

Ideological Control and Power Dynamics in Kazuo Ishiguro's "Never Let Me Go": A Critical Discourse Analysis through a Marxist Lens

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Abstract

Never Let Me Go by Kazuo Ishiguro is a widely acclaimed novel that explores themes of identity, conformity, and social control. While numerous studies have examined the novel through various literary and critical lenses, there is a notable lack of research analyzing it through the Marxist postulates of power dynamics, and ideological control. This study addresses this gap by applying Van Dijk's Critical Discourse Analysis (CDA) to investigate how the novel portrays power dynamics and ideological control resulting in oppression of characters and the internalization of ideology. This qualitative research examines Never Let Me Go by Kazuo Ishiguro through the Marxist postulates of power dynamics, and ideological control, utilizing Van Dijk's Critical Discourse Analysis (CDA) as an analytical model. By applying Van Dijk's CDA framework, the research reveals how the clones, as a marginalized underclass, internalize their exploitation, reinforcing the hegemonic structures that govern them. The findings of this study contributes to Marxist literary criticism and discourse analysis, offering new insights into the intersection of language, power, and ideology in Ishiguro's dystopian narrative.

INTRODUCTION

Dystopian literature is a prominent genre through which authors highlight the inequalities and injustices that are prevalent in a society. This genre is generally used as a tool to criticize a society. As Facal (2020) elucidates, the writers using this type of approach often criticize the current society by revealing "how terrible the future may turn." Kazuo Ishiguro is also one of those prominent novelists whose work explores the themes of identity, memory, and institutional control. The narratives and characters portrayed by him often revolve around fragmented memories, utilizing storytelling as an instrument to reconstruct identities and make sense of their pasts. As Bizzini (2013) highlights, Ishiguro uses narrators as "storytellers to connect their construction of identity" with the fragmented memory of their past, allowing them to recover from their trauma.

The novel *Never Let Me Go* is also set in such a dystopian society where elites exploit human clones who are raised in institutions like Hailsham to serve as organ donors. The story is narrated by Kathy, who herself is a clone as well. The story explores the dehumanization of clones and passive acceptance of fate, which reflects a society that is built on power dynamics and ideological control.

This novel has served as a literary lens through which societies see the ethical, political, and social crisis. Analyzing the novel through a Marxist perspective is pertinent, as the novel serves as the representation of a class-distinguished dystopia in which the human clones are systematically exploited by the dominant elites, making class power dynamics a central theme. As Jameson (2005) discusses in his book, “Marxist literary analysis illuminates how dystopian texts critique capitalist structures through class conflict and ideology.”

The novel further propagates the replacement of ideological force with physical force, revealing the indoctrination to believe their suffering is natural and necessary. As “Ishiguro maintains a Marxist focus on the bourgeoisie’s inventions and their impact on the proletariats” (Mahalakshmi & Shanmugam, 2023). The novel has been explored in terms of ethics and identity, but there is very limited scholarly research that addresses the systematic power dynamics and ideological control through discourse, a gap that will be further addressed by this study by using Van Dijk’s CDA as a method. CDA gives an idea about the use of language in institutions to reinforce the power structures which shape perceptions and behaviors, as discourse is one of those “social actions” which reproduces the “interests of dominant groups” utilizing “linguistic strategies” (Van Dijk, 1993, p. 254). It further highlights the concept of narrative control by manipulating social realities, framing the operative practices as natural or inevitable, as language is used to “present dominant ideologies as common sense” (Fairclough, 1995, p. 17). By amalgamating Marxist power dynamics and ideological control with Van Dijk’s CDA, this study explores how *Never Let Me Go*’s institutional language enforces the clone subjugation.

Kazuo Ishiguro’s *Never let me go* represents commodification of human body and systematic control but underneath this surface, it reveals how novel portrays a criticism on elites on their discourse control. However there is inadequate scholarly research that explores the Marxist “power dynamics” and “ideological control” in the novel so therefore by utilizing van dijiks CDA as a method, this study elucidates the novel’s exploration of power dynamics and ‘ideological control’ through its institutional discourse.

This research was to examine the reinforcement of ideological control and power dynamics through institutional discourse using Van Dijk’s Critical Discourse Analysis and to explore how institutional narratives in *Never Let Me Go* shape the characters’ perception of their identity and role within a hegemonic system.

