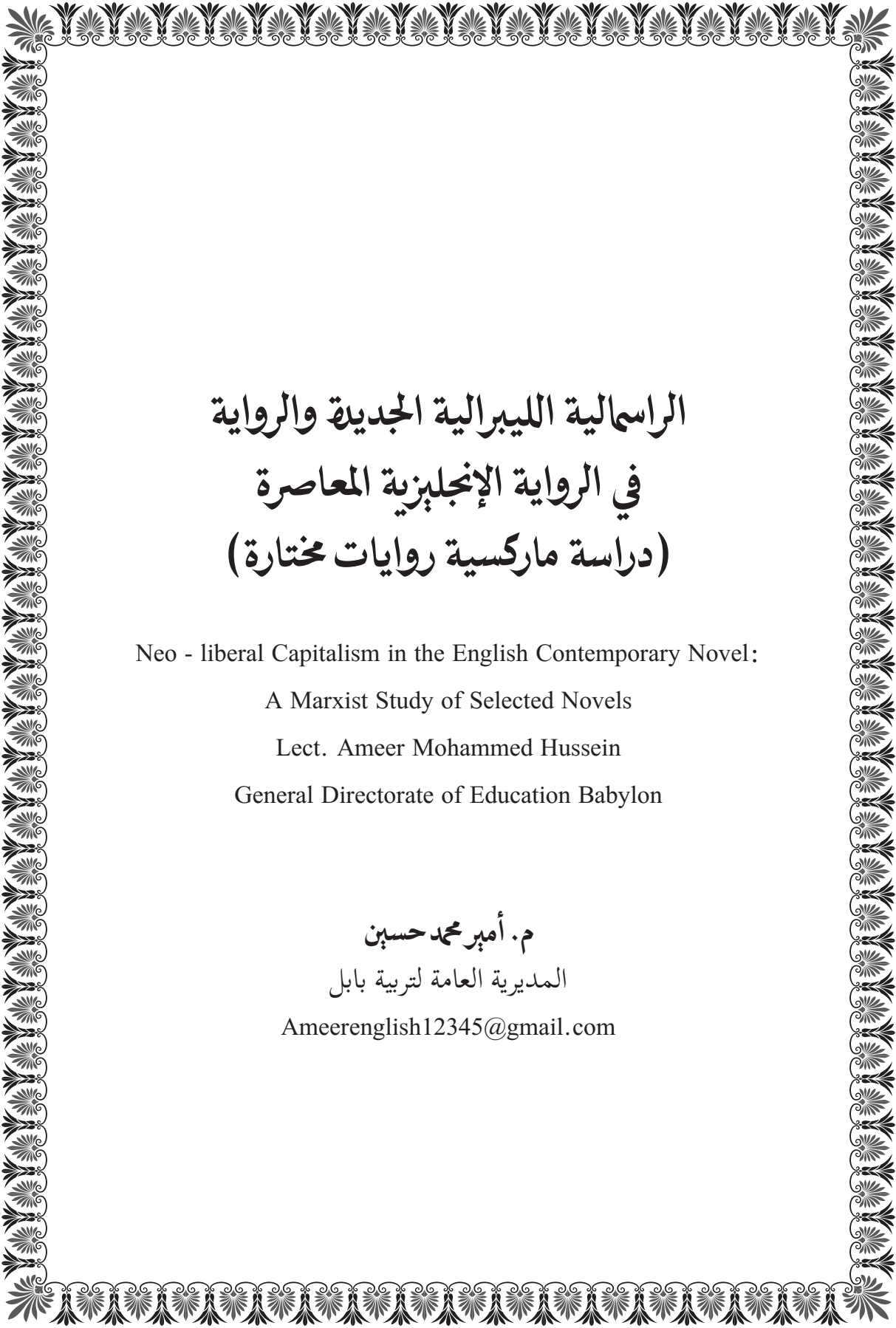




الراسمالية الليبرالية الجديدة والرواية في الرواية الإنجليزىة المعاصرة (دراسة ماركسية روايات مختارة)

Neo - liberal Capitalism in the English Contemporary Novel:

A Marxist Study of Selected Novels

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Abstract:

This is a study of the connection between neoliberal capitalism and the contemporary English fiction, which is done by Marxist approach to the works of two writers: Zadie Smith and Kazuo Ishiguro in their works *White Teeth* and *Never Let Me Go*, respectively. The research explores the two novels' ideological, psychological and material implications of late capitalism, focusing on precarity, commodification, consumer culture, biopolitics and the divide in subjectivity. The study employs a Marxist literary criticism and theories on neoliberalism developed by the likes of David Harvey, Fredric Jameson, Slavoj Žižek and Mark Fisher to suggest that the contemporary fiction is a critical space where the paradoxes of neoliberal modernity are unveiled.

