

## **Hyper Consumption and the Nonhumans in *Okja* and *Never Let Me Go* Films**

Siriyakorn Atirek\*, Nanthanoot Udomlamun  
Department of Western Languages,  
Srinakharinwirot University,  
Bangkok, Thailand.

\*Corresponding Author: syk.atirek@gmail.com

### **Abstract**

This paper discusses the concept of hyper-consumption and neoliberal capitalism as well as their effects on the nonhumans in two dystopian films, *Okja* and *Never Let Me Go*. These films depict hyper-consumption of the nonhumans which are genetically modified pigs and human clones which are subject to the neoliberal capitalist and humanist values. The paper draws upon Zygmunt Bauman's critique of neoliberal capitalism for a discussion of characteristics of hyper-consumption and refers to Cary Wolfe's conceptualization of posthumanism in an analysis of hyper-consumption caused by homocentrism and its effects on the nonhumans. The paper reveals how neoliberal capitalism creates hyper-consumption which leads to mass production and consequently nonhuman exploitation as portrayed in the films. The nonhumans become voiceless victims of capitalism and homocentrism that helps intensify the exploitation. They are objectified as commodities and physically and mentally suppressed to serve humans' desires for profits and consumption.

*Keywords:* *Okja*, *Never Let Me Go*, hyper-consumption, nonhuman, neoliberal capitalism

### **Introduction**

Capitalists generally come up with ways to gain profit as much as possible in order to run businesses. In regards to the food industry, each year billions of animals are killed for capitalist profit. In 2014, nearly 1.5 billion pigs were killed and the number has tripled in the last 50 years (Thornton, 2019). In 2015, *Nature*, a scientific journal, reported that scientists in South Korean and China had designed double-muscular pigs with more and leaner meat by editing a single gene. Of all 32 GM piglets that had been created, 13 lived for only 8 months, two are still alive and only one turns out healthy (Cyranoski, 2015, p.13). Healthcare industry has been seeking ways to transplant animals' organs to human due to a lack of human organ supplies since 1960s. Hearts and kidneys of genetically modified pigs are used in nonhuman primates to test for effects and complications (Tena, 2015). Animals are also subject to numerous experiments such as drug, food and cosmetic testing, and most of them are destined to be killed at the end of an experiment.

Apart from the fact that plenty of animals are treated cruelly and unethically in the aforementioned industries during the production process, consumers of animal products are unconsciously lured into hyper-consumption by advertisings. Neoliberal capitalism manipulates people to blindly consume products that they may not need for living in order to make profit and use this strategy to carry on the system (Wolff, 2013, p. 334). Consumers are insinuated with ideas from advertisings and media to eat more or to live longer than their natural body would allow. People do not consume for living anymore, but they only consume for consumption's sake. The production process is hidden from the consumers for a relentless pursuit of profit. As various GM products are already in food

and agricultural markets, the problem is many of us cannot see how the system we are living in affects other species whose lives are as important as human beings. Though there are activists who fight for animal rights, their power are not influential enough to reshape the system and some of the activists themselves are still somehow trapped in anthropocentric values and regard nonhuman species as the other.

This study will examine the concept of hyper-consumption and neoliberal capitalism as well as their effects on the nonhumans in two films: *Okja* (2017) and *Never Let Me Go* (2010). The researcher will use a theoretical framework developed by applying Zygmunt Bauman's critique of neoliberal capitalism and Cary Wolfe's conceptualisation of posthumanism.

### **Methodology**

Textual analysis and qualitative descriptive methodologies are used to analyse the films under the aforementioned framework. The films are selected by their content, critiques and popularities. Bong Joon-ho's film, *Okja* (2017) was acclaimed for its exposure of food industry. "*Okja* has serious messages about consumerism, ecology, and food production" (Berardinelli, 2017). "While it starts with the gentle human-animal dynamics of 'Babe', it eventually arrives at the polemics of 'Fast Food Nation', revealing a movie eager to please and editorialize at the same time" (Kohn, 2017). *Okja* was also selected for the Palme d'Or Award at the Cannes International Film Festival 2017. *Okja*'s popularity is currently has a rating of 87% based on 232 critic reviews and 81% by 10,502 audience reviews on Rotten Tomatoes. Mark Romanek's *Never Let Me Go* (2010) is an adaptation of Kazuo Ishiguro's book in the same title. A review on the book stated that, "Ishiguro successfully breaks this genre barrier by making 'the other' portray human emotions and actions" (Weidner, 2018). The films also contain the same mood, tone and themes found in the book, with some limitations of a feature film. "*Never Let Me Go* proves a remarkably successful adaptation of Kazuo Ishiguro's acclaimed 2005 novel. Director Mark Romanek and scripter Alex Garland do make a few missteps, but most of the movie's off-key notes result simply from the inherent limitations of squeezing a book's contents into a feature-length film" (Jenkins, 2010). *Never Let Me Go* was nominated for Best British Independent Film of British Independent Film Awards and, in terms of popularity, *Never Let Me Go*'s currently has a rating of 70% based on 180 critic reviews and 37,852 audience reviews.

