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**Theme**

**Discipline and Power in Ishiguro's  
*Never Let Me Go* (2005) and Ngugi's *Wizard of the Crow*  
(2006)**

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To

My loving parents, Mustapha and Nacima, whose unwavering support and encouragement have been my guiding light throughout this journey.

**MOKEDDEM Massyl.**

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## **Abstract**

This research paper explores the dynamics of hegemony and resistance to panoptic power in British Nobel Prize novelist Kazuo Ishiguro's *Never Let Me Go* (2005) and Kenyan novelist Ngugi wa Thiong'o's *Wizard of the Crow* (2006), employing Antonio Gramsci's theory of cultural hegemony alongside Michel Foucault's concept of 'Panopticism'. The first chapter explores the issue of Hegemony in both works. In the second chapter, we investigated the ways into which hegemonic powers are put into practice and becomes panoptic power through the disciplinary practices of 'the Gaze' and 'Surveillance' and the third chapter focus on resistance to panoptic power in both works . The chapters reach the result that both Ishiguro's *Never Let Me Go* and Ngugi 's *Wizard of the Crow* depict societies under pervasive surveillance and ideological domination, where power operates not only through overt coercion but through the internalization of control and consent. The third chapter explores resistance in both **Ishiguro's *Never Let Me Go* (2005)** and **Ngugi's *Wizard of the Crow* (2006)**. It reaches the result that societies caught in the trap of hegemony and panoptic power resist it either passively like in *Never Let Me Go* or overtly like in *Wizard of the Crow*.

**Keywords:** Hegemony, Power, Panopticism, the Gaze, Surveillance, Resistance, Ngugi, Ishiguro. Foucault – Gramsci.

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## I. General Introduction

An inspecting gaze, a gaze which each individual under its weight will end by internalizing to the point that there is his own overseer, each individual thus exercising this surveillance over, and against, himself. A superb formula: power exercised continuously and for what turns out to be a minimal cost. (Foucault, 1980, p.122.)

The internalization of control and the struggle for personal autonomy in a surveilled and ideologically dominant society represent a profound tension at the heart of modern life. In such societies, surveillance is no longer merely an external imposition but becomes embedded within the very fabric of everyday existence, shaping how individuals perceive themselves and regulate their own behavior. This internalized surveillance leads to self-censorship and conformity, as people adapt to dominant norms and expectations, often unconsciously adopting the perspectives and values of the controlling powers. The omnipresence of surveillance thus functions as a subtle yet pervasive form of social control, limiting self-determination and autonomy by fostering internalized discipline and compliance.

At the same time, individuals struggle with the desire for freedom and authenticity, resisting or negotiating these constraints in complex ways. This dynamic reflects broader ideological dominance, where power structures are maintained not only through external coercion but also through the internalized acceptance of control, shaping identity, social interactions, and cultural norms. Understanding this interplay is essential to exploring the personal and collective challenges of autonomy in a world where visibility and control are deeply intertwined.

All these elements echoed in my head when reading *Never Let Me Go* (2005) and *Wizard of the Crow* (2006), as far as the setting and characters of the two novels are concerned. Ishiguro's 'Hailsham' and Ngugi's 'Aburiria' both represent 'Hegemony', oppressive 'Surveillance', and 'Panoptic' power. The antagonist is not a single person but rather institutional antagonists Hailsham and its guardians a system of Control within the dystopian

society in *Never Let Me Go* (2005) and The Ruler represents the antagonist in *Wizard of the Crow* (2006) are portrayed as oppressive characters by trying to control their people.

It is because of this representation of the two societies, Hailsham in *Never Let Me Go* and Aburiria in *Wizard of the Crow*, with the hegemonic and oppressive system shown by Kathy H and Tommy in *Never Let Me Go* (2005) and Kamiti and Nyawira in *Wizard of the Crow* (2006), that we have found ourselves pushed to study these two novels in my research, and examine the shared themes, characters, and settings between them.

## The Review of Literature

Our readings of some of the literature written on Ngugi's *Wizard of the Crow* (2006) and Ishiguro's *Never Let Me Go* (2005), revealed that these works have been studied and analysed from different perspectives by both African and Western critics. Kazuo Ishiguro's *Never Let Me Go* (2005) has been the subject of considerable scholarly discussion, particularly in relation to themes of biopolitics, hegemony, and the ethics of personhood in dystopian societies. Critics have examined how the novel's subdued narrative and passive characters reflect a chilling portrait of systemic control through ideological consent rather than overt coercion. Two significant critical perspectives on the novel are provided by Bruce Robbins and Catherine Mills, both of whom interrogate the novel's portrayal of power, surveillance, and resistance .

In his essay *Cruelty Is Bad: Banality and Proximity in Never Let Me Go* (2005), Bruce Robbins argues that Ishiguro's dystopia is unsettling not because of any graphic violence, but because of the calm, almost banal manner in which oppression is accepted and internalized by the characters. Robbins suggests that the novel critiques the moral passivity of societies that tolerate systemic injustice as long as it remains hidden or normalized. He focuses particularly on Kathy's narrative voice, which he sees as a device that masks the horror of the clones' condition through a tone of emotional restraint and reflection. According to Robbins, Kathy's apparent emotional stability is not a sign of strength, but evidence of the deep internalization of hegemonic values that have shaped her understanding of herself and her fate. He writes, "It is not that Kathy and the others are unaware of their condition it is that they have been trained, through education and emotional conditioning, to accept it as natural and even necessary" (Robbins, 2007, p.289). Thus, Robbins highlights Ishiguro's interest in the quiet cruelty of everyday complicity, a theme made more disturbing by its subtlety.

Similarly, Catherine Mills provides a complementary perspective by reading the novel through the lens of Michel Foucault's theory of biopolitics. In her book *Biopolitics* (2011), Mills examines how *Never Let Me Go* (2005) illustrates the ways in which modern power functions through the regulation of bodies and life itself, rather than through direct repression. She focuses on the role of Hailsham as an institution that trains the clones not only to accept their biological function as organ donors, but also to believe in the dignity and moral worth of their lives within that framework. Mills draws attention to the figure of the "guardian" (particularly Miss Emily), who acts as a representative of pastoral power a mode of governance that cares for individuals in order to control them more effectively. According to Mills, "The clones are subjected to a kind of pastoral power, one that governs by care as much as by control" (Mills, 2011, p. 84). Hailsham, then, becomes a disciplinary space where power is rendered invisible and internalized, and where surveillance takes the form of moral and emotional guidance rather than coercion. Together, Robbins and Mills provide a nuanced understanding of how Ishiguro constructs a dystopia that is close to our own reality. Both critics argue that *Never Let Me Go* (2005) is less about the spectacle of totalitarian violence and more about the mechanisms by which liberal, seemingly ethical societies perpetuate inequality and dehumanization. The novel's emotional subtlety, lack of overt rebellion, and focus on memory and intimacy function not to excuse the horror, but to draw attention to how hegemonic ideologies sustain themselves through affect, consent, and a sense of normalcy. Ishiguro thus asks the reader to consider how easily injustice becomes part of the background of life when it is wrapped in cultural legitimacy.