The analysis shows that *White Teeth* is an ethnically fractured and globalised space of multicultural London, where unstable employment is a result of the capitalistic system as well as the commodification of identities, and people are searching for a way to negotiate their ethnicity, migration and class in such context. The extreme rationality of the neoliberal biopolitics is vividly demonstrated in *Never Let Me Go*, where the cloned body is itself a commodity, and life is monetized. The novels both have protagonists who have identities divided by modes of surveillance, market logic, and social insecurity. In addition, the study explores how the modern novel questions the notion of individual freedom that is encouraged by the neoliberal ideology and reveals the mechanisms of exploitation and inequality behind them.

Finally, this study argues that the present novel in English is a potent tool for questioning the cultural logic of late capitalism and exposure of the human price of neoliberal economic structures. Using varying styles and issues, Smith and Ishiguro provide deep-seated criticism on consumerism, alienation and the loss of true human relations in the twenty-first century.

Key words: Neoliberal Capitalism, Marxist Criticism, Late Capitalism, Consumerism,



Precarity, Subjectivity, Contemporary Fiction, Biopolitics, Globalization, Identity, Zadie Smith, Kazuo Ishiguro.

الملخص

تتناول هذه الدراسة العلاقة بين الرأسمالية النيوليبرالية والرواية الإنجليزية المعاصرة من خلال نقد ماركسي لرواية White Teeth للكاتبة Zadie Smith ورواية Never Let Me Go للكاتب Kazuo Ishiguro. تبحث الدراسة في كيفية تصوير الروائيتين للنتائج الأيديولوجية والنفسية والمادية للرأسمالية المتأخرة، ولا سيما ما يتعلق بالهشاشة الاقتصادية، والتسليع، وثقافة الاستهلاك، والسياسات الحيوية، وتشظي الذات الإنسانية. وبالاعتماد على النقد الأدبي الماركسي ونظريات النيوليبرالية لدى نقاد مثل ديفيد هارفي، وفريدريك جيمسون، وسلافوي جيжек، ومارك فيشر، تجادل الدراسة بأن الرواية المعاصرة تمثل فضاءً نقدياً يكشف تناقضات الحداثة النيوليبرالية.

تُظهر الدراسة أن رواية White Teeth تمثل لندن متعددة الثقافات بوصفها فضاءً تشكله العولمة وبُنى العمل غير المستقرة والهويات المُسلَّعة، حيث يكافح الأفراد للتفاوض حول العرق والهجرة والطبقة داخل الأنظمة الرأسمالية. في المقابل، تكشف رواية Never Let Me Go المنطق المتطرف للسياسات الحيوية النيوليبرالية من خلال تسليع الأجساد المستنسخة وتحويل الحياة البشرية نفسها إلى رأس مال اقتصادي. كما تصور الروائتان شخصيات تشظي هوياتها بفعل أنظمة المراقبة والعقلانية السوقية وانعدام الاستقرار الاجتماعي. علاوة على ذلك، تفحص الدراسة كيف تنتقد الرواية المعاصرة وهم الحرية الفردية الذي تروج له الأيديولوجيا النيوليبرالية، مع كشف البنى الخفية للاستغلال واللامساواة.

وفي النهاية، تؤكد الدراسة أن الرواية الإنجليزية المعاصرة أصبحت وسيلة فعالة لاستجواب المنطق الثقافي للرأسمالية المتأخرة والكشف عن الكلفة الإنسانية للبنى الاقتصادية النيوليبرالية. ومن خلال تقنيات سردية واهتمامات موضوعية مختلفة، تقدم روايتا سميث وإيشيغورو نقداً عميقاً للاستهلاكية والاغتراب وتآكل العلاقات الإنسانية الأصيلة في القرن الحادي والعشرين. الكلمات المفتاحية: الرأسمالية النيوليبرالية، النقد الماركسي، الرأسمالية المتأخرة، الاستهلاكية، الهشاشة الاقتصادية، الذاتية، الرواية المعاصرة، السياسات الحيوية، العولمة، الهوية، زادي سميث، كازوو إيشيغورو.