### **Literature Review**

#### **Neoliberalism and Its Critiques**

Neoliberalism is a political and economical belief that focuses on free market and aims to minimise state control as much as possible in order to benefit capitalists' hunger of profit. Libertarianism or classic liberalism favours laissez-faire or free market which believes the minimal of state intervention and concerns for economic liberty more than anything else (Thorsen and Lie 5-6) Munck (2005) stated, "the notion of a self-regulating market was at the core of classical liberalism and is still today reflected in the discourse of global neoliberalism" (p. 61). In 1970s, neoliberalism came to play a part when Keynesian welfare state, the balance between liberty and quality that came after the decadence of libertarianism by the working class's social problem awareness, could not handle the economic crisis of the Cold War. Keynesian welfare state increased cost to the government when economic growth was in need (Clarke, 2005, p. 58).

Neoliberalism mainly concerns about economic growth and capitalist profit. It believes that the state should minimise regulation and tax, and capitalists should own public services which intensify economic inequality when the rich get richer and the poor

get poorer (Monbiot, 2016). Bauman (2016) emphasized that “neoliberalism [...] distanced itself from its predecessor and indeed set itself in stark opposition by doing precisely what the classic liberalism fought valiantly to prevent while leaning over backward to reverse in case it was already done”. Since regulations are loosened, capitalists are able to come up with various methods to earn profit and maintain their status. Clarke (2005) thus explained that the hunger for profit is the only purpose of capitalist production as this is purposefully done to maintain their capital accumulation (p. 54).

### **Hyper-consumption**

The term ‘hyper-consumption’ was introduced by Lipovetsky (2005) who defines it as a result of postmodern life that motivates individuals to consume for pleasure. The concept of hyper-consumption has also been defined by Veblen (1899) as conspicuous consumption which is a pattern of an individual over-consumption that is associated with hegemony. Ritzer (2013) also defined hyper-consumption as “the tendency to consume more than one ‘needs’, more than one intends, and ... more than one can afford” (p.67). In short, hyper-consumption can be summarised as an individual’s unawareness of its own excessive consumption influenced by the society.

Capitalist creates hyper-consumption by using marketing and advertising to lure consumers to immensely consume for the prosperity. One key to profit expansion is to play with human desire and fear. Wolff (2013) explained that, “Desire can be culturally contextual, and it can be [...] influenced by the hyper-consumer neoliberal context many of us live within” (p. 330). She explains that human desires are associated with survival instincts such as desire for food. When we starve, the desire is strong and senses are awoken, this results in us being forced to find food. After having food, the desire is fulfilled and our brain connects this delightful feeling with the smell of food (Wolff, 2013, p. 335). Consumers’ desire is often driven by a powerful unpleasant emotion - fear. When our brain detects fear, the body diverts blood from brain to the centre of the body which makes a person unable to think thoroughly and choose a compelling choice to ease the fear and fetch safeness (Lindstrom, 2011, Peddling Panic and Paranoid section). Desire and fear are strong instincts which can be easily manipulated and used to control individuals.

