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The Engineered Child: Bioethics, Exploitation, and the Commodification of Orphaned Bodies in *The Lost Children of Paradise*

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Abstract
This paper examines the ontological, ethical, and political implications of biotechnologically altered orphans in The Lost Children of Paradise using Donn Haraway's cyborg theory and Michel Foucault's idea of biopower as critical frameworks. The story of The Lost Children of Paradise exposes the industrialization of vulnerable children whose lives are determined by institutional function rather than care, orphan bodies as set in dystopian societies, viewed as raw material for technological growth and exploitation. These children are now viewed as set-up objects rather than independent beings, created for work, warfare, and surveillance, and utilized as tools of systematic exploitation. According to Foucault's theory of biopolitics, the orphaned children are becoming an object of optimization and regulation as a result of the way power operates on and through life itself. The conventional divisions between machine and human, children and instruments, and nature and technological advancement are all challenged by Haraway's cyborg theory. These children's hybrid existence redefines what it means to be "child" in a world governed by techno-scientific ideology, questioning humanistic ideas of innocence, reliance, and biological authenticity. This paper adopts qualitative research to examine how less fortunate bodies, especially those of orphan children, are subjected to both negligence and excessive control in the name of advancement. It critiques the unethical quest for human growth as well as the destructive tendencies of late capitalist biopolitics. Using close textual reading, the study explores the major ethical issues such s exploitation of life, the removal of identity under systems of control, and the lack of approval in child engineering. By portraying the designed children as both a product and a potential agent of resistance, the novel encourages the reader to reconsider the present debates about identity, engineering, and the future of human agency. Through the

analysis of this novel, it becomes an important place to examine how bodies, particularly those of the orphaned, are formed, controlled, and eventually used for profit under systems of political and scientific dominance.

Keywords: *Engineered children, Bioethics, Commodification of orphaned bodies, Biopolitics, Child exploitation*

Introduction and Literature Review

The dystopian fiction has been used long as a mirror where societies address the ethical issues, institutional authority and how the marginalized persons can be treated. Vulnerable or engineered child is one of the common themes in such literature and their body is deployed as a place of control, experimentation and a place that is sacrificed symbolically. One can utilize such powerful lenses supplied by scholars such as Haraway (1991) and Foucault (1977), the former on her work in the cyborg and the latter on modern power as biopower, which focuses on how modern institutions have ruled life and controlled bodies. These theories assist in unravelling the process that enables scientific and political systems to dehumanize under the banners of a better future or security. In modern science fiction, the moral potential of new biotechnologies is a theme of numerous stories, especially when directed at poor, orphan, socially unaccepted children. These readings pose pertinent questions in regard to moral accountability, informed consent, and other cases of exploitation of people who cannot fight back. A good case in point is presented through *The Lost Children of Paradise* with the way it started out with the realization of a crashed container found in Pakistan, which carried forty-six unidentified children. On this premise, the novel discloses a dystopian environment in which orphaned children are reduced to products and harnessed by institutionalized control under the name of ideologies, science, or militarization. The present literature review places The Lost Children of Paradise in the broader context of speculative fiction, represented by such works as Never Let Me Go, Oryx and Crake, and The Giver, which all explore the commodification of childhood, scientific progress concerns, and normalization of institutionalized violence. This review considers how such exploitation of vulnerable populations can lead to the social harms that we see in the real world by exploring the novel using the two approaches of the theory of the cyborg presented by Haraway and the idea of biopower as presented by Foucault. Finally, the novel reveals itself as a mirror and a judgment of the current discussions about child welfare, biotechnology, and the silencing of institutionalized abuses

The concepts of bioethics, exploitation, and the commodification of human beings, especially orphans, occupy a large part of the science fiction's dystopian world (Basile, 2016). In this context, the modes of exploitation change with technological developments (Bianchi), (Sarkar). In an age of technological advancement, from in vitro gametogenesis (IVG) to bio-capitalism, RFID, and pre-implantation genetic diagnosis (PGD), these technologies serve as crucial mechanisms of oppression and colonization of the marginalized (Rahul).

In The Lost Children of Paradise, we are shown how such technologies can be utilized to exploit and control orphaned children, exposing what becomes of children in dystopian worlds.