The Problem:

Neoliberal capitalism has been a successful global economic and cultural model in modern society that has embraced privatization, consumerism, flexible labour markets and the commercialisation of life. These changes have had a profound impact on social relations, identity and consciousness. While it is said that neoliberalism is a philosophy of 'freedom' and 'individual opportunity', critics say that it has led to greater economic inequality and social fragmentation and to psychological insecurity. These realities are increasingly being depicted in contemporary fiction, such as those characters who are ensnared in precarious systems of labour, consumption and ideology.

While many literary studies still focus on contemporary novels from a postmodern and / or multicultural perspective, they still do not focus on the economic and class dimensions of these novels. As such, novels like *White Teeth* and *Never Let Me Go* have not received a lot of critical scrutiny as critiques of neoliberal ideology and as representations of the impact of late capitalism on human subjectivity.

Aim of the Study

By exploring the issues of precarity, consumer culture, commodified identities and fragmented subjectivity in the novels, this study will examine how both the novels, *Never Let Me Go* and *White Teeth*, criticize the neoliberal capitalism of the twentieth century. It also aims at showing how the analysis of these novels in this context can be used to reveal the ideological mechanisms of the current social and economical facets portrayed in these novels.

Questions of the Study

1. What are the social and psychological impacts of neoliberal capitalism as shown in 1992's *White Teeth* and *Never Let Me Go*?
2. To what extent do the novels show precarity, commodification and consumerism in late capitalist society?

3. How does Marxist criticism contribute to the uncovering of the ideological forms in the novels?

4. In both texts, how does globalization, biopolitics and capitalist power systems shape the identities and subjectivity?

5. What are some of the differences and similarities between Smith's criticism of neo-liberal modernity and Ishiguro's criticism?

Value of the Study

The present research is a contribution to the ongoing literary criticism, as it links Marxist theory with the research of the twenty - first century English fiction. It focuses on the economic systems and class relations as key components in comprehending modern stories which are normally analyzed from a cultural or postmodern viewpoint. In addition, it can serve as a reference for debates around what has been called 'neo-liberalism', 'globalization' and 'biopolitics' as it shows how literature is reflecting and challenging the ideological context of late capitalism.

Additionally, the study provides a comparative analysis of two of the most popular, contemporary novels that embody contrasting aspects of neoliberal society: multicultural consumer capitalism in *White Teeth* and biopolitical commodification in *Never Let Me Go*. The study contributes to scholarly knowledge on the representation of questions of exploitation, alienation and human value in modern fiction in the context of neoliberal culture.

The of the limitations study

This study only examines the view of the Marxist theory applied to the works of two authors, the former is Zadie Smith and the latter is Kazuo Ishiguro, on a novel titled *White Teeth* and *Never Let Me Go* respectively. It deals specifically with neoliberal capitalism topics such as precarity, consumerism, commodification and late capitalist subjectivity. The research does not engage in a thorough examination of all thematic and

stylistic elements of the novels, such as gender, postcolonialism, psychoanalysis or eco-criticism, except as they relate to the concerns of Marxism. Furthermore, the study only considers specific Marxist and cultural theorists who have a bearing on neoliberalism and late capitalism.

Methodology

The research method used in this study is a qualitative analytical method which is based on Marxist literary criticism. The research is based on the theoretical work of Karl Marx, Fredric Jameson, David Harvey, Terry Eagleton, Slavoj Žižek and Mark Fisher, as a way to understand the nature of social relations and the consciousness of individuals within contemporary fiction and how they relate to neoliberal capitalism.

The study uses close reading of the texts of both *White Teeth* and *Never Let Me Go* to discuss the organization of the narrative, the characters, the symbols, the dialogue and the thematic representations in the novels. It examines the depiction of labor insecurity, labour commodification, biopolitical control, globalization and consumer culture in the context of late capitalism in the novels. Comparative analysis is also used to draw parallels and contrasts from the two novels regarding how they present the subjectivity of neoliberalism and the capitalist ideology. The methodology used in this study aims to reveal the functioning of contemporary fiction as an ideology that criticizes the neoliberal capitalism.