LITERATURE REVIEW:

Ng (2020) says that “The novel’s true horror stems from Kathy’s deep complicity with the entire medico-social framework that will guarantee her untimely death.” This idea signifies the novel’s fragmented core, which is Kathy’s difficulty with the oppressive system that deteriorates her as a clone. This oppression is facilitated by Hailsham’s education, which pushes her to submit to her role in organ donation without resistance. This contemplates the power of ideological conditioning to normalize exploitation. Query (2015) highlights that the absence of “monitors, electronic tracking or explicit surveillance” reveals that “how much more power internalized) pressures have over the students than do external ones,” which further propagates the idea that the clones’ submission to their deteriorative fate is not a result of some physical barriers but internalized doctrinalization.

Black (2009) says that “practice of art in post-human world” is a reflection of a mechanism that reestablishes the “subjection of its practitioners.” She highlights the role of art in the novel, elucidating that the clones’ artistic production at Hailsham serves as a tool of control that reshapes their subjugation in a post-human world. This perspective further criticizes the novel’s depiction of art as a means of exploitation rather than liberation. This narrative offers a post-humanist and economic analysis, revealing how creative expression is co-opted to maintain systematic oppression. Griffin (2009) further analyzes *Never Let Me Go* as a bioethical critique, as he says that the novel’s

setting of a world “where cloning is normalized” allows the writer to explore the ethical boundaries of human life along with the “moral implications of scientific advancements.” This novel questions the dehumanization of clones along with the acceptance of their exploitation. It also prompts the ethical perspective that situates Ishiguro’s work among the debate of morality, science, and human identity. The novel has also been studied from the post-colonial perspective, where the researcher draws parallels between clones and colonized subjects, as both are controlled, lack agency, and are manipulated. He says that it can be read as a “Postcolonial Bildungsroman, where the clones’ constrained subjectivity mirrors the limited agency of colonial subjects under imperial domination” (Lee, 2019, p. 270). Murphy (2021) further signifies that the prototypes offer a real-life thinking mode where the “self-dissolution” is the “precondition for new points of entry into a hospitable otherness to which we have always belonged.” This formulates that the clones’ act of acceptance of their diminished existence portrays an other-oriented rationality, making them less individualistic. Alcala (2019) further states that the subject in the novel is not a “unified entity” but is presented as fragmented “assemblages of exploitable” parts. This reveals that modern capitalism reduces individuals to instrumental functions, making them work like a machine that has parts and can be sold. Moreover, Jerng (2008) further says that the narrative structure has “fragmented and recursive” memories, which reflect the clones’ attempt to construct a coherent selfhood in the face of their predetermined fate. This narration underscores the novel’s exploration of identity and agency, revealing how its form highlights the limited control of the clones over their lives.

The theoretical framework of the novel is built upon the postulates of Marxism. Marxism is derived from the name of its proponent Karl Marx in the 19th century. The theory argues that all historical developments are driven by class struggles (Marx & Engels, 1848). The theory criticizes capitalistic societies for ruining the working class or proletariats by the elites. One of the contemporary theorists, David Harvey, also relates to this idea. According to Harvey (2003), the historical geography of capitalist accumulation is a result of uneven “development and spatial-temporal fixes.” Zizek (2006) says in his work *The Parallax View* that Marxist ethics follow an ultimate lesson: that in order to act “ethically,” one must sometimes negate and violate the established norms. In this research, Marxism provides a framework to analyze *Never Let Me Go*’s depiction of clones as an exploited class, revealing how the capitalistic ideology enforces their oppression. The framework stands on two postulates of Marxism, which are “Power Dynamics” and “Ideological Control.”

The core Marxist view of “Power Dynamics” was first established in *The Communist Manifesto* by Marx and Engels. They established the idea that societal power is inherently dependent upon class relations and economic structures, as the conflicts between “oppressor and oppressed” in the world drive history (Marx & Engels, 1848). A state represents the symbol of power, and Lenin (1917) says that “existence of state proves that the class antagonisms are irreconcilable.” Through this lens, this research aims to analyze how institutional power is utilized by the ruling elites to control the proletariats, resulting in the exploitation of their bodies.

The second postulate of “Ideological Control” refers to the concept where the ruling class uses ideology to maintain its dominance over the working class. This concept was first discussed by Karl Marx and Friedrich Engels. They mention in their work that “The ideas of the ruling class are in every epoch the ruling ideas” (Marx & Engels, 1845–1846, p. 64). Althusser (1971) further defines the “imaginary relationship” between the individual and his real conditions. Similarly, the concept of ideological control is also discussed by Gramsci (1971), as he says that the intellectuals work as dominant group “deputies” who exercise the subaltern functions of social hegemony and political government. In the novel, the clones are framed as subjects of a capitalistic society which normalizes the exploitation of clones through institutional discourses.