Here, not just their bodies, but also memories etched in their minds by their regular binging of drugs, are biotechnologically designed (Chak). IVG, for instance, can create sex cells from ordinary somatic cells, like skin, and would make it possible for children to be created without sex. This technology prompts fundamental ethical questions on the natural and artificial boundaries of reproduction. Are children born via IVG natural or just another product to be bought and sold in the marketplaces? (Sherman).

The selling of orphans reveals a deeply disturbing vision of mankind as a kind of product of technology, in which an all-powerful authority or elite has its way with the vulnerable (Greguric, 2014). In this world, children are treated less as individuals who have rights and who have potential and value, and more as raw material to be used and discarded when they are no longer useful, with their bodies manipulated by technology to the point of dehumanization. In The Lost Children of Paradise, this harrowing story serves as a stark reminder of the perils of a child-viewing society, especially for persecuted orphans. (Suter 4)

Similarly, Margaret Atwood's *Oryx and Crake* explores the dangers of unchecked scientific power, particularly through the lens of vulnerable children treated as products of systems rather than individuals with rights. While Atwood uses genetic engineering and posthuman creations like the Crakers to caution against biotechnological misuse, *The Lost Children of Paradise* takes a more grounded, socio-political approach by portraying orphaned children who are psychologically manipulated, stripped of identity, and moved like cargo. In both texts, the children are not simply victims; they are engineered tools, shaped by institutions for ideological or economic purposes. These narratives reflect the speculative fiction tradition of using plausibility to project today's scientific or political trends into possible futures. Crucially, both works highlight urgent bioethical concerns, including lack of consent, commodification of bodies, and the erasure of moral responsibility (Škrovan 20-26). By presenting engineered or dehumanized children, these stories challenge readers to consider the ethical responsibilities that must accompany scientific and institutional power. Together, they form a compelling critique of how progress without ethics, whether in a high-tech lab or a corrupt political system, can lead to the objectification and destruction of the most defenseless lives (Botting) (Arias 379).

This idea is further explored in the speculative worlds created by Margaret Atwood in *Oryx and Crake* and Kazuo Ishiguro in *Never Let Me Go* offer compelling critiques of genetic engineering by representing children as biologically engineered or socially programmed for utilitarian ends, a theme that resonates deeply with *The Lost Children of Paradise* (Maleska). As Rosario Arias notes, both Atwood and Ishiguro operate within the tradition of speculative fiction, not merely to predict scientific futures, but to reflect ethical dilemmas emerging from real-world biotechnological advances. In Atwood's dystopia, the manipulation of human genetics leads to a societal collapse, revealing the danger of scientific ambition unchecked by ethics. Similarly, Ishiguro's quiet tragedy focuses on cloned children bred for organ donation, showing how personal relationships and emotional bonds are made meaningless in a system that commodifies life. These concerns are mirrored in *The Lost Children of Paradise*, where orphaned children are not created in laboratories, but are socially engineered and psychologically conditioned by

political forces. Like Atwood's Crakers or Ishiguro's donors, the nameless children in *Paradise* are treated as instruments of power, stripped of identity and autonomy, and moved through a system that exploits their vulnerability. In all three texts, the engineered child becomes a powerful metaphor for the ethical failures of modern science and global inequality, a product of systems that prize control and efficiency over human dignity (Oleksak).

Bioethical Concerns and Lack of Consent

The ethical discourse surrounding human germline genetic modification (HGGM) has evolved from speculative fiction into a pressing real-world concern, shifting the central question from "Should we engineer children?" to the more urgent and overlooked "What rights do genetically modified (GM) children possess?" Prominent critics argue that while science now possesses the ability to alter the human genome through technologies like three-person IVF, it still lacks a clear framework for safeguarding the dignity, identity, and emotional well-being of the children it creates. Drawing upon the foundational themes in Mary Shelley's *Frankenstein*, the argument holds that the tragedy of the Creature lies not in his artificial creation but in his abandonment and the systemic denial of love, social acceptance, and justice. This bioethical critique, rooted in both literary tradition and modern biotechnology, resonates deeply with the themes in *The Lost Children of Paradise*, where children are not genetically altered but are orphaned, nameless, and trafficked, treated as products of an ideological system rather than as individuals with inherent rights (Botting). In the novel, Adil's discovery that these children were transported in sealed containers and stripped of all identity documents suggests a process of social engineering that mirrors the biological manipulation warned about in HGGM discourse. The involvement of the secret group "Firdous-Bareen" in Chapter 8 further implies that these children are not only physically trafficked but psychologically conditioned or programmed, potentially for use in extremist or military operations. This form of non-genetic engineering still reflects the same ethical failures, the commodification of children, the absence of consent, and the denial of basic human rights. Just as Frankenstein's Creature pleads for recognition and love, these children remain voiceless and invisible in the eyes of institutions meant to protect them. Both texts ultimately challenge the notion that the mere act of creation, whether scientific or systemic, solves responsibility. Instead, they demand that creators, governments, and societies acknowledge the rights of those they shape, and confront the moral weight of turning vulnerable lives into expendable instruments of ideology, science, or control.