Introduction:

The rise of neoliberal capitalism at the end of the twentieth century profoundly transformed social relations, cultural production, and individual subjectivity. Emerging as a dominant global ideology after the economic crises of the 1970s, neoliberalism promotes privatization, deregulation, free - market competition, and the reduction of collective social welfare. Marxist critics argue that neoliberal capitalism intensifies class inequal-

ity, commodifies human existence, and restructures identity according to the logic of consumption and economic productivity. Contemporary fiction has become one of the most significant cultural forms through which these transformations are represented and critiqued. Novels written in the context of globalization and late capitalism frequently explore precarious labor, fragmented identities, racial tensions, commodified bodies, and the alienation produced by consumer culture. Within this framework, contemporary literature functions not merely as a reflection of neoliberal society but also as a critical intervention into the ideological mechanisms that sustain capitalism.¹

Marxist literary criticism provides an essential theoretical framework for understanding the relationship between capitalism and narrative representation. Drawing on the works of Karl Marx, later expanded by theorists such as Fredric Jameson, David Harvey, and Terry Eagleton, Marxist criticism examines literature as a product of material conditions and class structures. Jameson argues that postmodern culture is inseparable from the logic of late capitalism, where commodification penetrates every aspect of social life and human consciousness.² Similarly, David Harvey defines neoliberalism as a political - economic system designed to restore elite class power through market domination and the erosion of social solidarity.³ These theoretical perspectives illuminate how contemporary fiction exposes the contradictions of neoliberal capitalism, especially the tension between individual freedom and systemic exploitation.

Two important novels that exemplify this critique are *White Teeth* by Zadie Smith and *Never Let Me Go* by Kazuo Ishiguro. Although these novels differ in narrative style and thematic focus, both interrogate the social and psychological consequences of neoliberal modernity. *White Teeth* depicts multicultural London at the turn of the millennium, exploring immigration, consumer culture, ethnic identity.

1. Terry Eagleton, *Marxism and Literary Criticism* (Berkeley: University of California Press, 1976), 3–12.

2. Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991), xix–xxii.

3. David Harvey, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2005), 2–7.

the pressures of assimilation within capitalist society. The novel reveals how globalization produces fragmented identities while simultaneously commodifying cultural difference. Smith portrays characters trapped between historical memory and neoliberal promises of self - fashioning, exposing the instability of identity in a consumer - driven society. 1

In contrast, *Never Let Me Go* presents a dystopian vision of biotechnological capitalism in which cloned human beings are raised solely for organ donation. Ishiguro's narrative critiques the commodification of the human body and the reduction of life to economic utility. The clones' passive acceptance of their fate reflects what Marx described as alienation, where individuals become estranged from their humanity under capitalist systems. The novel also illustrates Michel Foucault's concept of biopower, as institutions regulate bodies and lives according to the needs of society.² Through its emotionally restrained narrative, *Never Let Me Go* exposes how neoliberal ideology normalizes exploitation by presenting inequality and dehumanization as inevitable social realities.

Both novels reveal the emergence of what Marxist theorists describe as “late capitalist subjectivity,” in which identity becomes increasingly shaped by market logic, insecurity, and commodification. Precarity, a defining condition of neoliberal societies, manifests in unstable labor, fractured social bonds, and existential uncertainty. Characters in both texts struggle to construct meaning and agency within systems that reduce human relationships to economic transactions. Moreover, the novels critique the illusion of individual freedom promoted by neoliberal discourse, demonstrating how social structures continue to determine the possibilities of human life. As cultural texts, these works challenge

readers to reconsider the ethical and political consequences of capitalism's expansion into all areas of existence.

This study therefore investigates how *White Teeth* and *Never Let Me Go* represent neoliberal capitalism through a Marxist critical lens. It explores the depiction of precarity, consumerism, commodification, and late capitalist subjectivity in both novels, arguing that contemporary fiction serves as a powerful critique of neoliberal ideology and its dehumanizing effects on individuals and communities.

1. *White Teeth*, by Zadie Smith (London: Hamish Hamilton, 2000).
2. Michel Foucault, *The History of Sexuality, Volume 1: An Introduction*, trans. Robert Hurley (New York: Vintage Books, 1978), 135–45.