Marketing and advertising understand these instincts and emotions well and play with them by persuading people to consume their products. Sigmund Bauman (2007) depicted a relationship of consumer and marketing that the marketing properly primed buyers to be subjects of their make-believe advertising (p. 17). Advertising makes people feel they always lack something and spreads this discourse by using marketing which shows how happiness is associated with purchasing (Wolff, 2013, p. 331-333). Advertising makes people fear starving, diseases, or not feeling belong in the society, then they start purchasing bigger, faster, tastier, and stronger products to tame their fear. One direct consequence of the marketing of fear is hyper-consumption. In a hyper-consumerist society of which consumerism is the heart, a demand of products is increased and met by a mass production of supplies. Therefore, capitalists have to find ways, unethical in some cases, to massively produce as cheap as possible. Clarke (2005) suggested, “the capitalist who can produce more cheaply than his competitors can earn a higher rate of profit and drive his competitors from the market, so every capitalist has to run ahead in order to stand still” (p. 54). Slaughterhouse is an example of mass production with an unethical method that can produce a large amount of products. GM animals also help to reduce production cost, since the size and taste products can be designed to meet the market’s needs. Therefore, the capitalists are programmed by the system to make unethical choices that negatively affect the nonhumans.

### Posthumanism

Posthumanism is a concept that aims to deconstruct and counter the homocentric values that may jeopardise nonhuman beings. From an anthropocentric or homocentric view, nonhumans are typically seen as being opposite and thus unequally treated by humans. Cruelty to the nonhumans is justified by the belief that human beings are the most superior beings on earth. Therefore, nonhumans are exploited to serve human economic growth. Many theorists including Donna Haraway have discussed the concept of “anthropocene” that refers to the increasing traces of human activities which transform and affect the earth (Haraway, 2016).

Anthropocentrism is a core value of humanism has been developed through history. The concept of man as the centre of the universe has been developed from a retold oratory of Greek and Roman civilization which put man as the focal point of literature and philosophy and in a dualistic view, as Bolter (2016) puts it, “the human was cognition and that animal were merely highly intricate machines, part of the material world over against the world of the mind” (Bolter, 2016, p. 3). Anthropocentrism is also a result of the Enlightenment age when cognition of science and knowledge of how the universe works lead to the belief that human is a conceited being (Bolter, 2016, p. 1). Thus, humanism is part of the ground of almost all western civilisation yet some see this as “an unfulfilled project, betrayed by Eurocentric violence” (Braidotti, 2017, p. 24).

Humans apply their knowledge and culture as the measurement of the world seen through their own perception, despite the fact that Homo sapiens are also animals. Wolfe (2003) mentions Sigmund Freud who suggested that a human only become human due to an act of organic repression. They used to live upon olfactory stimuli but now they rely on their sight which separated them from the physical environment. Their strong point is to observe, since sight is the sense that associate with aesthetic, perceptiveness and thoughtful remoteness which Freud called “cultural trend toward cleanliness” (Wolfe, 2003, p. 2-3). Since humans and animals use different sensors to perceive the world, human cannot fully understand animal, and vice versa. Animals’ thoughts and feelings are thus beyond human capability to understand such scepticism. Vicki Hearne (2007) remarked a relationship between a horse and a rider,

They both know for sure about the other is that each is a creature with an independent existence, an independent consciousness and thus the ability to think and take action in a way that may not be welcome (meaningful or creature-enhancing) to the other” (p. 109).

Nonhumans are not the opposite of humans but rather the beings that humans cannot completely understand and explain their consciousness by human values.

Suspicion of animal’s capabilities triggers humans to retrieve their control by using violence. Human’s vulnerability for not knowing animals’ mind leads to the repetition of human domination and animal subservience (Bolton, 2014, p. 52). Wolfe (2003) explains that this action is seen as Oedipal and narcissistic, since “the treatment of animals (familiar since Descartes) as mere unfeeling brutes, as stimulus-response mechanisms, or more recently, as genetically programmed routines and subroutines; or the demonization of the animal as the monster or mysterious outsider...” (p. 5). Humans oppress nonhumans by objectifying them as highly intricate machines, merely via the sight which is the sensory that human heavily rely on. Vision is naturally associated to the objectification process (Wolfe, 2010, p. 132-134). Human vision is inseparable from social and cultural aspects, and they are most of the time unaware of this (Bolton, 2014, p. 51). In fact, humans are incapable of comprehending animals’ mind which annihilates the humanist values and they use this excuse to justify nonhuman abuse. Posthumanism is a movement

in opposition to the idea of anthropocentrism. Bolter (2016) explains, “It seeks to undermine the traditional boundaries between the human, the animal, and the technological” (1). It concerns the benefit of all nonhumans which include “all those ghosts, all those human others that have been repressed during the process of humanization: animals, gods, demons, monsters of all kinds” (Herbrechter, 2015, p. 15). Braidotti (2017) suggests that a key to support posthumanist concepts is to deconstruct the anthropocentric values and create a new complex and multidirectional framework. (p. 30). Thus, posthumanism attempts to deconstruct and disengage from anthropocentric values as feminism and post-colonialism oppose to the dominant values in a corresponding manner.