METHOD

The present research is qualitative descriptive research which utilizes Teun A. van Dijk's CDA (Critical Discourse Analysis) analysis as a model to analyze Kazuo Ishiguro's novel *Never Let Me Go*. Critical Discourse analysis is a methodology that elucidates 'How discourse shapes and is shaped by the social power and ideology' (Van Dijk, 1993). This approach is widely used in research to analyze the relationship between language power and ideology. As 'Discourse as a political practice establishes, sustains and changes power relations' (Fairclough 1992 p.67). Fairclough's model emphasizes discourse as a social practice that mediate power. Similarly 'CDA is not interested in investigating a linguistic unit per sentence but in studying the social phenomenon' which are very complex (Wodak, 2001, p.2). Wodak's approach inculcates the historical and societal contexts in CDA which reveals how discourse reflect and shape societal inequalities.

Another idea about discourse analysis has been Foucault (1981) that 'discourse is a thing for which and by which there is struggle'. This research will also look up to the novel as discourse. Another theorist Habermas (1989) states that 'Language is also a medium of domination and social force' being another key influence on CDA, views language as a tool for legitimizing power through communicative practice. In addition to, Theresa Catalano who is a contemporary CDA scholar further emphasizes multimodal and interdisciplinary approaches revealing how language along with visual and other modes shapes societal inequalities as CDA give a mirror to critique 'social inequalities by examining how multimodal discourses construct and sustain power relations' Catalano & Waugh, 2020, p. 3). CDA is also viewed in context of globalization as Krzyżanowski (2010) elucidates that discourse should engage with 'dynamics of social change'. Theo van Leeuwen broadens CDA through his work on social semiotics and multimodal discourse as he says that discourses are not just a way of uttering dialogues but social practices that 'represent and enact particular version of reality'. This idea is further extended by Machin (2012) as he says Multimodal CDA reveals that power is weaved in 'broader semiotic choices that shape social realities.

This study is integrated in the (CDA) framework developed by Teun A. van Dijk that examines the relation between discourse, cognition and society. This model has been articulated in *Discourse and Power* that was published in 2008. It operates across three interconnected levels of analysis which includes the micro level analysis, macro level analysis, and meso level analysis. The micro level analysis focuses on linguistic structures. These include syntax, lexical choices, cohesion devices, and rhetorical strategies used by speakers or writers to implicitly or explicitly convey ideological meanings. It is concerned with how language is structured to subtly reproduce dominance. This can be seen through textual features such as pronoun use, passive constructions and nominalizations. While micro-level analysis offers rich insight into how power is encoded in language itself, this research will limit the model and its application to macro and meso levels. The micro level is deliberately excluded to prioritize institutional and ideological critique over the detailed linguistic examination of the discourse.

The macro level analysis examines the reproduction of dominance and inequality by societal institutions and power structures through discourse. This inculcates the analysis of hegemonic ideologies, social roles and institutional authority. These are particularly dominant in the context of *Never Let Me Go*, in which the institution Hailsham serves as a tool of ideological control. At this level, discourse is analyzed not only as language but also as a mechanism. Institutions (such as education, medicine, and governance) use discourse to legitimize their control over subjects. For instance, in the novel, Hailsham functions ideologically. It presents an illusion of normalcy, ethical care, and dignity, while systematically conditioning the clones into passive acceptance of their fate. This macro-level insight aligns with Wodak's historical dimension of CDA. She stresses the importance of socio-political and historical context in shaping institutional discourse. Wodak argues

that institutional language reproduces long-standing societal hierarchies. This aligns with Van Dijk's emphasis on power and dominance being embedded in structural discourse practices.

The meso-level analysis focuses on how discourse constructs and is constructed by mental models. The concept of mental model refers to "shared social knowledge and internalized beliefs." These are the cognitive representations individuals form. They base these on their interactions with discursive environments, which in turn guide how they interpret and respond to those environments. This level is very significant in understanding how characters in the novel have internalized the oppressive ideologies. They accept their roles in a predetermined system without resistance. In Van Dijk's framework, the meso level is crucial for linking the macro-level structures of dominance to the micro-level behaviors and perceptions of individuals. The clones in *Never Let Me Go* display internalized beliefs about their inferiority and inevitability of organ donation. Not because they are biologically different, but because they have been discursively constructed to accept this narrative. This supports Foucault's idea of discourse as a means of social control and struggle. It also supports Habermas's notion that language operates as a tool of domination. Furthermore, Wodak's concept of discourse-historical analysis contributes to understanding meso-level dynamics. It investigates how public memory and intertextual references are absorbed into individuals' cognitive schemas. By integrating CDA of Van Dijk, this study aims to reveal how discursive strategies in the narrative normalize power dynamics and sustain ideological control.