Analysis of Neoliberal Capitalism in *White Teeth*:

In a Marxist sense, *White Teeth* (2000) by Zadie Smith may be considered as a work of fiction that poses a literary question to neoliberal capitalism in post - imperial Britain, where the interweaving of economic liberalization, globalization, and multicultural ideology results in divided, fragile subjectivities. The novel is not just an account of multicultural harmony in late - twentieth - century London; it also reveals the structural inequalities that also form the basis of neoliberal modernity, and of which immigrant and working - class subjects are victims. As David Harvey has suggested, neoliberalism is a “political project to restore class power,” one that seeks to redefine social relations in terms of market logic, to privatize, and to increase competition.² Smith's story dramatizes just that logic — one that sees human relations, identity - formation, and cultural belonging increasingly mediated by commodification and economic insecurity.

Precarity is a major theme of the novel, as a structural condition of the neoliberal labour market. The characters, including Samad Iqbal and Archie Jones, represent various versions of economic instability, which are held to be the effects of commodification of

labour power and alienation of the worker by Marxist critics. In the eyes of the “precar-iat” — a term coined by Guy Standing to describe “disadvantaged, qualified and skilled migrant workers” (2000, 1) — the wages for skilled immigrants in Britain are so low that Samad is forced to complain that from a high school education, he has become a man who “splits halves in a curry house” (Smith 2000, 115) as a skilled worker. Late capitalism says, no, he must be flexible, cheap—it does not mean that he should be human. Late capitalism says, no, he must be flexible, cheap—it does not mean that he should be human.

Archie Jones, on the other hand, represents the subject of neoliberalism who is disempowered and made passive in relation to economic engagement. In the next section of the novel, Archie wins the lottery, but this does not bring an end to his indecision, failure or detachment, but rather exacerbates Smith’s critique of capitalist fantasy as wealth becomes arbitrary as an object of desire rather than being earned — exposing the ideology of meritocracy within neoliberal ideology.

1. A Brief History of Neoliberalism by David Harvey (Oxford: Oxford University Press, 2005), 19 - 22.

2. Guy Standing, The Precariat: The New Dangerous Class (London: Bloomsbury, 2011), p. 7 - 10.

3. 4. Marx, The Eighteenth Brumaire of Louis Bonaparte, ed. and trans. A. L. Schonbach & G. R. Thompson. 5. Marx, Grundrisse, ed. and trans. J. Luecke. Martin Milligan, 72 - 74, Moscow: Progress Publishers 1959.

The ideology of the consumer culture in White Teeth is a process of producing ‘ideologically compliant subjectivities’, especially for second generation immigrants. Instead of cultural legacies that are consistent, Millat Iqbal’s identity is formed through the consumption of media, especially Hollywood gangster films and commercialised notions of masculinity all across the world. While Jameson’s postmodernism is one of depth re-

placing surface, Millat's performative display of identity in terms of the branded man is one of the historicism giving way to a series of stylistic decisions.¹

Irie Jones' attempts to deal with their own corporeality also highlight the gendered aspects of neoliberal consumerism. She is not happy with her body and hair, as they are a product of a racialised concept of beauty as created by global commodity culture. By trying to straighten her hair to make it close to white, Irie exemplifies the capitalist's desire to sell women's bodies. By attempting to straighten her hair, Irie illustrates one of Marxist feminists' concepts: the capitalist's wish to sell women's bodies. She is an embodiment of identity that is subject to an ideological contest in which the world of capitalism will determine value and desirability. Neoliberal culture becomes instrumental in creating a "self - monitoring, self - disciplining subject" who acquire the market - based norms of beauty and success.²

The Chalfen family and the FutureMouse experiment that allegorises the biopolitical aspects of late capitalism further heighten the critique of neoliberal rationality in the novel. The work of genetic prediction and control of the mouse's future is emblematic of what Michel Foucault identifies as biopower: the scientific and administrative rule of life.³ The attempt to predict and control the mouse's genetic future is symptomatic of the capitalist attempt to "commodify, manage and calculate life".⁴ It's in this way that, in this sense, biological life is undistinguishable from economic production, and that Marx's is a sense of capitalism intruding itself in every aspect of life.