### Related Studies

In the last decade, there are researches that discuss about *Okja* and *Never Let Me Go* in similar manners but one that talks about hyper-consumption and its effects on nonhumans has not yet been found. Two researches on *Okja* and *Never Let Me Go* raise question on how nonhumans have been treated differently due to human culture. In *Okja (2017): Unplugged Voices*, the authors stated the distinction between human cultures versus nature and how the cultures make nature or nonhumans the Other. They also mentioned briefly about commodification and ethical issue on nonhumans. In *The Othering in Kazuo Ishiguro's Never Let Me Go*, the author analyses the othering process by using post-colonial theory to see its negative consequences on nonhumans. A related research in posthuman aspect are also found in *Affective Embodiment and the Transmission of Affect in Ex Machina*, the author discussed about machine's emotional capabilities and the importance of embodiment by using framework of posthumanism.

### Findings & Discussion

#### **From farms to factories: an (un)changeable fate and the disguised system in *Okja***

In *Okja*, Mirando Corporation uses strong marketing to create desires and initiate hyper-consumption for sales of their products. A fallacy is used by the corporation to draw attention to the products. Lucy Mirando, the CEO, claims on the inauguration of the Super Pigs project that, “the world's population is at seven billion. 805 million human beings struggle with hunger every day, including 30 million, right here in the United States. The world is running out of food, and we're not talking about it. We needed a miracle. And then we got one” (Bong, 2017). It is true that the majority of human struggles with hunger, but in fact the hunger are caused by poverty and inequality in society. In the US, the inequality is caused by food industry itself, and also used as charitable action for marketing (Elmes & Derry, 2013). Here, Mirando plays with insecurity and fear of hunger to pave the way for her products. Mirando's marketing creates an anxiety and at the same time, it promises an impeccable solution which she claims that it is “a revolution in the livestock industry” (Bong, 2017). A super piglet becomes the solution of the delusive hunger.

Mirando Corporation strengthens their marketing by saturating the brand image to be ethical and intriguing. The Company claims that the piglet was miraculously discovered on a Chilean farm, observed and studied with love and care, and reproduced by non-forced, natural mating and non-GMO. The super pigs will be big, tasty and “they will also leave a minimal footprint on the environment, consume less feed and produce less excretions” (Bong, 2017). The Company creates a competition for the best super piglets from local farms around the world. Mirando says, “I have asked each farmer to raise their special guest, honoring traditional techniques unique to their respective cultures” (Bong, 2017) and her scientists will fully support the raising. She has thoroughly designed the

product's image to be natural, down to earth with a concern for minor producers. This sounds ethical and gets along with 2010s eco-friendly and organic market trend. Stanev (2017) points out that eco-friendly is an emotional charm that sensual marketing concentrates on, since it triggers "emotions, sensations and the imagination" of consumers, and offering an ethical choice for consumers makes them feel responsible for the society and feel pleasurable to purchase the products (p. 187).

Consumers' impression of a brand is essential, since it relates to sales and profit; therefore, in the film *Mirando Corporation* is seen as using a variety of marketing strategies to maintain the good company image. Bauman (2007) suggests that "buyers will wish to obtain commodities for consumption if and only if consuming them promises gratification of their desires" (p. 10). *Mirando Corporation* extremely focuses on their promising image and puts an utmost effort to maintain it. After Animal Liberation Front (ALF) tries to save a super pig, Okja, as she is taken to the US, Lucy is upset with the news that her employees carry Mija, the pig owner, away from Okja. She cried, "Abusing that adorable girl. And in the uniforms that I personally designed myself. And shoving her best friend onto a truck. That's gonna kill us" (Bong, 2017). Evidently, Lucy is more concerned about the company's image than the violent act and the tragic fate of the girl and the pig. To regain the public's trust, her assistance comes up with a telecasted reunion idea and uses Mija as a brand ambassador, "an embodiment of *Mirando* ideal. She's young. She's pretty. She's female. She's eco-friendly and she's global. She's godsend" (Bong, 2017).