The Wiesemann's arguments in *Moral Equality, Bioethics, and the Child* also demonstrate how bioethical constructs are crucial for actual policy and for comprehending the moral shortcomings portrayed in dystopian fiction. Both texts raise unsettling questions: Who does a child's body belong to? How far can the power of biotechnology go? And what can we do to shield the most vulnerable, especially orphaned and marginalized children, from being used as pawns in the game of exploitation in the name of progress? (Rebecca Nhep) (Wiesemann 3). These questions challenge the authorities that claim to protect the orphan children, but as a result, actually exploit them.

Commodification of Orphaned Bodies

The novel highlights the moral dilemmas that orphan children are helpless, controlled, or exploited in dystopian science fiction like the children in the real world who are exploited or forced in the form of child trafficking to meet the needs of donors, and volunteers, and serve as products rather than human beings (Nhep 77). For centuries now, bodies have remained a major source of human exploitation. In Amulya Malladi's *A House for Happy Mothers,* surrogacy is described as a business for poor women who are desperate to survive. Doctors and prospective parents frequently exploit this situation, using the women's bodies to fulfill their wishes. In *the Lost Children of Paradise*, the same is true where the children are not nurtured and protected, but genetically engineered and used by men in power. These children are exploited; they are not raised with love, but they are treated as a means to achieve the interest of those in power. In both texts, the bodies of women and children bring profit when systems value money more than they value human dignity (Abdullah, 2019, p. 1) (Paola Frati).

The scenario in both *The Children of Men* and the lost children of Paradise that allows the children to be sold on street corners is the commodification of human life, specifically the life of the orphaned or the vulnerable. Though worlds apart in their specifics, both are pondered stories about how societies under stress come to view human beings, not as autonomous and dignified individuals, but as material to be used in the name of collective survival or control (Tanner).

Infertility in *The Children of Men* has consigned children to the past, and when a young woman named Kee becomes pregnant, her body becomes the most feted and hotly contested object on Earth. The government doesn't even consider the child hers but rather a political symbol and a tool of state legitimacy. She is victimized from every angle, and the unborn child is considered a commodity. This is a metaphor for how in real-world desperate societies, the bio-potential of the folks at the bottom of the heap becomes currency, and not dissimilar to a real-world biopolitics, controlled by the powerful for their reproduction (Bray).

The Lost Children of Paradise, likewise, presents orphans who live not under care, but under noxious manufactured substances, mistreated by regimes of authoritarians. Their value is based on their genetic properties and economic contributions, not on their humanity. Like Kee's future child, these children are mere vessels to be molded and harvested, not the children whose lives ought to be held sacred. But The Lost Children of Paradise takes commodification one step further, and suggests that kids are a product manufactured, not of choice or love, but of systemic design.

As a result, both novels demonstrate how life as an orphan or single person on the unprotected edges of society becomes a commodity to be used and manipulated once societies lose their moral bearings. In a world where a strong arm trumps personhood, the body is a commodity and the child a means to an end.

Moral Responsibility and Ethical Resistance

In Le Guin's "The Ones Who Walk Away from Omelas," the unending suffering of one child guarantees the happiness of an entire city. Cassandra-like, the decision installs a repugnant, utilitarian politics of life, in which another's suffering – especially a voiceless child – must be

made to serve the greater good. It is the same in The Lost Children of Paradise, where orphans are not considered for their humanity but for their stock value and practical use. They are manufactured, drugged and manacled, existing not as people but as commodities fashioned to fulfill a function (Bennett).

Le Guin offers the idea of "responsibility without guilt," in which the people of Omelas possess the knowledge but are not guilty. The Lost Children of Paradise, has authority figures making excuses like law, science or necessity, trying to distance themselves from the chaos and evil they're causing. To varying degrees, lives are discarded in the name of systemic duty, and their pain is either unseen or accepted as part of the process (Mohamed).