The Chalfens are also a symbol of neoliberal meritocratic ideology which takes for granted that success is the result of rational self - management, not of a structural advantage. They are liberal multiculturalists: the underlying class privilege is hidden away, and Millat and Irie are trying to be "improved," to be domesticated as bourgeois

1. Sara Upstone, *British Asian Fiction: Twenty - First - Century Voices*, (Manchester: Manchester University Press, 2010), 44 - 46.

2. Fredric Jameson, Postmodernism, or, The Cultural Logic of Late Capitalism (Durham: Duke University Press, 1991), p. 16 - 20.

3. Rosalind Gill, "Culture and Subjectivity in Neoliberal and Postfeminist Times", Subjectivity 25, no. 1 (2010) 1 - 18.

4. Michel Foucault, The Birth of Biopolitics (New York: Palgrave Macmillan 2008), 317 - 322.

This reveals Loïc Wacquant's formulation of the ideological paradox of neoliberal multiculturalism; a love of diversity and at the same time a demand for assimilation into bourgeois norms of productivity and self - discipline

In summary, White Teeth is an examination of neoliberal capitalism as a dynamic that gives rise to fractured, commercialized and unstable subjectivities, as it seeks to embrace multiculturalism. Often the novel's narrative voice changes, and its time jumps reflect the instability of life in late capitalism itself. Through its representation of precarity, consumerism and biopolitical control, White Teeth is a sustained Marxist critique of the neoliberal modernity in which human beings are made flexible and market - oriented subjects.

Analysis of Neoliberal Capitalism in Never Let Me Go

A Marxist - biopolitical analysis of Kazuo Ishiguro's Never Let Me Go highlights the novel as an allegory for the neoliberal extraction, commodification of life, and systemic disposability, but such a reading has been countered by others who stress the ethical and humanist aspects of the novel. The novel is more a reflection on the fragility of life, the vulnerability of human beings and the emotional pivot of human bondage from this angle, than it is a criticism of capitalism or political economy. Ethical literary theorists criticize Ishiguro for his reticence in the presentation of ideology, and for foregrounding ambiguity, empathy, and existential reflection in his narrative style.²

The humanist interpretation is that the clones are not just a set of working bodies in a

capitalist system of exploitation, but rather are universalized as humanly finite. The narration voice instead does not signify ideology internalization, but rather signify the limits of human understanding in the presence of death, which Paul Ricoeur calls the fragility of human understanding, because meaning is not one thing that can be easily known and taken for granted, but rather is one thing that is realized by memory and narration.³

Moreover, from the point of view of proponents of ethical criticism like Martha Nussbaum, a feature of literature is not to point out structures of domination but to develop emotional intelligence and moral attention. *Never Let Me Go* is not a Marxist

1. Loïc Wacquant, "Crafting the Neoliberal State," *Sociological Forum* 25, no. 2 (2010): 197–220. 89–92, Philip Tew, *The Contemporary British Novel* (London: Continuum, 2007).

2. *Poetic Justice: The Literary Imagination and Public Life* by Martha C. Nussbaum (Boston: Beacon Press, 1995), 5 - 7.

3. *Memory, History, Forgetting*, Paul Ricoeur (2004) Chicago: University of Chicago Press, 21 - 25.

allegory of neoliberalism, but an ethical story about care, intimacy, and relational dependence. Therefore, the emotional connections that bond Kathy, Tommy, and Ruth together are not considered an ideological impediment to the concept of structural violence, but rather the main focus of meaning in the text. It may be seen then that their surrender to their fate is more than a political one, and more than tragic.

This is also the way that conflicts with the Marxist understanding that resignation always means a surrender of ideas. Rather, Ishiguro is proposing a world there in which the act of resisting is not even part of the story, it's not totalizing, but rather because of the inevitability of death, the novel itself is structured. The life of the clones is therefore not simply an economic or biopolitical phenomenon but an existential rather, something that is a reflection of what critics like David Parker term Ishiguro's "ethical restraint and

emotional understatement.”²

But this humanist, moralistic interpretation has its own shortcomings. A Marxist approach to the concept of universality and fragility of the individual life can lead to a loss of focus on the material and institutional conditions under which the clones live. The interpretations bind the novel’s central structures of control, rendering them as general suffering of humankind, which can be done inadvertently. The humanist approach has often reduced historically particular modes of domination to a general moral experience, as Terry Eagleton has pointed out, and thus obscured their political implications.³