Animal transgene is one of the effective methods in food industry to gain profits and beat other competitors. Transgenic animals are animals that have been genetically modified (GM) to increase traits (e.g., health and growth) and yields (e.g., meat and milk) that is important to economy (Forabosco et al., 2013, p. 2). The quantity of products helps reduce cost and the quality gives more value to the products (Mora et al., 2012, p. 4). Thus, both methods help capitalists maintain their status. The GM pigs are pawns of *Mirando Cooperation* to stand out in the market despite the fact that lives have been tortured along the process. The GM pigs are designed to be enormous and tasty as Lucy *Mirando* claims on the inauguration of the Super Pigs project. In creating one GM pig, many attempts have failed and not every pig is turned out fine. The film shows that ill piglets are kept in small cages, some can barely stand and some have blistered skin. As a massive herd of GM pigs are caged in electric fence waiting to be slaughtered, the pigs is forced one after one by electric cattle prods to go in a slaughterhouse, then a worker uses a gun to kill the weeping pigs while they are still conscious. Migrant labours rush to turn the pigs into meat while blood is all over the slaughterhouse, showing that "violence against the animal is ethically permissible" (Wolfe, 2009, p. 567). The GM pigs are born to inevitably suffer and get killed to serve humans who are driven by hunger of money and profit and justify their cruelty with anthropocentric views.

As portrayed in the film, the FDA standard can be strategically used for the capitalists' benefit and to mislead consumers from the origin of the products. The standard does not imply compassion towards pathetic lives of GM pigs. This is a pitfall of the capitalist system ruled by anthropocentrism. After the unethical process of the Super Pigs project is exposed by ALF, Nancy *Mirando*, Lucy's twin sister, takes charge and tries to push all Super Pigs products out to the market. She asks her assistance, "we already have FDA approval, correct?" (Bong, 2017) and the answer is yes. As *Mirando Corporation* desires to distribute the products immediately and due to the disrepute, a slaughterhouse is an ideal, though unethical, solution to achieve a cheap and fast production. The slaughterhouse is able to massively produce in a minimum of time and the cost can be even more minimised by employing cheap migrant labours. Since neoliberalism is a free-market, consumers have multiple choices to consume and cheapest ones always get

chosen. Thus, Lucy confidently says, “if it’s cheap, they’ll eat it” (Bong, 2017) though the products are disreputable.

### **From School Yards to Organ Factory Farms: Enslaved Donors and Premium Organs in *Never Let Me Go***

Hyper-consumption is an assembly of unnatural desires which functions by mass production and other interdependent components. Bauman pointed out, “consumerism stands for production, distribution, desiring, obtaining and using, of symbolic goods” (Blackshaw, 2005, p.113). The desires stimulated by the capitalist system usually make humans feel unsatisfied with their natural body. Bauman (2007), referring to Günther Anders’ work, remarks that, “Nowadays the human body is something that ‘must be overcome’ and left behind. The ‘raw’, unadorned, un-re-formed and unprocessed body is something to be ashamed of” (p. 59-60). Not only that unnatural and undeniably desires for products drive mass production to meet high demand, but there are also other required components that create hyper-consumption. It is also compulsory that the products have to captivate consumers’ attention so that they will be admitted and massively consumed (Bauman, 2007, 6). After the desire is created, quality control and marketing come to play parts to ensure a high value of the products from the mass production.

An inability to conquer incurable diseases has created an immersive demand for transplanted organs. In *Never Let Me Go*, it is stated that “the breakthrough in medical science came in 1952. Doctors could now cure the previously incurable. By 1967, life expectancy passed 100 years” (Romanek, 2010). To cope with the incurable diseases, organ supplies from human clones in boarding schools all over England are used to extend elderly’s life span. Kathy, a clone from Hailsham, reveals that “there were people from White Mansion, Oakhill, Morningdale and other homes I’d never heard of”. These so-called schools are comparable to factory farms where products are raised to meet high demand of the market and another main character, Tommy, refers these schools as “battery farms” (Romanek, 2010).