The notion of unreciprocated giving, motivated by Georges Bataille's concept of loss that is unproductive, applies as well. The child in Omelas is not saved at all, and the orphans in Paradaise are not saved—they are exploited and forgotten. But certain people on Omelas opt to leave They leave the city not to escape guilt, but in quiet protest against their closeness to complicity. Their response, solitary and uncertain as it may be, becomes a kind of ethical protest.

In The Giver by Lois Lowry and The Lost Children of Paradise, dystopian societies are characterized by the use of children as instruments of power; they use children in similar and in various ways, which will emphasize different types of criticism of power. The Giver depicts a world in which children are emotionally engineered, robbed of personal choice, and assigned life roles in order to sustain a peaceful, civilized society. Their humanity is molded and constrained by ideological commandment — no pain, no great passion, no personal autonomy. This exploitation is so insidious, it's concealed by an air of order and security. By contrast, The Lost Children of Paradise is much more brutal and direct, with children (and particularly orphans) being genetically engineered, drugged, and traded according to their physical and economic worth. They aren't cultured to fit in; they are constructed to submit. This commodification — in the most literal sense — of bodies is related to pressing bioethical issues of autonomy, consent, and the value of life experienced as a product.

While The Giver engages in a way with the repression of emotion and the moral issues inherent in utopia invoked through a commodification of childhood, The Lost Children of Paradise allows one to conceive of a more insidious, entropic conception of the commodification of children. view of children as proprietary beings in a biopolitical state. Jonas from The Giver learns and elects to fight back – so there's hope and resistant values. The orphans, in Kasten's film, of Lost Children of Paradise, bit more often have no control over their lives, which are programmed since birth so that these systems can maximize the profit they might extract from them. The difference illustrates the level of exploitation. The Giver whispers recovery, while Paradise puts me in a world where recovery seems impossible short of systemic collapse. In the end, the books both claim that when a society prefers control, profit or sameness to compassion and individuality, children are the first and most devastating sacrifices. But The Lost Children of Paradise registers a sharper, more urgent warning about the perils of remaking life as utility.

Research Gap

Despite the abundance of scholarly works on dystopian literature using *bio politics* and *cyborg*. There is less attention paid to The Lost Children of Paradise, where the focus is quite literally centered on the phrase 'the engineered child as a bio-political and post-human figure. Some phrases worth analyzing include: **The ethical implications behind commodifying orphaned bodies, the biotechnological control over childhood, the defiance against conventional notions of identity and agency through biopower coupled with cyborg theory go unexplained. By depicting how the novel portrays an engineered child as a construct exploited within layers of ethical dilemma, situating it amidst contested subjectivity filtered through dystopia, this study seeks to fill that gap.

Research questions are:

- How does The Lost Children of Paradise portray the commodification of orphaned bodies as exploitation in a dystopian context?
- What ethical dilemmas emerge from controlling and engineering orphaned children through biotechnology?
- How do the concepts of biopower and the cyborg challenge traditional notions of childhood, agency, and the body in The Lost Children of Paradise?

Theoretical framework

In The Lost Children of Paradise, the manufactured children are an example of a biopolitical project in which life is regulated and governed. Relying upon Michel Foucault's biopolitics, the novel shows the ways institutions and agents gain control over life by controlling bodies, reproduction, and health. The orphans are not cared for or sheltered, but are used and altered to meet institutional ends. They no longer have identities; some of their members are drugged to make them behave, and their bodies and personalities are monitored by drugs, surveillance devices, and genetic manipulation. This resonates with Foucault's conception that contemporary power no longer functions by way of pure repression, but through an intricate technology of managing populations that it claims to serve with the humanist goals of care, discipline, and reason.

Simultaneously, Donna Haraway labeled these children post-human cyborgs in her Cyborg Manifesto, beings that blend the distinctions of living and machine, human and machine. These children are prescriptive concepts rather than biological realities; they blur the divisions of nature versus culture, childhood, or adulthood. Throughout her works, Haraway's cyborg critiqued essentialist constructs of identity and interrogated who is fully human in a deeply technical era. Within this novel's frame, the cyborg child crystallizes as a blended mark of bondage and potential freedom, embodying fractured identities shaped by domination yet also possessing the capacity to challenge those forces. Employing both frameworks allows one to critique a novelized dystopian future wherein biopolitics converge with unrestrained political dominion to biopower, a theory pioneered by Michel Foucault, radically redefines humanity.