In this respect, the ethical reading can serve as a way of “smoothing” ideology which aestheticizes systemic violence as emotional universality. The clones’ embrace, then, of their destinies may be rethought as a “calculated,” or even “managed,” subject formation, an alternative that averts political fracture. The claim of neoliberal rationality is especially applicable here, because Wendy Brown has shown how neoliberalism subjects the subjects to the rationalities of neoliberalism that make them self - regulating agents and naturalize their own limitation as such.⁴

1. The Critical Reception of Kazuo Ishiguro, edited by David Parker (London: Routledge 2002), 88—92.

2. Terry Eagleton, Literary Theory: An Introduction (Oxford: Blackwell, 2008), 193 - 196.

3. Wendy Brown, Undoing the Demos: Neoliberalism’s Stealth Revolution (New York: Zone Books, 2015), p. 33 - 36.

4. Never Let Me Go (London: Faber and Faber, 2005) by Kazuo Ishiguro. David Harvey, A Brief History of Neoliberalism (Oxford: Oxford University Press, 2005), 3.

The difference between Marxist and humanist readings thus indicates a basic critical impasse. While on the one hand, the Marxist - biopolitical understanding focuses on systemic extraction and the commodification of life and institutionalized death.¹ How-

ever, the reading from an ethical - humanist point of view focuses more on emotional depth, relational attachment and existential ambiguity.² It is precisely Ishiguro's ability to maintain both readings in the novel that makes it a compelling read; the contradiction remains unresolved³

Finally, *Never Let Me Go* is an anti - ideological novel. It is at once a criticism of biopolitical capitalism and an exploration of human finitude, a text which reveals the structural conditions of exploitation and which brings to the fore the irreducibility of the emotional experience.⁴ The duality means that any one interpretation (Marxist or humanist) is only partial, and that the novel is never fully understood but is always open to critical debate.⁵

A Comparative Analysis

Zadie Smith's *White Teeth* (2000) and Kazuo Ishiguro's *Never Let Me Go* (2005) are two structurally related, albeit different, modes of literary expression of late capitalist subjectivity, from a Marxist point of view. Both novels are markers of the ideological infiltration of neoliberal capitalism, but they do so in different ways: Ishiguro sets up a dystopian bio - political system of the commodification of the body, while Smith has a multi - ethnic, postcolonial London that is inhabited by subjects whose histories are fragmented and whose aspirations are consumer - driven.⁶ As they both reveal the "restoration of class power" under neoliberalism, the reorganization of human life under market principles and the disposability of life, as David Harvey calls it.⁷

1. Guy Standing, *The Precariat: The New Dangerous Class* (London: Bloomsbury, 2011), p. 1 - 5.

2. Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991), 10.

3. Lauren Berlant, *Cruel Optimism* (Durham: Duke University Press, 2011), 1 - 3.

4. Wendy Brown, *Undoing the Demos: Neoliberalism's Stealth Revolution* (New

York: Zone Books, 2015), 33.

5. Achille Mbembe, “Necropolitics,” *Public Culture* 15, no. 1 (2003): 11–40.

6. For a brief history of neoliberalism, see David Harvey, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2005), 16 - 19.

7. *Postmodernism, or The Cultural Logic of Late Capitalism*, by Fredric Jameson (Durham, NC: Duke University Press, 1991) 10.

In *Never Let Me Go*, precarity is not something that emerges out of a situation, but a destiny. The children at Hailsham are raised in the clone program and their future as organ donors is normalised. The euphemistic “complete” is rhetorical language which conceals what is really being extracted from us — biologically speaking — “maybe none of us really understand what we’ve lived through.” The clones are the ultimate in the Marxist sense, that of the proletariat—these are literally made bodies that provide labor, which is what they are meant for. Late capitalism is defined by “waning of affect” and “naturalisation of systemic violence”, and it is in this way that Ishiguro’s understated prose is able to create a world where exploitation is personalised, normalised and hidden. 1