Ngugi wa Thiong'o's : *Wizard of the Crow* (2006) has drawn a lot of criticism and has been the focus of numerous critics who have studied it from different perspectives. Dobrota Pucherova's article, '*Wizard of the Crow* (2006) by Ngugi wa Thiong'o as a Post-Communist Novel (2018)'. The article explores how the book illustrates the impact of communism on African societies after the fall of communism. Pucherova argues that *Wizard of the Crow* (2006) critiques both colonialism and communism, suggesting that neither system succeeded in achieving meaningful social or political progress in Africa (Pucherova, 2018, p.8). According to her, the novel calls for a new kind of revolution one that prioritizes democracy, equality, and human rights (Pucherova, 2018, p.5). She sees the novel as a satire of a corrupt, authoritarian regime led by a figure known as The Ruler, which symbolizes not only the oppressive governments of postcolonial African nations but also the authoritarian leaders of communist states. Pucherova notes that Ngugi uses satire and magical realism to expose the absurdity of these regimes and to encourage alternative ways of thinking and living (Pucherova, 2018, p.8). Another critic, Mustapha Bala Ruma, analyzes *Wizard of the Crow* (2006) from literary and cultural perspectives in his article, '*African Literature and Orality: A Reading of Ngugi wa Thiong'o's Wizard of the Crow* (2015)'. Ruma highlights Ngugi's use of orality, emphasizing the significance of African oral traditions and how they challenge the dominance of Western literary forms. By weaving together storytelling, proverbs, and communal values, Ngugi showcases the depth and richness of African societies. Ruma believes this approach is a conscious effort to address the political and social realities of postcolonial Africa, fostering a sense of social responsibility and community among readers (Ruma, 2007, p.203). He further argues that Ngugi's use of orature paints a nuanced picture of African culture, emphasizing communal values and resisting the influence of European languages in African literature. This, according to Ruma, helps restore African cultural heritage and confront the legacy of colonialism (Ruma, 2007, p.198). He points that

The novel was originally written in Gikuyu, following the tradition of Gikuyu storytelling. This means the book draws heavily on Gikuyu mythology and what Mwangi calls “popular discourse.” For example, the names of characters in *Wizard of the Crow* carry cultural and symbolic significance, closely linked to popular narratives within the Gikuyu community in central Kenya (Ruma, 2007, p.197).

Ruma contends that the novel’s cultural setting is enriched by its use of Gikuyu mythology and popular discourse, giving readers deeper insight into the community’s beliefs, values, and traditions. This allows for more nuanced character development and helps the characters reflect Gikuyu cultural experiences. As a result, Ngugi preserves the cultural identity and heritage of the Gikuyu people and demonstrates the importance of oral traditions in African literature. By incorporating Gikuyu mythology and popular discourse, Ngugi adds authenticity and complexity to the novel, making it an important contribution to African literature and a means of preserving and promoting local traditions.

Ishiguro’s *Never Let Me Go* (2005), and Ngugi’s *Wizard of the Crow* (2006) have been handled and analysed through different perspectives. In this review of the literature, we have chosen these : the internalization of control through a dystopian lens for *Never Let Me Go* (2005), and a magical realism to expose the oppression of a postcolonial African dictatorship for *Wizard of the Crow* (2006). It is important to note that these analysis offer valuable insights into respective novels.

## 2. Issue and Context

The review of literature discussed above demonstrates that both Ishiguro's *Never Let Me Go* (2005) and Ngugi's *Wizard of the Crow* (2006), have received a large amount of criticism from a variety of perspectives.

One of the basic hypotheses we raise in this research is How do Kazuo Ishiguro's *Never Let Me Go* (2005) and Ngugi wa Thiong'o's *Wizard of the Crow* (2006) depict the mechanisms of hegemony and panopticism to explore the internalization of control and the struggle for personal autonomy within surveilled and ideologically dominant societies ?

The second hypothesis is that of whether or *Never Let Me Go* (2005) and *Wizard of the Crow* (2006) explore the impact of hegemonic power structures on individual and collective identity formation, and how do the characters react to the hegemonic and panoptic power. The last but not the least of our hypotheses is that of the extent to which resistance is similar or different as depicted in both novels in contexts which are similarly marked by surveillance, social inequality, and ideological domination? The answer and the discussion of the issue under study and the above hypotheses will be undertaken in both the results and the discussion sections of our work.

Our research paper will study and examine how the novels ; *Never Let Me Go* (2005) and *Wizard of the Crow* (2006) both illustrate the operation of hegemony through panoptic surveillance, but they do so from different cultural and narrative perspectives that enrich our understanding of power dynamics in surveilled societies. In order to bring answers to these hypotheses, this piece of research relies on both Michel Foucault and Antonio Gramsci's theories of *Panopticism* and *Hegemony*. We will explore how panopticism functions as a tool of hegemony to enforce conformity and suppress opposition, but also how individuals and

communities persistently struggle to reclaim their autonomy and humanity within these surveilled and ideologically charged spaces.

### **3. Methodological Outline**

In this piece of research, we will follow the IMRAD method. The first part of the dissertation is the general introduction ; made of four main parts which are a general introduction, a review of some of the literature that tackled the two novels : *Never Let Me Go* (2005) and *Wizard of the Crow* (2006). Then, the methods and materials that will compromise the summary of the theories : Gramsci's *Prison Notebooks* (1948) and Foucault's *Discipline and Punish* (1975) , the synopsis of the two novels, and finally the biographies of Ishiguro and Ngugi. The second part is the discussion, in which we are developing the hypothesis and applying the theory we have set at the beginning of the work. It will be divided into three chapters ; The first one will focus on Hegemony in both **Ishiguro's *Never Let Me Go* (2005)** and **Ngugi's *Wizard of the Crow* (2006)** as hegemonic settings. The second chapter will focus on how hegemonic powers are put into practice and becomes panoptic power through the disciplinary practices of 'the Gaze' and 'Surveillance'. The third chapter explores resistance in both **Ishiguro's *Never Let Me Go* (2005)** and **Ngugi's *Wizard of the Crow* (2006)**. And finally, the last part of the dissertation will be the general conclusion.

## II. Methods and Materials

### a. Methods

#### 1/ Michel Foucault's Discipline and Punish (1975)

Michel Foucault is a French philosopher, historian, and social theorist known for his critical studies on power, knowledge, and social institutions. He became one of the most influential thinkers of the 20th century. Michel Foucault's concepts of 'Disciplinary Power', 'the Panopticon', and 'the Gaze' are central to his analysis of how modern societies regulate individuals through surveillance, normalization, and institutional control. Some of his major works are : **Madness and Civilization** (*Folie et déraison: Histoire de la folie à l'âge classique*, 1961), **The Birth of the Clinic** (*Naissance de la clinique*, 1963), and **Discipline and Punish** (*Surveiller et punir*, 1975).