FINDINGS

ANALYSIS

In the starting chapter there is a dialogue where Kathy says, "*We were just told things and we accepted them. That's how it was*" (Ishiguro, 2005, p.57). This simple statement reveals the depth of ideological control faced by individuals at Hailsham. At the meso level analysis, Kathy's passive tone in this dialogue reflects the internalized mental model. This model was shaped by years of institutional discourse at Hailsham. The clones have normalized their subjugation by accepting it without rebellion. At a macro level, institutions like Hailsham function as ideological powerhouses. They maintain social order without overt violence. They don't force obedience directly. Instead, they manufacture consent through rituals, euphemistic language, and selective information. This builds the concept of ideological control. The clones, being the working class, have been deeply ingrained with institutional narratives. They see these narratives as natural and even virtuous. This internalized oppression shows how power works silently. It hides inside the consciousness of the exploited. At Hailsham, the students engage with art through creativity contests. It's framed as a celebration of expression. But beneath that surface lies a constructed illusion and ideological strategy. From Van Dijk's macro-level perspective, the institutional promotion of art is an illusion of agency. It's a discursive strategy that distracts students from their real condition as organ donors. The language around creativity emphasizes uniqueness. But their autonomy is still tightly controlled. The discourse from elites around art is not freeing. Despite appearances, it's regulatory. This controlled form of expression shows how power dynamics operate. The clones are made to feel special through art, but they lack real decision-making power. The elites maintain their dominance by masking control with affirmation. What appears to be nurturing is, in fact, a subtle form of silencing dissent.

Similarly, Ruth says, "*I think it's different for some of us. I think there is a chance we could get deferments*" (Ishiguro, chapter 20). This dialogue expresses a hope that individual merit will result in an escape from the hard life of being an organ donor. According to Van Dijk's meso-level perspective, this belief is constructed by Hailsham's discourse. The dominant culture of the exchange

system and creative context reinforce the idea that clones are unique and capable of personal achievements. This makes them feel autonomous despite of being controlled. This is a discursive strategy built around the illusion of choice. Similarly, macro-level analyses elucidates that institution constructs a mental model where the clones are made to believe that merit and conformity to the rules will bring reward. They internalize this belief that their worth will be determined by their loyalty to the system. The meritocratic allusion is used as a tool to mask their true material conditions and to keep them subjugated within a system. Through this illusion, the system maintains power. It ensures the clone's acceptance of their roles while diverting attention away from the reality of their exploitation by the elites. The ideological control is maintained but through the hope of exception. This hope keeps the oppressed invested in a system that ultimately disposes and devalues them. In addition, Tommy's lack of creativity results in his alienation from his peers. This exposes the institution's attitude towards 'non-conformity' at Hailsham. The school classify students according to their perceived artistic values. Tommy's inability to produce 'acceptable' artistic work marks him as a deviant. According to Van Dijk's macro-level perspective, this stigmatization reflects the institution's construction and enforcement of social hierarchies through discursive norms. Students who fail to meet these expectations are socially marginalized. This is another discursive strategy—shaming through exclusion. Tommy's emotional reaction becomes a psychological response to an environment that relates worth with conformity. This ideology is disrupted by Miss Lucy when she tells him it's "*perfectly all right*" for not being creative (p.21). She introduces a dissemination of the dominant discourse, which results in her eventual removal. It's later explained by Miss Emily that "*dissent is institutionally unviable*" (p.206). She also reveals that the true purpose of artwork was used to prove the clone's humanity to the outside world (p.202), reframing the creative labor as advocacy rather than an act of self-expression. The Van Dijk's meso-level perspective illustrates the creation of mental model through discourse that suppress rebellion and normalize subjugation. Hailsham's narrative reforms the illusion of agency by utilizing art on surface level. But in reality, it instrumentalizes art so that it can serve the institutional power. This also connects with ideological strategies like symbolic inclusion and diversion. It further ensures the propagated dominance of elite structures that rely on ideological control rather than coercion.