In contrast, *White Teeth* places precarity in a multicultural urban environment in neoliberal London where migration, race and consumerism are intertwined. Singular characters like Samad and Archie experience a society in which the past is erased by the present of “commodified” multiculturalism. This book continually juxtaposes the expectation of upward mobility that is a part of the neoliberal dream. Finally, Millat’s work is associated with fundamentalist and consumer cultures, which is just as Stuart Hall refers to as the “floating signifier” of identity under late modernity; where subject positions are fluid and commercially mediated with the circulation of consumer objects and cultural symbols as a replacement for stable meanings. 2

However, Ishiguro's novel is one of precarity that is all - consuming, while Smith's is of contradiction and excess. These experiences of the Iqbal family with western consumer culture show how difference is absorbed by neoliberal capitalism. However, Irie's aspiration towards change and belonging is being determined by the commodified ideals of beauty and success, as described by Angela McRobbie as the "post - feminist masquerade" of choice and self - fashioning in the context of neoliberalism, but Smith's story does not come to an end.

In each novel, the ethos of consumerism is different, but is integral to both. *Never Let Me Go* is a text about, well, eating, but literally eating, as organic parts are harvested from the human body. Consumption is symbolic and cultural in *White Teeth*, with identities, religions and histories being consumed and re - packaged in a global marketplace of signs, as Slavoj Žižek points out, 'ideology's power is its ability to sustain unknown knowns, systems of exploitation known but disavowed.'⁶ Magid, for example, is an Anglicization of the cultural process that led to the production of subjects, who are both integrated and erased.³

1. What is the point of 'identity'? in *Questions of Cultural Identity*, ed. Stuart Hall. Stuart Hall and Paul du Gay (London: Sage, 1996), 4—5.

2. *The Aftermath of Feminism*, Angela McRobbie (London: Sage 2009), 1 - 3.

3. *The Sublime Object of Ideology*, Slavoj Žižek (London: Verso, 1989), 30 - 32.

Both novels express late capitalist subjectivity in the form of managed life in the context of systemic abstraction. In both cases, Ishiguro's characters are stripped from their identities and transformed into commodities, and Smith's characters are constantly recombined and repurposed in the practice and modes of neoliberal multiculturalism. Whereas *White Teeth* is the very literal end to the ideology of neoliberal capitalism (difference as a resource in the market and structural inequality), *Never Let Me Go* is the extreme logical end of the commodification—the body itself as capital. Indoctrination

in a sense does not just shape the reality of the person, but it shapes reality.⁷ In both novels, ideology in the late capitalist context does not just obfuscate what is going on; it constructs the lived reality of the person, even when they seem to be fighting it. 1

1. Terry Eagleton, *Ideology: An Introduction* (London: Verso 1991), p1 - 2.

Conclusion

Finally, the present research shows how modern English novels contribute to identifying the paradoxes and human impact of neoliberal capitalism. The study establishes that *White Teeth* and *Never Let Me Go* can be read as a Marxist critique of the ideology of late capitalism, as both novels depict precarity, commodification, alienation and broken subjectivity. In both novels, one can see how the systems of neoliberalism objectify people, create them in accordance with the logic of the market, with the culture of consumption and the institutions that govern them.

White Teeth is about multicultural London, a space disrupted by globalization and capitalism, where there is a sense of social fragmentation, of family and cultural identity. By uncovering the inequalities and anxieties at the core of consumer society and liberalism, Zadie Smith uncovers the illusion of neoliberal multiculturalism. *Never Let Me Go*, on the other hand, offers a dystopian perspective in which bodies are traded as commodities, the fruition of capitalist biopolitics. The novel by Kazuo Ishiguro shows how the ideology of neoliberalism makes exploitation seem normal by allowing people to accept the systems that exploit them.

The comparative study also shows that both novels portray people who are confined to structures which they are not completely able to withstand or flee. Both Smith and Ishiguro are critical in their vision of a world ruled by the rationality of markets and the system's inequality, although the settings and the narrative styles are different. Their works of fiction reflect the condition of late capitalism as found by Marxist critics, which sees human relationships, memory, identity, and even life itself as commodities.

In the end, the study says the present day fiction acts not only as a mirror reflection of neoliberal society, but as a critical action to challenge the dominant ideology of the society. White Teeth and Never Let Me Go invite readers to reflect on what it is to be human, to be ethical and to resist in an era of neoliberal capitalism, presenting psychological and social consequences of consumerism, precarity and capitalist exploitation.

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