#### 1-Disciplinary Power

To begin with, Foucault defines **Disciplinary Power** as a form of power that operates through surveillance, normalization, and training to shape individual's behavior. **Disciplinary Power** operates through a complex web of mechanisms embedded in various institutions like schools, hospitals, and workplaces. It takes control of the body and its actions, extending its effects into everyday life. Foucault contrasts three modes of power: absolutist/sovereign power, juridical power, and disciplinary power. He describes the sovereign power as theatrical public torture intended to demonstrate the sovereign's absolute power (Foucault, 1975, p. 10). By the late 18th and early 19th centuries, this form of people subtle disciplinary mechanisms (Foucault, 1975, p.7). Some of the key features of **Disciplinary Power** are : Surveillance and Observation, individuals are constantly watched, making them self-regulate their behavior. Normalization refers to establishing norms and expectations, making people conform to 'correct'

behavior. The concept of *Disciplinary Power* is elaborated in the first part of *Discipline and Punish*, published in 1975, and is central to understanding Foucault's genealogy of power, contrasting it with sovereign power and connecting it to broader social institutions and knowledge systems (Foucault, 1975, p.40). As an example of *Disciplinary Power* schools enforce strict schedules, exams, and behavior standards. Hospitals classify and monitor patients, ensuring medical discipline. Foucault argues that disciplinary power produces self surveillance, where people internalize authority and regulate themselves even without external enforcement.

## **2- On the Panopticon**

Foucault adapted Jeremy Bentham's Panopticon (a prison design) as a metaphor for modern disciplinary power. The panopticon is a circular prison with a central watchtower where a guard can observe all inmates without them knowing whether they are being watched. Some of the key features of the Panopticon are : Asymmetrical Power, the few (guards) watch many (prisoners), creating power imbalance they regulate their behavior constantly. Foucault argues that modern institutions schools, hospitals, workplaces, and surveillance systems function like the Panopticon. Foucault introduces the panopticon as an architectural figure that enables constant observation and immediate recognition, reversing the traditional prison functions by preserving enclosure but eliminating darkness and concealment ( Foucault, 1975, p. 205). He explains the effect of the panopticon as inducing in inmates a state of conscious and permanent visibility that ensures the automatic functioning of power, where power is decentralized and internalized through mechanisms of surveillance (Foucault, 1975, p. 201).

Society increasingly relies on invisible, omnipresent observation to discipline individuals. For example we find cameras on public spaces, social media algorithms tracking behavior, workplace monitoring systems. The Panopticon is not only about prisons, but it represents a broader mechanism of power that makes people internalize control and discipline themselves (Foucault, 1975, p.205).

### **3-On the Gaze**

Foucault's concept of the Gaze describes how power operates through observation, categorization, and knowledge. It is closely linked to surveillance and control. It is a mechanism through which individuals are made aware of being objects of surveillance, leading to self-regulation and conformity. The "Gaze" as a form of power and surveillance is elaborated in the chapter on the Panopticon, where Foucault describes how the architectural design allows a central observer to watch inmates without them knowing if they are being watched, thus internalizing discipline (Foucault, 1975, p.205). The relationship between seeing, knowing, and power is a recurring theme; Foucault connects the gaze to knowledge and power relations, emphasizing that "to see is to know; to know is to control" (Foucault, 1975, p.190).

The Gaze is integral to systems of power, influencing knowledge and personal behavior under institutional surveillance. Some key features of Foucault's definition of the gaze are : Surveillance as Power, the gaze is a symbol of surveillance, a way that power operates by watching individuals, not necessarily through physical force but through constant observation or the threat of it. Knowledge and control, the gaze isn't neutral, it is tied to knowledge and classification. In medicine, for instance, the medical gaze breaks down the patient into symptoms and data to be analyzed and controlled. Similarly, the gaze in education or criminology categorizes and disciplines people. Objectification, through the gaze, individuals become objects of knowledge and control. They are turned into subjects that can be observed, categorized, judged, and corrected (Foucault, 1975, p.143).

## **2/Antonio Gramsci's 'Hegemony'**

The concept of Hegemony is central to understand how power operates not only through political or economic control, but also through the subtle mechanisms of ideology, culture, and everyday life. Antonio Gramsci (1891-1937), an Italian Marxist theorist, who redefined traditional Marxist thought by emphasizing the role of cultural and ideological leadership in maintaining the dominance of ruling classes. His work remains foundational in disciplines ranging from political theory to cultural studies and literary criticism Gramsci wrote his most influential ideas while imprisoned by Mussolini's fascist regime (1926-1937), compiled in his *Prison Notebooks (1948)*. Reacting to the failure of proletarian revolutions in Western Europe, Gramsci sought to explain why the working class did not rise against capitalism as classical Marxism predicted. His response was the development of cultural hegemony a nuanced theory of power that expands the Marxist base to include ideological and cultural domination as key elements in sustaining capitalist societies.

### **a/ Hegemony**

Gramsci defines Hegemony as the means by which a dominant class maintains its position not only through political and economic control, but by winning the consent of subordinate classes (Gramsci,1947,p.57). This is achieved through the dissemination of ideologies that appear 'natural', 'normal', or 'universal', thereby concealing the constructed and partial nature of social reality. Rather than imposing power directly, hegemony involves leading society ideologically. Gramsci writes, "The supremacy of a social group manifests itself in two ways, as 'domination' and as 'intellectual moral leadership'". (Gramsci,1947,p.44).

This dual character of power force and consent is crucial in understanding modern capitalist societies, especially liberal democracies ( Gramsci, 1947, p.46).

To conceptualize how Hegemony functions, Gramsci distinguishes between two realms : Political Society is the domain of the state, including government, police, military where power is exercised through coercion (p.47).

Civil Society refers to the network of institutions like the media, schools, churches, and intellectual circles where ideology is produced and where hegemony is negotiated. In this context, Gramsci writes,“ The state is the entire complex of practical and theoretical activities with which the ruling class not only justifies and maintains its dominance, but manages to win the active consent of those over whom it rules.” (Gramsci, 1947, p.88). Civil society thus becomes the battlefield where cultural leadership is contested.

Gramsci’s theory has been widely influential in cultural studies, postcolonial theory, and literary criticism. Scholars such as Raymond Williams, Stuart Hall, and Edward Said have drawn from Gramsci to analyze how texts and media reproduce or resist dominant ideologies. For example in postcolonial contexts, colonial hegemony is maintained not just through military control but through the cultural imposition of Western norms and values. In literature, novels, films, and other media can be seen as sites of ideological contestation, either reinforcing or subverting hegemonic values (Gramsci,1947,p.46).

Our reading of Gramsci’s theory on ‘Hegemony’ demonstrates that it bridges with French philosopher Michel Foucault’s theory on Power. For the purpose of coherence and relevance, this dissertation borrows Foucault’s concepts of ‘Panopticon Power’ with its subconcepts of ‘Sovereign power’, ‘Disciplinary power’ and the ‘Gaze’.

