

The connection between the two concepts is based on the concept of Institutionalised Denial. Biopolitical power is the one that gives the whips and committees that ensure that the dead horse still runs. Such practises as the redefinition of clones as donors and their deaths as completion allow the system to avoid the dismounting that would be imperative under morality (Pereira, 2024, p. 18). To create clones that are docile bodies, clones are grown in settings like Hailsham in order to maximise their biological use and minimising their political action (Foucault, 2003, p. 26). The biopolitical regulation of the life and death of the clones, therefore, guarantees the fact that the dead horse of the system of donation does not actually come to an end; the state continues to feed their lives to the point of their biological depletion..

Analysis

Never Let Me Go, is a dystopian novel of 2005 set in an alternate 1990s England, which tells the story of students attending an exclusive boarding school (Griffin, 2009). It questions the issue of friendship, memory and the philosophical question of what makes one human. At the time of the writing of the novel, Ishiguro had not created a clear idea of what he wanted to accomplish in the 1990s. Originally, the plot of having a nuclear bomb would have been included in the story, but he later started doubting the assumption :

what the 20th century might have looked like if the incredible developments that took place in nuclear physics, culminating in the creation of the atom and hydrogen bombs, had taken place instead in the field of biology, specifically in cloning" (Hu et al., 2021).

Ishiguro was inspired to focus on the sadness of the human condition and some of the oldest questions in literature when the novelist listened to a radio broadcast about biotechnology in 2001. This changed his emphasis towards technological determinism and into more of an existential question “What does it mean to be human?” ‘What is the soul?’ ‘What is the purpose for which we’ve been created, and should we try to fulfill it?’(Ishiguro , 2006).

The reason Ishiguro was able to compose the text of such ontological haunches, is because these questions were bothering him and he needed to probe into them using character development and plot as opposed to theorizing abstractly. He created the plot and the framework of the themes as a negotiating mode of the questions that could not easily be answered. In the main plot of the novel that Ishiguro is telling, the clones are the final victims of the biopolitical domination. A state apparatus that does not see them as individuals with rights, but as “shadowy objects in test tubes”(Ishiguro, 2006, p. 256). Modern versions of biopolitics, such as those of Giorgio Agamben, predict the concept of “bare life”, a life that may be killed but not sacralised, and that exists in a jurisprudential exception (Agamben, 1998, p. 8). The clones in Hailsham are also kept in a state of inclusive exclusion; they are being educated and humanised, but they are not legally considered human beings, into which they would be included to generate the right to life. Such control over their lives goes beyond physical control and is the normalisation of their existence. As Kathy H. notes in the introductory pages, her job as a carer is part of a very regulated professional organisation:

My name is Kathy H. I’m thirty-one years old, and I’ve been a carer now for over eleven years. That sounds long enough, I know, but actually they want me to go on for another eight months, until the end of this year. That’ll make it almost exactly twelve years. Now I know my being a carer so long isn’t necessarily because they think I’m fantastic at what I do. There are some really good carers who’ve been told to stop after just two or three years. And I can think of one carer at least who went on for all of fourteen years despite being a complete waste of space (Ishiguro, 2005, p. 3).

This means that the harvesting procedure is professionalised, and this is a characteristic of biopolitical administration. The most important terms like bodily regulation, life management, and institutional normalisation are well explained and supported by new academic materials. The Dead Horse Theory synthesis and biopolitics provide a critical

analytical framework of studying the film, *Never Let Me Go*. Whereas biopolitics explains why the clones have their lives controlled by the power through the institutional means, Dead Horse Theory explains the reasons why the system itself has become self-perpetuating despite its apparent exhausted morality. It is possible to describe the organ donation programme as a dead system since it has lost its ethical legitimacy; however, the programme is maintained with the very means of biopolitics that Foucault identified normalisation, regulation and population management. The connection is reflected in the sense of ideological normalisation. Biopolitical power acts by making certain forms of living and dying look so natural and unavoidable. Dead Horse Theory predicts the embarrassment of this necessity. Society is said to be riding a dead horse and is actually in a state of denial. In the book, the organ donation system of *Never Let Me Go* is presented as a form of biopolitical intervention and is now a dead system, which is supported by ideological normalisation and social denial, which is best elaborated by the euphemistic terms used to discuss the fate of the clones:

He knew he was close to completing and so that's what he was doing: getting me to describe things to him, so they'd really sink in, so that maybe during those sleepless nights, with the drugs and the pain and the exhaustion, the line would blur between what were my memories and what were his (Ishiguro, 2005, p. 12).