Likewise, Miss Lucy says in the novel, "*Your lives are set out for you ... That's what each of you was created to do*" (p.81). This statement of her brings an explicit focus on the predetermined function of the clones as organ donors. It diverts from the euphemisms and partial truths used to veil their fate. From Van Dijk's macro-level perspective, this moment reveals power which institution holds. It not only defines the role of the clones but also defines those limits of knowledge which are socially unacceptable. Hailsham operates as a hegemonic institution which serves to limit the clones and discourage rebellion. Miss Lucy's directness and her removal highlights the systematic removal of dissent within such power structures. This is for the preservation of ideological power. At meso-level, the reaction from the students after listening to her words doesn't constitute anger or resistance. It shows discomfort and confusion, which indicates that how deeply these cognitive structures are affected by the institutional discourse. This further aligns with the Marxist idea of ideological control. The ruling class sustains dominance by instilling beliefs and norms among the proletariat clones. These beliefs justify the social order. So when the clones are raised to serve, they are not given tools to resist. Instead of that, they are conditioned to believe in the inevitability and dignity of their

exploitation. This idea reveals Kashiguro's core critique. True oppression sometimes exist in the form of normalized narratives. These are repeated until they are undistinguished from truth. She also states, "*The problem is, you have been told....leave it that way.*" This dialogue further adds a powerful instance of discursive rupture within the controlled narrative environment of Hailsham. It shows that how institutional power restrains critical knowledge. Alongside that, it creates an illusion of transparency. As Hailsham being the institution that constructs a regulated discourse about the clone's future, it opts for vague euphemisms. These maintain order and reduce resistance. According to meso-level analysis, the clones work within a system that discourages questioning and normalizes obedience. The Marxist narrative of ideological control again dominates. The ruling elites sustain dominance by manipulating knowledge and narrative. The clones misled by strategic silence and rhetorical half-truths. This withholding of knowledge creates a power dynamics where the oppressed internalize their subservience and never gets awaken to their exploitation. So knowledge here becomes a powerful ideological weapon.

In the end of *Never Let Me Go*, Kathy accepts her fate which ultimately elucidates the success of institutional ideological control. Meanwhile, relating to her past she says '*I just waited a bit, then turned back to the car ,to drive off to wherever it was I was supposed to be*' (Ishiguro , 2005,p.282). This moment highlights her approach to withdraw from the life which was assigned to her. From Van Dijk's meso- level perspective, Kathy's internalization of narratives propagated by institutions like Hailsham results in lack of resistance and emotional defiance. This reveals her cognitive state which has been shaped by years of hegemonic conditioning. It has been shaped by a world view in which her exploitation is not only accepted but seen as inevitable. The elites have completely transformed her into a powerless ideological driven slave who no longer questions the system. On a macro level, Hailsham and other institutional forces serves mechanism of ideological production which functions through discourse that naturalizes inequality. The system sustains its dominance by narrative of care, duty and inevitability despite of utilizing violence. This ideological control results in full internalization of false consciousness. Kathy being a member of cloned underclass accepts her sacrificial role with quiet dignity without recognizing the economic and political structures that exploited her existence. Lastly, her drive to an unspecified location metaphorically suggests the directionless journey of the proletariats under ideological control. Power in this discourse is maintained through a deeply integrated belief system that leaves no space for resistance. Kathy's fate and her acceptance reveals how ideological control and power dynamics work most effectively when they are not visible and when the oppress views their exploitation as life itself

DISCUSSION

The findings of this study reveal that *Never Let Me Go* presents a nuanced and critical portrayal of ideological control through institutional discourse. The novel, when examined through Van Dijk's critical discourse framework, illustrates how institutions such as Hailsham use language and structure to silently maintain social order, manipulate identity, and suppress resistance.

At the meso-level, Kathy's passive reflection—"We were just told things and we accepted them" (Ishiguro, 2005, p. 57)—demonstrates how discourse shapes cognitive models of reality. Her tone of acceptance is not simply personal but is a direct result of prolonged exposure to institutional narratives that normalize subjugation. This aligns with Van Dijk's (2021) assertion that institutions use discourse to shape social cognition, which in turn governs individual behavior without coercion.

The internalization of these discursive cues becomes a tool of control that operates beneath conscious awareness.

At the macro-level, Hailsham functions as an ideological apparatus, producing consent through mechanisms of symbolic inclusion, euphemistic language, and selective transparency. Activities such as creative art competitions, while seemingly empowering, are revealed to be deceptive strategies that fabricate autonomy while actually reinforcing compliance. This is consistent with Fuchs and Sandoval (2020), who argue that institutions in capitalist societies often mask control through affirmations of agency, thus manufacturing ideological consent under the guise of participation.