Evidently in the film, the clones are merely seen as commodities which are subject to physically and mentally maltreatment. Nonhumans, including clones, have been exploited by homocentric belief that it is righteous to kill animals as Wolfe (2003) indicates,

It is what seems to be a simple substitution: We kill animals instead of humans. But of course, as everyone knows, we do indeed kill humans all the time, and it is in order to mark such killing as either “criminal” or “noncriminal” that the discourse of animality becomes so crucial. We can see how the law of culture arranges its species significations on a kind of grid (p.101)

For the manufacturing of products, quality control is a regular process. Quality control of the clones in the film is practiced by the physical and behavioral inspection. There was a regular physical examination from doctors and nurses to check the overall of clone bodies and they checked the bodies thoroughly even a tiny bruise must be closely inspected. Hailsham students are not allowed to smoke cigarettes because they are treated as commodities with quality organs. The principle reminded them, “keeping yourselves well, keeping yourselves healthy inside, is of paramount importance” (Romanek, 2010). The clones do not have control over their bodies. In addition, an efficient marketing strategy is to show the quality of products. Art works and poetry from the clones are evidences of their abilities and only exceptional ones will be publicized, as Miss Emily explained, “We used your art to show what you were capable of” and “I think it shows more than technical ability. It gives a real insight into the child. Which is precisely what

Marie-Claude wants for the gallery” (Romanek, 2010). The gallery can be seen as an advertising space for the products. The selected art works represent the clones from Hailsham who have good creative ability and quality organs.

In addition, in *Never Let Me Go* the clone donors are discriminated by anthropocentric laws. There is a national organisation, the National Donor Programme (NDP) that controls the donation system. Killing clones is not a crime but it is legitimate by the idea of nonhumans for humans’ sake. Miss Emily said, “We were providing an answer to a question no one was asking. If you ask people to return to darkness, the days of lung cancer, breast cancer, motor neuron disease, they’ll simply say no” (Romanek, 2010). Humans set their needs as a more priority than nonhuman lives.

The inevitably tragic fate of the clones is vividly portrayed in the film. The clones’ organs have been taken as many times as possible and they cannot prevent this anguished fate. They have been tortured and suffer from the donations before they are dead. “Complete” is a substitute word for dead. To complete is to accomplish something and in the case, the word can imply the completion of harvesting. Ruth, Kathy’s best friend said she did not want to survive after her third donation. She said, “After the fourth donation, even if you’ve technically completed, you’re still conscious in some sort of way. And then you find out that there are more donations... just watching and waiting. Till they switch you off” (Romanek, 2010). In the recovery centre, the toys by Ruth’s bed reflect the reminiscence of her childhood. It seems that childhood in Hailsham is the most precious memory that they can have and hold on to when they are panting and complete.

Ironically, the fate of the clones is told in the school song at the beginning of the film:

When we are scattered afar and asunder. Parted are those who are singing today.  
When we look back and forgetfully wonder. What we were like in our learning and play.  
Oh, the great days will bring distance enchanted. Days of fresh air in the rain and the sun.  
How we rejoiced as we struggled and panted. Echoes of dreamland Hailsham lives on (Romanek, 2010)

Self-doubt is a consequence of the clones’ pathetic lives which also erodes their identity. After Kathy, Ruth and Tommy grew up and were sent to live with clones from other places, they started to question their own worth. Kathy did not understand that sexual desire is a body nature, since the school only explained how to reproduce but did not provide a proper sex education, thus she tried to find her “Original” in pornographic magazines. Ruth tried to imitate human gestures from TV shows and laughed with jokes that she did not understand. It seems that she tried to be human. Though she could copy those manners, she would never be one. Names of the clones, such as Kathy H. and Tommy D., symbolise a copy and an absent of identity. The abbreviated surnames are likely to be a product code that does not allow tracking back to their Originals. When Ruth was told by other clones that they found her possible Original, she realised that the clones were not made from the best prototype and then she broke down and cried,

They never, ever model us on people like that woman. We all know it, we just never say it. We are modeled on trash. Junkies, prostitutes, winos, tramps. Convicts, maybe, as long as they aren't psychos. If you want to look for possibles, if you want to do it properly, look in the gutter. That's where we came from” (Romanek, 2010).

Therefore, with this realization, Ruth saw herself as worthless. Mentally and physically damaged, the clones thus live a miserable and painful life. They are tired and lost as characters in the tale, “One Thousand and One Night”, that Kathy reads for Tommy in his recovery centre – after a long and tired journey, they finally found an island

appearing like the Garden of Eden where they disembarked. In the journeys which humans accomplish their goal and achieve happiness, the organ-transplanted patients get to live longer and the capitalists gain profit while the only way for the clones to end their suffering is to “complete” their donations.