The word completing is a biopolitical tool that whitewashes death thus giving the system the free hand to continue running without moral opposition. This overview highlights the fact that the Dead Horse Theory is a supplementary analysis tool that can be used in the field of biopolitical critique. The cloning and organ donation system in the movie *Never Let Me Go* creates a flawed and immoral but socially perpetuated system. The novel reveals that there was a movement that was alive at one time and that sought to make the system more humane and the main figures in the movement were Miss Emily and Madame at Hailsham. However, these ethical issues were eventually shunned by public opinion as Miss Emily explicates them to Kathy and Tommy towards the end of the story. This indifference of the society is the key to the so-called dead system. This is because the system is considered dead, to the extent that it is no longer trying to defend itself based on its morality; it is only doing so because it is useful.

Ethical obfuscation is carried out using euphemisms like donation and completion. The system has become an administrative habit, a dead horse, upon which is being manhandled by the bureaucracy of carers and donors, until the biological resource is

exhausted. This eventual defeat of the system is because of moral bankruptcy, which the general population has played into with its inability to acknowledge the humanness of the clones:

The world didn't want to be reminded how the donation programme really worked. They wanted their new organs, and they didn't want to think about where they came from. And they certainly didn't want to think about the people they came from (Ishiguro, 2005, p. 263).

This quote is a prime example of how the Dead Horse Theory can be applied in real life; the society realises that the metaphorical horse is dead, but still, practice is provided as it is appropriate to demand the necessary organs, and at the same time, deny the fact of exploitation by not recognising the implications of cloning.

Edification in Hailsham, the school where the characters used to go to, serves as a major biopolitical tool, and it trains clones to internalize their predetermined future. The school is not just a place of learning but one that is defined by discipline and punish whereby the clones are taught to appreciate their health and their artistic endeavours as though such aspects might give them a prospective future. The underlying reality is revealed by the only guardian, Miss Lucy who tries to break this conditioning :

None of you will go to America, none of you will be film stars. And none of you will be working in supermarkets as I heard some of you planning the other day. Your lives are set out for you. You'll become adults, then before you're old, before you're even middle-aged, you'll start to donate your vital organs. That's what each of you was created to do (Ishiguro, 2005, p. 81).

The boldness of Miss Lucy is however seen as a challenge to the system stability. The mentality of the education of the clones being a dead horse requires the perpetuation of a false hope to obtain compliance. Hailsham in his effort to make the clones seem like human beings by teaching them poetry and the arts not as a form of liberation but as a way of showing the outside world that they too have souls do not help him to change the system. Such a humanization without agency is a complex biopolitical move. It ensures that the clones are healthy and calm donors at the same time excluding them having the political agency needed to challenge their predestined destinies.

The distinctive point of interest is that there is no blatant rebellion in *Never Let Me Go*.

Kathy, Ruth, and Tommy do not even try to flee or sabotage the system; instead, they internalise biopolitical control, which comes in the form of voluntary compliance. This internalisation is evident in the way they have described their futures. Even when they crave to have their donations put on hold, these cravings are put in the context of the prevailing system, implying that they see their affective relationships and creative endeavors as one of their possible foothold to the authorities.

The relative lack of resistance can be considered in a system of internalized ideology. The clones have also been trained to view themselves as donors and it is thus impossible to conceive that there is another existence. Their ability to regulate themselves, such as their adherence to the principle of becoming good donors and good carers is the ultimate biopolitical power. The fact that Kathy is professionally proud of the tasks of a caregiver that include dealing with the emotional and physical deterioration of her acquaintances is an example of this internalization that is chilled by its contents :

I've developed a kind of instinct around donors. 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 (Ishiguro, 2005, p. 3).

A dead horse is a metaphor that is used to refer to a system that is morally dead, worn-out and apparently should not exist; but it continues to exist. Although the system is ethically dead, nevertheless it survives because people, the clones themselves, are still working in its framework. The tragedy of it all lies in the fact that the part the clones take is not strictly speaking voluntary, they are induced or even forced to do so. As such they end up being involved in a self-perpetuating cycle where the oppressed end up abetting the very mechanisms that oppress them.