## **b. Materials**

### **Biography of Kazuo Ishiguro**

Kazuo Ishiguro is a Japanese-born British Nobel Prize novelist, screenwriter, and short-story writer, born on November 8, 1954, in Nagasaki, Japan. His family moved to Britain in 1960 when he was five years old, settling in Guildford, Surrey. Ishiguro studied English and philosophy at the University of Kent, graduating in 1978, and then completed a master's degree in creative writing at the University of East Anglia in 1980, where he was mentored by Angela Carter. Ishiguro's literary career began with his debut novel *A Pale View of Hills* (1982), which explored Japanese identity and won the Winifred Holtby Memorial Prize. His second novel, *An Artist of the Floating World* (1986), also set in postwar Japan, received the Whitbread Book Award and was shortlisted for the Booker Prize. He gained international acclaim with *The Remains of the Day* (1989), which won the Booker Prize and was adapted into an award-winning film. His works often explore themes of memory, loss, identity, and human connection, frequently through first-person narratives. Ishiguro's later novels expanded into different genres, including science fiction with *Never Let Me Go* (2005), which was named one of the 100 best English-language novels by Time magazine and was adapted into a film. Other notable works include *The Unconsoled* (1995), *When We Were Orphans* (2000), *The Buried Giant* (2015), and *Klara and the Sun* (2021). His writing is characterized by emotional depth and subtle optimism, often uncovering the fragility beneath human relationships. Throughout his career, Ishiguro has received numerous honors, including the Nobel Prize in Literature in 2017, awarded for novels of great emotional force that reveal the abyss beneath our illusory sense of connection with the world. He was also knighted in 2019 for his services to literature.

## **Biography of Ngugi wa Thiong'o**

Generally known as *James, Ngugi wa Thiong'o* was born in Kamirihū, near Limuru, Kenya. He showed an early interest in literature while attending school in his hometown. He was an enthusiastic reader and displayed a gift for storytelling from a young age. In 1959, he enrolled at Makerere University College in Uganda, where he studied English literature. During his time there, he became active in the Pan-African movement. After earning a Bachelor of Arts in English, he returned to Kenya to teach at his old high school. Ngugi's literary work is deeply rooted in African culture, history, and identity. He is especially known for his dedication to writing in his native Gikuyu language, a decision aimed at resisting the dominance of European languages in African literature and reclaiming African cultural expression. This choice had significant consequences for both his professional and personal life, leading to his imprisonment and persecution due to his political activism and unwavering support for African languages and cultural expression. His writing career began in the 1960s, with his first novel *Weep Not, Child* (1964), followed by *The River Between* and *A Grain of Wheat* (1967) his final novel in English. In the 1970s, he increasingly focused on political themes, writing in Gikuyu about social and political struggles in Kenya. His 1977 play *I Will Marry When I Want* was sharply critical of the government, leading to his arrest. After being released, Ngũgĩ went into exile and continued to write in Gikuyu. In 1980, he published *Devil on the Cross* (1980), a novel that became a symbol of resistance in Kenya.

## **Summary of *Never Let Me Go* (2005)**

*Never Let Me Go* (2005), a dystopian novel by Kazuo Ishiguro set in 1990s England, follows the life of Kathy H., a clone raised at a boarding school called Hailsham. The students at Hailsham, including Kathy and her friends Ruth and Tommy, are groomed to be organ donors, though they are initially shielded from the full truth of their fate. The school emphasizes creativity and art, with a mysterious woman named Madame collecting the best student artwork for a gallery, symbolizing the clones' humanity and individuality. As Kathy narrates her memories the story reveals the complex relationships between the three friends Ruth, often manipulative; Tommy, prone to temper tantrums but kind-hearted; and Kathy, the reflective narrator who loves Tommy. After leaving Hailsham, they live at a place called the Cottages, where their lives become increasingly aimless as they approach their grim destinies as organ donors. Kathy becomes a "carer," helping donors recover between organ donations, while Ruth and Tommy begin their donations and eventual "completion" (death). The novel explores themes of friendship, love, identity, and the ethical implications of cloning. It poignantly portrays the clones' quiet acceptance of their fate and the emotional cost of lives spent in service to others. Kathy's reflections culminate in a somber acceptance of mortality, highlighted by a visit to a field in Norfolk where she mourns Tommy after his death.

## **Summary of Ngugi's *Wizard of the Crow* (2006)**

Ngugi wa Thiong'o's *Wizard of the Crow* (2006) is set in the fictional African republic of Aburiria, ruled by a dictator known simply as The Ruler. The novel follows Kamiti, a poor peasant who rises to become a legendary figure in the resistance against the corrupt and oppressive regime. The narrative begins amid rumors surrounding The Ruler's strange illness,

which sparks various theories among the Aburirian people, symbolizing the opacity and paranoia that characterize the dictatorship. Kamiti's transformation into the "Wizard of the Crow" represents a symbolic and spiritual form of resistance, blending magical realism with political activism to challenge authoritarian power. Parallel to Kamiti's journey is Nyawira, a student initially working with one of The Ruler's associates, Tajirika, who becomes disillusioned with the regime's corruption and forms the Movement for the Voice of the People (MVP).

Kamiti and Nyawira jointly lead the Movement for the Voice of the People (MVP) in Ngugi wa Thiong'o's *Wizard of the Crow* (2006), employing a variety of creative and strategic actions to undermine The Ruler's corrupt and oppressive regime. One of their most significant tactics is the creation and embodiment of the "Wizard of the Crow," a fake wizard persona that claims to wield magical powers. This mystical figure becomes a powerful symbol through which many hidden truths about the regime are revealed, exposing the lies, manipulation, and exploitation used by The Ruler to maintain his grip on power. Through their collaboration as the Wizard of the Crow, Kamiti and Nyawira effectively unmask the deep-rooted corruption within the government, bringing to light the hypocrisy and greed that underpin the dictatorship.

This revelation empowers ordinary citizens by awakening them to the reality of their oppression and encouraging them to resist. For example, Nyawira's ritualistic performances such as waving a fly whisk and chanting curses that immobilize the regime's guards demonstrate the Movement's defiance and inspire popular support, while Kamiti's use of trickster-like illusions with mirrors distracts and confounds government officials, protecting the Movement's leaders and activities. Their efforts culminate in the eventual demise of The Ruler, who loses all his power and is ultimately killed by one of his own associates, signaling the collapse of the corrupt regime .

### III- Results

This piece of research investigates of the issue of hegemony, panopticon power and resistance in British Japanese Nobel Prize novelist Kazuo Ishiguro's *Never Let Me Go* (2005) and Kenyan novelist Ngugi Wa Thiong'o's *Wizard of the Crow* (2006). We rely on Italian philosopher's concept of 'Hegemony' to understand how totalitarian regimes are established. We have also borrowed French Philosopher Michel Foucault's notion of 'Panopticon Power' ,as it is the practice of hegemony, through 'Surveillance' and the 'Gaze' as articulated in his *Discipline and Punish* (1975).