Ruth's belief in the possibility of deferments for certain students ("I think there is a chance we could get deferments" – Ishiguro, Chapter 20) illustrates how false hope operates as a tool of manipulation. Van Dijk's meso-level perspective clarifies that institutional discourse creates a mental model where merit and conformity appear to offer a route to escape, even though the system never truly allows deviation. This corresponds with recent studies on neoliberal education systems, which highlight how meritocratic narratives are used to sustain compliance and prevent critical consciousness (Giroux, 2021; Apple, 2022).

Tommy's social exclusion due to his lack of artistic talent further supports the idea that institutions enforce conformity by establishing norms that define worth. Those who do not meet these standards are marginalized, not through overt punishment but through social exclusion. This reflects how discourse produces and enforces social hierarchies (Wodak & Meyer, 2021). Miss Lucy's rare moment of truth-telling—telling Tommy it's "perfectly all right" not to be creative—serves as a rupture in the hegemonic narrative. Her eventual removal highlights how dissent within ideological institutions is treated as a threat to stability. As Ahmed (2020) argues, institutions often absorb or eliminate dissent to maintain their normative power.

Miss Emily's later revelation that the students' artwork was meant to prove their humanity to the outside world (Ishiguro, 2005, p. 202) reframes what appeared to be free expression as instrumentalized labor—creativity used not for personal liberation, but for institutional goals. This reveals the ideological strategy of diversion, where the appearance of empowerment conceals deeper exploitation. Such strategies have been documented in studies of organizational discourse, where symbolic inclusion is used to maintain dominance (Banaji & Greenwald, 2021).

Miss Lucy's candid statement, "Your lives are set out for you..." (Ishiguro, 2005, p. 81), represents one of the few moments where the oppressive system is stated explicitly. The students' confused reactions, rather than anger, demonstrate how deeply embedded their internalized ideologies are. They are cognitively unprepared to resist because their consciousness has been shaped to accept their condition. As theorized by Žižek (2020), ideology is most effective not when it is imposed, but when it becomes indistinguishable from common sense.

Kathy's final resignation at the end of the novel—"I just waited a bit, then turned back to the car, to drive off to wherever it was I was supposed to be" (Ishiguro, 2005, p. 282)—symbolizes the culmination of ideological control. Her calm acceptance of her fate, without resistance or questioning, illustrates how discourse has not only shaped her understanding of the world but has colonized her emotional responses. As Van Dijk (2021) and Fairclough (2020) both argue, true power in discourse is exercised when those oppressed by it participate in and perpetuate their own domination.

This analysis supports the idea that Ishiguro's novel critiques the mechanisms by which modern institutions maintain control not through violence, but through discourse, narrative, and emotional conditioning. The clones are never taught to resist because resistance is not within their mental model of possibility. As recent work by hooks (2021) and Giroux (2021) emphasize, power functions most effectively when it is internalized, normalized, and rendered invisible.

Thus, *Never Let Me Go* offers a haunting portrayal of how language, discourse, and institutional rituals serve to naturalize inequality. It illustrates the deep effectiveness of ideological control, where even the most intimate thoughts and hopes of the oppressed are shaped by narratives that serve the powerful. Kathy's final journey is not just a physical one—it is a metaphorical representation of the directionless path of individuals under hegemonic control, where the destination is always dictated by others, and the ability to imagine alternatives has been systematically erased.

CONCLUSION

To cut short, this study explores the ideological control and power dynamics which are embedded in Kazuo Ishiguro's *Never Let Me Go* through van Dijk's Critical Discourse Analysis at macro and meso levels along with utilizing Marxism as a theoretical lens. The analysis highlights that institutions like Hailsham utilize subtle discursive strategies that shape the cognitive models and sense of identity of clones. The research further reveals that the institutional discourse normalizes the exploitation and suppresses resistance by presenting obedience, creativity and emotional restraint as virtues. This results in the production of false consciousness in a hegemonic system as the characters Kathy, Ruth and Tommy internalize these narratives. As a result, the novel challenges the way that ideological control operates in contemporary society, which makes dominance seem normal and accepted resulting in power imbalance. By demonstrating how dystopian fiction can reveal the ways in which language, institutions, and ideology interact to uphold structural inequality, this work advances Marxist literary criticism and discourse analysis.

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