### Conclusion

*Okja* and *Never Let Me Go* similarly portray the nature of neoliberal capitalism and the effects on nonhumans. *Okja* concentrates on the nature of the capitalism. It focuses on marketing process and exposes the capitalist’s exploitation of the economic system’s pitfall to manipulate consumers and exploit the nonhumans. It is narrated from a third-person point of view with straightforward facts and images of the unethical processes and directly criticises the capitalist system. Bong clearly illustrates Mirando Corporation as an embodiment of the capitalist system. *Never Let Me Go* focuses on feeling of the nonhumans, since it is narrated from a first-person point of view which is Kathy’s. It introduces audiences to a futuristic capitalist world filled with the details of the main characters’ routines. The film seems to be indifferent at first, and then there are impactful scenarios that bring up empathy and sympathy, consequently pointing towards the exploitation of nonhumans. The two films seemingly convey the same messages concerning the exploitative capitalist system, homocentric discourses and the effects on the nonhumans. In both films, the nonhumans can be ignored, discriminated and exploited by humans for humans’ sakes. To end the exploitative system, it is imperative to build a sense of empathy among humans and towards nonhumans. Wolfe (2010) mentioned Cora Diamond and Jacques Derrida who both pointed out the ability to be harmed and suffer that humans share with nonhumans as the core of the question of ethics and justice (81-82). Therefore, suffering is a powerful feeling and a shared experience between humans and nonhumans. It is thus a responsibility of we humans to have compassion and empathy towards nonhuman creatures and regard their suffering as something akin to ours.

### References

- Acquier, A., & Rehn, A. (2019). *Okja* (2017): Unplugged - Voices. *M@n@Gement*, 22(3), 517-536.
- Bauman, Z. (2007). *Consuming Life*. Cambridge: Polity Press.
- Bauman, Z. (2019). How Neoliberalism Prepared The Way For Donald Trump – Zygmunt Bauman. Retrieved from <https://www.socialeurope.eu/how-neoliberalism-prepared-the-way-for-donald-trump>
- Belsey, C. (2006). *Critical practice*. London: Routledge.
- Berardinelli, J. (2017). *Okja* (South Korea, 2017). Retrieved from <https://www.reelviews.net/reelviews/okja>
- Blackshaw, T. (2005). *Zygmunt Bauman*. London: Routledge.
- Bolter, J. D. (2016). Posthumanism. In *The International Encyclopedia of Communication Theory and Philosophy*. Hoboken, New Jersey: John Wiley & Sons.
- Bolton, B. (2014). Posthumanism and Animal Rights: Rethinking ‘The Human’. *Animal Studies Journal*, 3(2), 48-56.
- Bong, J. (Director). (2017). *Okja* [Motion picture]. South Korea, United States: Netflix.
- Braidotti, R. (2017). Four Theses on Posthuman Feminism. In *Anthropocene Feminism* (pp. 21-48). Minneapolis, Minnesota: University of Minnesota Press.
- Clark, S. (2015). The Neoliberalism Theory of Society. In *Neoliberalism: A Critical Reader* (pp. 50-59). London: Pluto Press.
- Cyranoski, D. (2015). Super-Muscly Pigs Created by Small Genetic Tweak. *Nature*, 523(7558), 13-14. doi:<https://doi.org/10.1038/523013a>