One basic result of our work is that panopticon power revolves around the architectural model of the 'Panopticon prison', wherein inmates are always visible to an unseen observer. In the case of our comparative study, the panopticon prisons are Aburiria in *Wizard of the Crow* (2006) and an alternate version of England of the 1990s in *Never Let me Go* (2005). We concluded that power in both works lies in the internalization of surveillance as subjects begin to regulate their own behavior. In both novels, panoptic power structures can be observed in institutions that enforce ideological conformity and suppress dissent life like the school, the Ministry of foreign Affairs and others. The result is that Ishiguro and Ngugi depict societies that operate through such surveillance mechanisms, either metaphorically or explicitly.

As concerns resistance to hegemony and panopticon power, we reached the result that while both *Wizard of the Crow* (2006) *Never Let me Go* (2005) explore panoptic regimes, the forms and outcomes of resistance differ sharply. Ishiguro's characters, conditioned from birth, are emotionally repressed and socially isolated. Their resistance is passive, thoughtful and eventually disillusioned. Ngugi's characters, in contrast, are engaged in an active struggle for liberation that involves satire, performance, and political activism. This contrast can be

partially attributed to the cultural context of both England of the 1990s and Kenya of the post-independence periods. Ishiguro's realism reflects modern anxieties about science, identity, and dehumanization. Ngugi's postcolonial satire engages with African political history, dictatorship, and cultural resistance. The result is that Ishiguro offers a melancholic meditation on agency while Ngugi provides a radical call for change.

Last but not least, we concluded that Kazuo Ishiguro's *Never Let Me Go* (2005) and Ngugi wa Thiong'o's *Wizard of the Crow* (2006) provide contrasting visions of panoptic power and resistance. Ishiguro presents a world where resistance is silenced and ultimately tragic, emphasizing internalized control and emotional suppression. However, Ngugi Wa Thiong'o offers a more hopeful vision, where resistance is communal, creative, and ultimately victorious. Together, these works enrich our understanding of how individuals and societies challenge systems of surveillance, control, and domination. By comparing an African and a Western text, we reached the result that there is not only diversity of responses to panoptic regimes but also the enduring human capacity for resistance in the face of hegemonic powers can be either silent or overt.

## **IV. Discussion**

This part of our work discusses Kazuo Ishiguro's *Never Let Me Go* (2005) and Ngugi wa Thiong'o's *Wizard of the Crow* (2006), as hegemonic settings. It comprises three chapters. The first handles the two novels' settings as 'hegemonic', and the second is concerned with 'panoptic' power. The discussion of the issues in the chapters will rely on both theories of Antonio Gramsci and Michel Foucault's definitions of *Hegemony* and *Panopticism*.

### **Chapter One: Hegemony in Kazuo Ishiguro's *Never Let Me Go* (2005) and Ngugi wa Thiong'o's *Wizard of the Crow* (2006)**

The aim of this chapter is to discuss the extent to which some of the main characters of the two novels are depicted as hegemonic. We will show that both The Ruler and his Ministers in Ngugi's *Wizard of the Crow* (2006) and Hailsham's teachers (guardians), Kathy H, and Ruth in Ishiguro's *Never Let Me Go* (2005) embody what Gramsci calls Hegemony.

#### **A. Characters as Hegemonic figures in Ishiguro's *Never Let Me Go* (2005)**

Antonio Gramsci's concept of hegemony, which describes how dominant groups maintain power through cultural and ideological leadership rather than direct coercion, provides a useful lens to analyze Kazuo Ishiguro's *Never Let Me Go* (2005). In the novel, the ruling class exercises control over the clones not through overt force but by shaping their beliefs and acceptance of their social role, reflecting Gramsci's idea of consent secured through cultural institutions like education. This hegemonic control subtly enforces the clones' compliance, illustrating how power operates through intellectual and moral leadership in civil society.

In *Never Let Me Go* (2005), Gramsci's notion of cultural hegemony is illustrated through the depiction of Hailsham Academy and the social order surrounding the clones. The guardians, representing the ruling class, maintain control not by overt coercion but through the subtle imposition of ideology and values via education and social institutions. This hegemonic process leads the clones to accept their fate and social position as normal, illustrating how dominant groups secure consent and perpetuate power structures through cultural means rather than direct force. The novel thus provides a poignant narrative reflection of Gramsci's theory, showing how hegemonic power operates through shaping consciousness and social consent within a stratified society.

#### **a. Miss Emily**

Ishiguro portrays Miss Emily as a symbol of institutional hegemony through her role as the head guardian at Hailsham, where she enforces control over the clone students by managing information and shaping their understanding of their fate. She embodies the authoritative power that maintains the status by sheltering the clones from the harsh reality of their predetermined lives as organ donors, thereby preserving their innocence and compliance. Ishiguro writes,

Whatever else, we at least saw to it that all of you in our care, you grew up in wonderful surroundings. And we saw to it too, after you left us, you were kept away from the worst of those horrors. We were able to do that much for you at least (Ishiguro, 2005, p.122).

These words from Miss Emily reflect the institution's attempt to justify its treatment of the clones by emphasizing the care and protection they provide despite the clones' tragic fate. She acknowledges the harsh reality the clones face but insists that they were given a protected environment at Hailsham and shielded from the worst suffering after leaving. This reveals the moral complexity of the guardians' role. They could not change the clones' predetermined destiny as organ donors, but they tried to soften their experience by preserving their innocence

and sparing them from despair. Ultimately, the quote highlights how the institution uses care as a means of control, masking exploitation with a veneer of kindness. She reveals how art was used as propaganda to shape public opinion and challenge societal views. Ishiguro adds,

That was why we collected your art. We selected the best of it and put on special exhibitions. In the late seventies, at the height of our influence, we were organising large events all around the country. [...] 'There, look!' we could say. 'Look at this art! How dare you claim these children are anything less than fully human?' (Ishiguro, 2005, p.133).

This quote shows how the institution behind Hailsham used the clones' artwork as a tool of cultural hegemony to assert their humanity and counter societal dehumanization. By collecting the best art created by the clones and organizing exhibitions, the guardians aimed to demonstrate to the wider public that these children were fully human beings with souls, deserving of moral consideration. This strategic display of art functioned as propaganda, shaping public perception and reinforcing the institution's ideology that the clones were not merely biological objects but individuals with intrinsic value. The exhibitions served to naturalize the clones' existence within society's moral framework, making their exploitation appear more acceptable or at least less objectionable by emphasizing their "humanity" through art. Thus, the institution's use of art was a hegemonic strategy to manage ideology and maintain social control by shaping beliefs about the clones, ensuring that the dominant order remained unchallenged.