Research Methodology

This study utilizes a qualitative literary analysis methodology to analyze how *The Lost Children of Paradise* depicts the engineered child in the contexts of biopolitics and cyborg theory. The research involves a "close reading" of the novel, which is its depiction of orphaned genetically altered children living under institutional control infused with elements of technocracy.

The analysis relies on Foucault's Theory of Biopolitics as a guiding framework to examine The Lost Children of Paradise for its depiction of how life, bodies, and populations are controlled through scientific and political biopower. In parallel, Cyborg Manifesto by Dona Haraway has been applied to postulate dominantly hybrid identities and post-human elements within the text to analyze how these children subvert traditional markers of identity and agency.

Secondary sources re used s scholarly articles, are incorporated alongside essays and critical explorations of bio politics, post-humanism, and cyborg theory to aid in the textual analysis (research methodology). This approach facilitates a comprehensive theoretical framework and grasping of its ethical and political philosophy concerning life engineered in literature viewed through a dystopian lens.

Discussion

The Engineered Child in Dystopian Fiction

The Cyborg Manifesto by Hardaway challenges us to reevaluate the line we have drawn between organic and artificial, biological life forms and social constructs. In Lost Children of Paradise, this reality of the nature of being human is expressed in how these children are not loved but manipulated, designed, shaped, and they have no names, not in any sense of personhood, but engineerd to meet the needs of power structures. These are not merely orphans; they are "engineered bodies," stripped of any sense of individuality, reduced to instruments of statecraft.

The novel records chilling procedures: "The children were sealed into containers, stripped of identity. No names, no birth records, just functional tags. Like inventory." (p.126) the metaphor is an industrial one; the children are literal commodities, processed and manufactured and trafficked through an institutional structure that has made human beings into assets. Consistent with Hardaway's vision of cyborg subjectivity, these children are dispossessed of subjecthood and reduced to data points of value.

Another brutal and revealing line, "the lucky ones are even given names" (p.149) underscores that naming is a privilege, a sign of institutional favor. It recasts identity as something that's contingent, something that's given to you from the outside, and it's an article of devastating irony. This artificial reality resonates with the speculative dystopias of Atwood's Oryx and Crake and Ishiguro's Never Let Me Go, where creations are manufactured not to live but to serve. The dystopia here is not technical so much as profoundly bureaucratic and systemic.

Utilitarian Bio Politics, Bioethical Violations, and the Illusion of Progress

The children of Paradise were thus oppressed as a population than can be ensured that one 's identity does not escape within the institution-based governance, but not from within the

in-and-against-the-law, indivisibly divided and divided of its police powers and police representative would be "useless" (Foucault 1994: 26). The book reveals a chilling reason: life is worthwhile not for itself, or as an example to other lives that it might go differently, better, but can be made to better fit the machinery of control. That's clear in the framing of rescue: "We recruit from all over. "Everything we do is rescue, which has nothing without us, like these little street kids. (p.156) It weaves the fabric of salvation around the exploitation, to protect the conscience. These children are not freed, they are taken.

The system maintains a structural hush: 'Take a seat, Officer Nawaz. We activated a comma shield." (p.178). This quotation contains the refusal of witness, a tactical obliteration of responsibility, not unlike the sealed medical and prison institutions of Foucault. These are areas in which not to look too closely, and processes are justified through bureaucratic routine.

The use of piety and euphemisms obscures bioethical violations all too clearly. A telling instance: "He is in Heaven right now, and he knows you're thinking of him." (p.198). Within this framework, death transforms into some form of redemption as loss morphs into the price for sustenance of the manufactured order. Religious rather than moral narratives intertwine seamlessly with the commodification of children. These embody what Haraway characterizes as the illusion of benevolence, where violent systems, exploitation masked by technology, religion, or law, are sanitized.

The Sacrifice of the Innocent

There's a deep connection to Omelas's logic within this novel. Cited passage captures deeply chilling indifference: "May the rest of your days be prosperous, you fuckers." Nawaz said, turning away from the child's corpse". (p.286). What we call Nawaz's outburst is a rupture, not fully resigned to accept a system predicated on children dying as an omnipresent statistical inevitability.