- Fahn, C. W. (2019). Affective Embodiment and the Transmission of Affect in Ex Machina. *Philosophies*, 4(3). doi:<https://doi.org/10.3390/philosophies4030053>
- Forabosco, F., Löhmus, M., Rydhmer, L., & Sundström, L. (2013). Genetically Modified Farm Animals and Fish in Agriculture: A review. *Livestock Science*, 153(1-3), 1-9. doi:10.1016/j.livsci.2013.01.002
- Haraway, D. (2016). Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene. *E-flux Journal*, 75.
- Hearne, V. (2003). *Adam's Task: Calling Animals By Name*. New York, New York: Skyhorse Publishing.
- Herbrechter, S. (2013). *Posthumanism: A Critical Analysis*. London: Bloomsbury.
- Jenkins, M. (2010). In A Dystopian Britain, Teens Grope Toward A Future. Retrieved from <https://www.npr.org/templates/story/story.php?storyId=129838461>.
- Kohn, E. (2017). 'Okja' Review: Bong Joon Ho Delivers His 'E.T.' With Delightful Tale of a Mutant Pig and the Girl Who Loves Her - Cannes 2017. Retrieved from <https://www.indiewire.com/2017/05/okja-review-bong-joon-ho-netflixcannes-1201828663>
- Lindstrom, M. (2011). *Brandwashed: Tricks Companies Use to Manipulate Our Minds and Persuade Us to Buy*. London: Kogan Page.
- Lipovetsky, G., & Charles, S. (2005). *Hypermodern times*. Cambridge: Polity Press.
- Mora, C., Menozzi, D., Aramyan, L. H., Valeeva, N. I., Pakky, R., & Zimmermann, K. L. (2012). Genetically modified animals in the food and pharmaceutical chains: economics, public perception and policy implications. [http://ageconsearch.umn.edu/record/124121/files/Mora%20et%20al\\_Genetically%20modified%20animals%20in%20the%20food%20and%20pharmaceutical%20chains.pdf](http://ageconsearch.umn.edu/record/124121/files/Mora%20et%20al_Genetically%20modified%20animals%20in%20the%20food%20and%20pharmaceutical%20chains.pdf)
- Monbiot, G. (2016). Neoliberalism – the ideology at the root of all our problems. Retrieved from <https://www.theguardian.com/books/2016/apr/15/neoliberalism-ideology-problem-george-monbiot>
- Ritzer, G. (2012). “Hyperconsumption” and “Hyperdebt”: A “Hypercritical” Analysis. In R. Brubaker, R. M. Lawless, & C. J. Tabb (Eds.), *A Debtor World: Interdisciplinary Perspectives on Debt* (pp. 60-80). Oxford: Oxford University Press.
- Romanek, M. (Director). (2010). *Never Let Me Go* [Motion picture]. United Kingdom: Fox Searchlight Pictures.
- Stanev, V. (2017). Advertising in the age of hyper consumption. *Trakia Journal of Science*, 15(Suppl.1), 186-190. doi:10.15547/tjs.2017.s.01.034
- Tena, A. (2015). Xenotransplantation: Can pigs save human lives? Retrieved from <http://sitn.hms.harvard.edu/flash/2015/xenotransplantation-can-pigs-save-human-lives/>
- Thornton, A. (2019). This is how many animals we eat each year. Retrieved from <http://www.weforum.org/agenda/2019/02/chart-of-the-day-this-is-how-many-animals-we-eat-each-year/>.
- Thorsen, D. E., & Lie, A. (2006). What is neoliberalism. *Oslo, University of Oslo, Department of Political Science, Manuscript*, 1-21.
- U.S. Food and Drug Administration (FDA). (2020). Questions and Answers on FDA's Approval of AquAdvantage Salmon. Retrieved from <https://www.fda.gov/animal-veterinary/animals-intentional-genomic-alterations/questions-and-answers-fdas-approval-aquadvantage-salmon>
- Veblen, T. (2005). *The Theory of the Leisure Class: An Economic Study of Institutions*. New Delhi: Aakar Books.

- Vichiensing, M. (2017). The Othering in Kazuo Ishiguro's *Never Let Me Go*. *Advances in Language and Literary Studies*, 8(4), 126-135. doi:10.7575/aiac.all.v.8n.4p.126
- Weidner, S. (2018). Book Review: "Never Let Me Go," by Kazuo Ishiguro. Retrieved from <http://comenian.org/1852/opinions/book-review-never-let-me-go-by-kazuo-ishiguro/>.
- Wolfe, C. (2003). *Animal Rites: American Culture, the Discourse of Species, and Posthumanist Theory*. Chicago, Illinois: University of Chicago Press.
- Wolfe, C. (2009). Human, All Too Human: "Animal Studies" and the Humanities. *PMLA: Publications of the Modern Language Association of America*, 124(2), 564-575. doi:10.1632/pmla.2009.124.2.564
- Wolfe, C. (2011). *What is Posthumanism?* Minneapolis MN, Minnesota: University of Minnesota Press.
- Wolff, K. (2013). When More is Not More: Consumption and Consumerism within the Neoliberal Early Childhood Assemblage(s). *Global Studies of Childhood*, 3(3), 328-338. doi:10.2304/gsch.2013.3.3.328
- Wright, E. O., & Rogers, J. (2015). *American society: How it really works*. New York, New York: W.W. Norton &.