### **b. Madame**

In *Never Let Me Go* (2005), Madame also known as Marie-Claude can be seen as a hegemonic figure representing the complex power dynamics surrounding the clones. As a co-founder of Hailsham, she upholds the dominant ideology that justifies the exploitation of clones. Madame, who appears to show compassion toward the students of Hailsham, ultimately reinforces this hegemonic order by accepting the clones' exploitation as a necessary social structure. Her apparent benevolence masks complicity in a system that commodifies bodies for the "greater good," reflecting how Thatcher's ideology normalized inequality through moral and economic

justifications. Thus, Madame embodies a Thatcherite form of hegemony one that disguises control and dehumanization beneath the language of duty, progress, and civilization. Although she appears to express discomfort with the system, her actions ultimately reinforce it. By collecting the students' best artwork to prove they have souls, symbolizing a progressive but ultimately limited attempt to humanize clones within a dehumanizing system Ishiguro writes, "poor creatures. What did we do to you? With all our schemes and plans" (Ishiguro, 2005, p.52). These are Madame's words. She expresses sorrow but also highlights the institutional power behind the creation and control of the clones, revealing the ethical complexity of the system that governs them.

### **c. Ruth**

Ruth, another character in the novel, illustrates hegemony within the clone community, as she exercises considerable control and influence over her peers, often manipulating situations to maintain her social dominance. Her strong personality and desire to fit in lead her to enforce the unwritten social rules at Hailsham and the Cottages, reflecting how she upholds and perpetuates the existing power dynamics among the clones. Ishiguro writes,

Those early months at the Cottages had been a strange time in our friendship. We were quarrelling over all kinds of little things, but at the same time we were confiding in each other more than ever (Ishiguro, 2005, p.46).

This quote reflects Ruth's complex social role, where she exerts influence and control within her peer group, maintaining her hegemonic position. Ruth's need for acceptance and status causes her to exclude and mistreat Kathy and Tommy at times, this demonstrates how she embodies the internalization of the institution's values and the social hierarchy it creates. Yet, Kathy beneath her controlling exterior lies insecurity and a fear of her predetermined future, which she masks by asserting dominance. Kathy argues,

For the first weeks after we arrived, she made a big deal of it, always putting her arm around Tommy . . . it wasn't long before Ruth realized the way she'd been carrying on with Tommy was all wrong for the Cottages, and she set about changing how they did things in front of people (Ishiguro, 2005, p.52).

This shows Ruth's awareness of social appearances and her desire to control relationships and status within the group. Ultimately, Ruth's character highlights the complexities of conformity and power within the system, as she both reinforces and struggles with the hegemonic order imposed on the clones.

Still in *Never Let Me Go* (2005), Miss Lucy stands out as a rebellious character. She challenges the hegemonic control exercised by Hailsham's administration over the clones.

Unlike the other guardians who carefully shield the students from the harsh truth of their futures, Miss Lucy believes in openly telling the children about their predetermined roles as donors. She argues that the students deserve a clear and honest understanding of their lives so they can prepare themselves properly, even if the truth is painful. Her refusal to conform to the institution's policy of gentle deception and her attempts to reveal the reality of the donation program mark her as a dissenting voice against the dominant ideology at Hailsham. However, her honesty is seen as too disruptive, and she is eventually dismissed, illustrating the institution's resistance to any challenge of its hegemonic narrative. Miss Emily dismisses the push for truth as dangerous, reinforcing ideological control by limiting knowledge. To illustrate, Miss Emily says,

She was a nice enough girl, Lucy Wainright. But after she'd been with us for a while, she began to have these ideas. She thought you students had to be made more aware. More aware of what lay ahead of you, who you were, what you were for. She believed you should be given as full a picture as possible. That to do anything less would be somehow to cheat you. We considered her view and concluded she was mistaken (Ishiguro, 2005, p.156).

This quote about Lucy Wainright's belief in fully informing the clones can be understood through Gramsci's concept of hegemony as a struggle over intellectual and moral leadership within society. Lucy represents a challenge to the dominant institutional ideology at Hailsham, advocating for transparency and awareness that would disrupt the hegemonic control exercised by the guardians. However, the institution rejects her view to maintain its hegemonic position controlling the clones' knowledge and shaping their beliefs to secure their consent and compliance. According to Gramsci, hegemony is not just about coercion but about winning the consent of subordinate groups by shaping their worldview through cultural and ideological means, such as education. The guardians' decision to withhold the full truth reflects the hegemonic strategy of managing the clones' perceptions to prevent resistance, ensuring the

dominant class's leadership is accepted as natural and inevitable. "It's not just because you'll be students. You're... special. So keeping yourselves well, keeping yourselves very healthy inside, that's much more important for each of you than it is for me" (Ishiguro, 2005, p.78). Thus, Lucy's dissent and the guardians' rejection illustrate the dynamics of cultural hegemony, where control is maintained by regulating knowledge and ideology rather than by force alone.

#### **d. Kathy**

Kathy in *Never Let Me Go* (2005) can also hegemony through her quiet but persistent questioning of the world imposed on her. Unlike Ruth, who often seeks to conform and maintain social hierarchies, Kathy exhibits a reflective and observant nature, carefully noticing the contradictions and silences around her. Her determination to make decisions for herself such as choosing to become a carer and her subtle emotional responses reveal an inner resistance to fully accepting the fate prescribed by the institution. Kathy argues,

I keep thinking about this river somewhere, with the water moving really fast. And these two people in the water, trying to hold onto each other, holding on as hard as they can, but in the end it's just too much. The current's too strong. They've got to let go, drift apart (Ishiguro, 2005, p.268).

This quote uses the metaphor of two people struggling to hold onto each other in a fast-moving river to symbolize Kathy and Tommy's relationship and, more broadly, the clones' fight against the overwhelming forces controlling their lives. The "current" represents the powerful, institutional forces the social, biological, and ideological systems of Hailsham and the wider society that relentlessly push them toward their predetermined fate as organ donors. Despite their strong emotional bond and efforts to resist, Kathy recognizes that these forces are too strong to overcome, and eventually, they must 'let go' and accept separation. This moment expresses a poignant form of resistance Kathy and Tommy's attempt to hold on to love and humanity in a system designed to dehumanize and divide them. Their struggle to maintain connection and hope, even in the face of inevitable loss, embodies a quiet but profound

resistance to the hegemonic power that seeks to define and control their existence by erasing their individuality and relationships. In this way, Kathy embodies a form of resilience and agency, quietly pushing against the ideological control that shapes her life.

In *Never Let Me Go* (2005), Kazuo Ishiguro constructs a repressive world where Hegemony operates not through overt violence, but through the quiet, passive acceptance of a social order that dehumanize its subjects. Drawing on Antonio Gramsci's theory of cultural Hegemony, the novel reveals how dominant ideologies are internalized by the clones, leading them to consent to their fate without overt rebellion. Figures like Miss Emily and Madame sustain this hegemony by cloaking exploitation in moral justification and cultural narratives, while Ruth initially embody the success of this ideological control through their conformity. However, subtle forms of resistance emerge Miss Lucy's truth-telling challenges the system's foundational lies, Tommy's emotional outbursts and belief in deferrals reflect a yearning for agency. Gramsci explains,

Hegemony is not simply coercion but consent, achieved through the shaping of culture, ideas, and values so that the ruling class's worldview becomes 'common sense.' The ruling class uses institutions like education, religion, and media to disseminate its ideology, making its dominance appear natural and inevitable to the masses (Gramsci, 1948, p.233).