A child's pain is indispensable for the community's joy in Le Guin's *The Ones Who Walk Away From Omelas*. The same justifications of vague utilitarianism are apparent in Paradise concerning children, whereby they become mere cogs, a sacrifice that allows a political machine to function seamlessly. There is, however, a distinction: Omelas is philosophical; Paradise is procedural. The loss here does not remain theoretical; this loss is systemic and scaled.

Foucault's position is that no matter how brutal a form of violence may seem, it can be rationalized seamlessly by regarding it as an absolute necessity. In Paradise, the anguish experienced by the abandoned child is neither an unintended consequence nor simply collateral damage; it is an element of state policy crafted with cold bureaucratic care.

Moral Resistance and the Possibility of Agency

Flickering through the narrative, defiant acts spark against the overwhelming system order. These acts are not destructions of existing systems; they are forms of self-realization. Through Haraway's lens of the cyborg, such acts of defiance do not need to be glaring; they can be quiet, repetitive, and subliminally personal. Through a similar line of reasoning, Foucault claims that power paradoxically produces defiance, regardless of how constraining it might be.

"Why'd you kill the mechanic?" "To tie up loose ends." (p.297) Even in this brief exchange, one can glimpse the sharpened violence with which a system attempts to enforce compliance, even of its faculties. Amidst such brutality, however, there is some hope. Adil awakens to the possibilities of an emerging consciousness when he "steps away from the body" and "looks up at the stars" (p.267). Those celestial bodies, so far removed from his earlier state of being, turn out to be far more than mere objects for contemplation.

Rather like Jonas in The Giver, Adil may not physically depart anywhere, but psychologically, he certainly has begun his journey; feeling, as we know, is the first step towards unfurling one's awareness. It becomes evident that no single structure of authority will ever be capable of containing each and every question someone might pose or think about. These actions mark what can be regarded as the genesis of ethical defiance: minimal consciousness.

Conclusion

This essay has tried to analyze The Lost Children of Paradise using the biopower concept of Michel Foucault and the cyborg manifesto by Donna Haraway in trying to give an insight on how dystopian fiction addresses modern fears with regard to the commodification and exploitation of orphan bodies. This has been revealed in the analysis that the children of the novel are not represented as having any rights, as beings from birth have been created as well-engineered constructs and manipulated by systems at their own will, tortured and discarded; utilized by powerful authorities. They are deprived of a name and identity; they are lacking individuality as they serve institutional ends at war fights as well as in ideological campaigns. This Foucault concept of biopower explains the idea of the problematization of life itself, especially vulnerable life, as a discipline of power, which has governed, categorized, and brought to bear the use of bodies. The same criticism is elaborated in the cyborg metaphor that Haraway offers, explaining how the human identity may be disintegrated by technological and socially fractured through the application of such systemic intentions. Both these ideas are evident in Paradise in the children: they belong to the opposite side of the spectrum, and they are perfectly hereditary but have been socialized as well in a way which strips them of their humanity being the instruments of the state. The issue of dehumanization based on ethical consequences of a gain is the theme the novel raises when it is painted under the pretext of progress, salvation, or protection. The story employs institutions, whether religious, political or scientific to justify actions that would have amounted to contravention of basic human rights through use of moral justification. This is a reflection of what is happening in real life where poor children are being exploited in the name of being taken care of, being educated or rehabilitated. Besides, the paper has discussed the role of dystopian texts as a means of moral resistance. Though the children of Paradise are strongly regulated, there are incidents of minor resistance and ethical doubt. Such characters as Adil start to realize how much those in power of the system pay and what price it is to be silent and to go along with them, echoing the idea of the coming ethical awakening. Nevertheless, the lack of ultimate redemption or even rebellion echoes the message of the story, which is that once an abuse of power has become a norm, it is practically forever engraved, unless the structure falls, or unless someone outside intercedes. The research finally shows that

this necessitates an ethical watchdog on both fictional and realistic circumstances. The product child is not only a literary image, but also a caution. Genetic engineering, institutional or political mismanagement, or downright denigration of vulnerable lives into instruments of action expose a harsh reality of moral irresponsibility. The societies need to devise a concept that is based on dignity, recognition, and protection of every child without paying attention to utilitarianism, including unfamilied, voiceless, and powerless children.

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