The physical presence in what can be termed a dead system has great psychological implications on the clones. Such individuals appear to show a kind of moral numbness with an erosion of the agency, which is characteristic of the subjects of the total biopolitical control. The disjointed sense of self is cultivated by the mandatory emotional suppression of their existence as donors. The concept of normalized premature death is one of the crucial factors of the biopolitical environment of the novel, where we see death being manipulated as something tragic turned into something predetermined. The psychological stress that this system entails, in its turn, results in the retail negation of the future. Clones are being

deprived of the basic human prerogative to imagine a life beyond their functional position. This deletion reflects the main tragedy that Kathy is pondering when the novel ends because she finally accepts her pre-destined destiny “I was standing in the middle of a big, open field, and the wind was blowing, and I was just standing there, with the water all around me. And I could see for miles, and I didn’t know what I was looking for, or what I was going to do, but I knew I had to keep going” (Ishiguro, 2005, p. 288).

The description of a character lost in a vast and empty land is also a powerful depiction of the mental emptiness that were created by a life that was not truly self-directed. The silent resignation of these characters in this description serves as a severe critique of the existing system of biopolitics. The overlapping of Dead Horse Theory and biopolitics clarifies the sharp commentary by Ishiguro as being on the complacency of ethics in modern society. According to the novel, once a system, however horrifying it is, has become engraved into the very survival of a population, both biologically and economically, it will be virtually impossible to dismantle it. That dead horse of the donation program still gets thumped upon as the other option, to face the reality of mortality and disease without the cloned organs, is seemingly inconceivable to the ostensibly human population.

The most important aspect of the discussion is the mechanism of biopolitical inertia. The system is not necessarily bad in the classical sense, but rather, it is stagnant, and it is difficult to act upon. The first ethical considerations that created the establishment of Hailsham have long been replaced by the self-defeating administrative habit. This is because the mere momentum of bureaucracy and the comfort of the status quo is keeping the dead horse alive. This inertia is fueled by the denial of the people in the form of the words of Miss Emily: “They wanted their new organs, and they didn't want to think about where they came from”(Ishiguro, 2005, p. 263). This is what is finally the epitome of biopolitics since the ethical issue is left open but becomes obsolete with the administrative control of life and death.

Moreover, the self-involvement of the clones in the system is the last and tragic aspect of Dead Horse Theory. They are not victims, they are the ones who have been riding their proverbial dead horse. They seek their own deferrals, basing them on affection or artistic expression, this is a desperate bid to find the loophole in a system that in truth has none. With the help of the heartbreaking epiphany at the end, Tommy sees the hopelessness of such hope:

We were just these sad, special little people, and we'd been given this chance to prove we had souls, and we'd failed. And the only thing that mattered was that we were all going to complete (Ishiguro, 2005, p. 278).

This quotation serves as an epitaph of the Dead Horse Theory in the novel, which is the final emblem of symbolic denouement. The claim regarding the opportunity to prove that we had souls being the final, most inhuman illusion used to maintain obedience supports the manipulative nature of strategies that the story used to criticize biopolitics. The systemic apparatus, which is also called the dead horse, shows that the harvesters of organs are not concerned about the souls of the subjects and instead show an interest in harvesting them, which implies an ethical disjunction. Probably the most powerful commentary made by the novel on the biopolitical rule is the revelation that the protagonists are still stuck in an artificial world, even though they are aware of it. Additionally, the novel also anticipates the importance of a quiet dystopia and underlying violence, supporting its suggestion on the importance of subtle mechanisms of control

Conclusion

To summarize, *Never Let Me Go* is a powerful reflection of the continuity of the institutional failure and the totalitarian nature of biopolitical order. Using the notion of organ-donation programme as a dead horse, the analysis prefigures the institutional inertia and social denials that allow the system of organ-donation, which is ethically bankrupt, to prevail. Knowing the fact that their lives can be controlled by biopolitical processes since their conception up to the moment of becoming, the clones learn to play the roles that they are supposed to perform to the point when they can no longer imagine opposing it.

The novel showed how the best way to control people is not through direct coercion but by making the unthinkable seem like a normal thing. The dead system of the donation programme is a reflection of the world that we live in, and the ethical compromises of our society, in the name of biological survival and institutional stability, need to be evaluated. The Dead Horse Theory as a relevant critical metaphor in the biopolitical analysis is thus confirmed to be effective. Further studies might explore how the motifs of dead systems also connect with the modern day problems like climate change or economic inequality across the world where models that have failed are nonetheless being ridden even though they are clearly crashing down

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