According to Gramsci, power is maintained not mainly through force but by winning the consent of the governed, embedding ideology into everyday life and culture. While he describes resistance to Hegemony as a multifaceted process aimed at challenging the 'intellectual and moral leadership' of a ruling class, which maintains its dominance through consent rather than solely through coercion. This resistance involves a war of position within civil society the sphere of cultural organizations, schools, and media where dominant ideas are instilled as "common sense".

#### **a. The Ruler as a Hegemonic Figure in Ngugi's *Wizard of the Crow* (2006)**

Antonio Gramsci's theory of Hegemony provides a powerful framework for analyzing

the political and ideological dynamics at play in Ngugi wa Thiong'o's *Wizard of the Crow* (2006). Gramsci, the Italian Marxist philosopher, argued that the ruling class maintains control not merely through coercive force but through cultural and ideological leadership that manufactures consent among the subordinate classes (Gramsci, 1948, p.126). This concept of 'Hegemony' where domination is achieved and sustained through the shaping of values, norms, and beliefs illuminates the subtle yet pervasive mechanisms of power in postcolonial societies. In *Wizard of the Crow* (2006), set in the fictional independent African nation of Aburiria, Ngugi satirizes authoritarian rule, the legacy of colonialism, and the complicity of both global capitalism and local elites in sustaining oppressive systems. In *Wizard of the Crow* (2006), Ngugi wa Thiong'o exposes the hegemonic structures sustaining authoritarian rule in postcolonial Aburiria, using satire, allegory, and language to reveal how power perpetuates itself not just through violence, but through ideological control and public complicity.

To start with, The Ruler in *Wizard of the Crow* (2006) is depicted as a powerful politician the sole authority in Aburiria whose decisions and commands go unquestioned. As Ngugi writes, "He contemplates what it would take to make Rachael realize that he, the ruler, holds true power over everything" (Ngugi, 2006, p.7). Feared and respected throughout the nation, the vast majority of Aburiria's people believe he is the leader their country needed after years of colonial struggle. His authority was absolute, effectively turning the nation into his personal domain. This is exemplified by the unwavering loyalty of Sikiokuu, one of his ministers who is shown to be willing to do anything to earn The Ruler's approval and trust. Sikiokuu says that,

I beg your mighty Excellency please to give me more powers to smoke out those who are behind the latest plot to dishonor your person and government I want to increase the number of state ears, eyes, and noses so that not a school, a marketplace, or any public space however small shall go undetected. I want to present you with all the elements of you, Our ruler, and of the country. (Ngugi, 2006, p.135)

The government systematically cultivates loyalty and veneration toward the ruling elite by establishing a personality cult centered on the leader. He is portrayed as a heroic figure and the nation's savior, with public addresses and narratives emphasizing his purported wisdom, charisma, and accomplishments. Such strategies serve to manipulate the populace's perception, fostering a climate of reverence and unwavering allegiance. The expression "Our Ruler, and of the country" exemplifies the extensive authority wielded by the leader and underscores the extent to which Aburiria has succumbed to totalitarian rule. The regime maintains its dominance through the use of violence, coercion, and any necessary means to ensure the leader remains the exclusive source of power. Ministers Machokali and Sikiokuu epitomize this absolute loyalty, demonstrating a willingness to sacrifice their lives for the leader and elevating him to a near-divine status. Their devotion illustrates the profound degree to which the regime has entrenched itself within the nation's political and social structures. He adds,

My lord on Earth and Heaven, that I shall do everything within the powers you have now given me to crush the members and leaders of this so-called movement for the voice of the people. Even if they are djinns, I will get djinns that can out djinn them. O My Lord, their cries for mercy will be heard in all corners of the globe. (Ngugi, 2006, p.136)

In Aburiria, the corrupt government employs a variety of strategies to legitimize its Hegemonic authority and maintain dominance over the population. The totalitarian leader, known as The Ruler, together with his cadre of corrupt ministers, exploits the population's poverty and the lingering effects of colonial trauma to manipulate the people and consolidate their grip on power.

Despite the widespread destitution afflicting the citizens, The Ruler and his ministers conceive the ambitious "the Marching to Heaven" project, which promises to transform the nation and usher in prosperity for its people. This initiative serves as a tool to inspire hope and reinforce the regime's control, even as the underlying conditions of hardship persist. The Ruler says,

Our project will be the first and only superwonder in the history of the world. In short, Machokali declared, Marching to Heaven was the special birthday cake the citizens had decided to bake for their one and only leader, the eternal Ruler of the Free Republic of Aburiria. (Ngugi,2006,p.17)

In *Wizard of the Crow* (2006), the Ruler symbolizes the harsh and repressive strategies used by authoritarian governments to maintain their grip on power. He secures his dominance through a combination of propaganda, coercive tactics, and careful manipulation of both the people and the political system. Central to his rule is the creation of a ‘cult of personality’, where he is portrayed as a ‘grand’, almost mythical figure, a savior and magician who can perform extraordinary acts. This carefully crafted image is designed to inspire both fear and admiration among the population, reinforcing his authority and making it difficult for anyone to challenge him. By fostering this atmosphere of awe and intimidation, the Ruler effectively quashes any form of opposition or rebellion, ensuring that potential threats to his power are suppressed swiftly and decisively.

Through the Ruler, *Wizard of the Crow* offers a powerful and nuanced critique of hegemony in the postcolonial African state. Drawing on Antonio Gramsci’s concept of Hegemony as the ideological domination of one class over others through consent rather than force, the novel portrays how political, cultural, and psychological control is maintained in Aburiria. The Ruler, as a symbolic representation of authoritarian and neocolonial power, exercises hegemony not only through state institutions but also by shaping national imagination, co-opting religion, and manipulating language. Gramsci (1948) argues,

Hegemony is exercised by means of a complex equilibrium between political society and civil society. Political society is the ‘governmental’ or ‘juridical’ state, which functions largely through coercion. Civil society is the ensemble of organisms commonly called ‘private’, such as the Church, trade unions, schools, and so on, through which consent is elaborated and maintained. (Gramsci, 1948, p.57)

This quote clearly proves that the novel offers a profound critique of hegemonic power in post independent Kenya through the depiction of the Ruler's absolute and oppressive regime in the fictional nation of Aburiria. The novel vividly illustrates how the Ruler embodies Gramsci's concept of hegemony by maintaining dominance not only through coercion but also by controlling cultural, intellectual, and political institutions to secure consent and suppress any forms of opposition and resistance through the practice of Panoptic power as it will be discussed in the next chapter.

### **Propaganda and Maintaining Hegemony**

In *Wizard of the Crow* (2006), Ngugi wa Thiong'o illustrates another way those in power maintain hegemony and control over the people and seek to expand their influence globally: through the widespread use of propaganda and the strategic manipulation of information. By employing various methods such as censorship, distortion of facts, and fabricating false stories, The Ruler ensures that only his version of reality is available to the public, effectively disconnecting them from the truth. This theme is embodied in the character of Machokali, The Ruler's close ally and government minister, whom I refer to as the minister of propaganda. Machokali is depicted as a highly skilled manipulator who shapes public opinion through deceptive narratives and misinformation. His job is to manufacture a false sense of progress and stability in Aburiria, even as the nation deteriorates under corruption and poor governance. Machokali argues,

Has anything like this ever happened in the history of the world ? The lion and the lamb lying together ? Fear not those who queue in hope but those who fear those who queue in hope. Take a cue from me : use the queue, don't abuse it. Instead of banning queuing, we should present it to the world as the very picture of a nation lining up behind its leader's vision. (Ngugi, 2006, p.162)

While the people stand in long lines to demand their rights amid widespread unemployment and rampant corruption, The Ruler and his government seek to turn this situation to their

advantage. They try to shape public opinion by twisting the true nature of the queues. The minister uses convincing language to portray queuing as a commendable and enthusiastic demonstration of loyalty to the leader's vision.

Ngugi's *Wizard of the Crow* (2006) is set in the fictional African 'panopticon' state of Aburiria, ruled by the hegemonic "Ruler." The regime's apparatus of surveillance and control mirrors Foucault's Panopticism, in a more exaggerated, grotesque form. The Ministry of Information and the Secret Police act as the eyes and ears of the regime, creating an atmosphere of fear and suspicion. Unlike *Never Let Me Go* (2005), where surveillance is quiet and psychological, in *Wizard of the Crow* (2006) it is physical, verbal and pervasive, citizens are watched, reported on, and subjected to absurd rituals of loyalty.

Both Ishiguro's *Never Let Me Go* (2005) and Ngugi's *Wizard of the Crow* (2006) expose the pervasive influence of hegemony in shaping individual lives and societal structures. Through their narrative explorations, each novel reveals how dominant powers maintain control whether through subtle ideological conditioning or overt political manipulation while simultaneously highlighting acts of resistance and the human desire for autonomy. Together, they underline the complex dynamics of power, showing that hegemony is not only oppressive but also contested, prompting critical reflection on the possibilities of change within constraining systems.

## **Chapter Two : Panoptic Power in Kazuo Ishiguro's *Never Let Me Go* (2005) and Ngugi wa Thiong'o's *Wizard of the Crow* (2006)**

Ngugi wa Thiong'o's *Wizard of the Crow* (2006) and Kazuo Ishiguro's *Never Let Me Go* (2005) reinterpret Michel Foucault's theory of panopticism by showing how authoritarian power in the fictional nation of Aburiria and Hailsham the School rely on surveillance, self-censorship, and psychological control. Like the Panopticon, the Ruler and Madame maintain dominance through the illusion of constant observation, but Ngugi adds layers of absurdity, superstition, and spiritual fear to reflect the realities of postcolonial African regimes. In both settings, the Gaze of power is not limited to physical observation, it becomes mythic, spiritual, and psychological, reaching into the private consciousness of citizens who learn to monitor and censor themselves.

### **A. Panoptic Power in Ishiguro's *Never Let Me Go***

Kazuo Ishiguro's *Never Let Me Go* (2005) can be examined through the lens of Panopticism. In the novel, the clones at Hailsham live under a panoptic regime where their every action, behavior, and even thoughts are subtly monitored and regulated by the institution. This pervasive surveillance creates a form of power that regulates not only their actions and behaviors but also their thoughts and self-perceptions, effectively making them docile and compliant subjects. Hailsham functions as a panoptic space, where the clones are subtly monitored and controlled within a seemingly normal school environment. The clones are raised in ignorance of their full purpose, which is to serve as organ donors for humans. Through this panoptic system, the institution exercises power by shaping the clones' identity, language, and behavior, ensuring they accept their fate and participate willingly in their own oppression. The clones internalize the surveillance and power structure, which suppresses any resistance or desire to seek a different life.

### **a. Miss Emily : The Guardian and Disciplinary Power Through surveillance.**

In *Never Let Me Go* (2005), Miss Emily functions as a symbolic embodiment of the Panopticon, quietly exerting power through observation, silence, and the psychological shaping of the students at Hailsham. Like the central watchtower in Foucault's model, she remains distant yet ever-present, enforcing discipline without needing direct punishment. Miss Emily says,

You see, we were able to give you something, something which even now no one will ever take from you, and we were able to do that principally by sheltering you. Hailsham would not have been Hailsham if we hadn't. Very well, sometimes that meant we kept things from you, lied to you. Yes, in many ways we fooled you. I suppose you could even call it that. But we sheltered you during those years, and we gave you your childhoods. [...] You wouldn't be who you are today if we'd not protected you (Ishiguro, 2005, p.51).

Miss Emily, justifies the surveillance and control at Hailsham as a form of protection, highlighting the psychological shaping and manipulation of the clones, which aligns with the panoptic power of observation combined with silence and omission. Her authority is not marked by violence, but by the institutional gaze she represents calm, watchful, and unquestionable. Kathy recalls how "the guardians were always observing us, and somehow Miss Emily's presence made it feel like we were being judged all the time" (Ishiguro, 2005, p.73). The students rarely interact with her directly, but her name and presence command quiet obedience and fear, much like the invisible observer in the Panopticon who induces self-regulation in prisoners. Miss Emily's control is evident in the way the children internalize acceptable behavior, fearing her disapproval even in her absence.

Through her passive surveillance and moral framing of their existence as "students" with a "special purpose" she encourages them to conform to their roles without resistance. Even when not physically present, Miss Emily's name carries weight, and students alter their behavior to conform to what they believe she would find acceptable. This is echoed in Kathy's reflection

“We didn’t have to be told. We could tell just from the way Miss Emily looked at us that we’d done something wrong” (Ishiguro, 2005, p.81). Her power lies in this ability to induce guilt and compliance without confrontation. In doing so, Miss Emily does not just enforce the system, she embodies it, showing how the most effective forms of power are those that do not need to assert themselves forcefully, but operate through constant visibility and internalized discipline.

**b. Miss Lucy : Panopticism through the Gaze in Ishiguro’s *Never Let Me Go* (2005)**

While Miss Emily embodies the traditional, institutional gaze of the Panopticon, Miss Lucy represents a more conflicted and unstable form of surveillance in *Never Let Me Go* (2005). As one of the guardians at Hailsham, she is tasked with observing and regulating the students, yet she ultimately becomes a figure who resists the very system she is meant to uphold. At first, like the other guardians, she silently enforces the expectations of behavior and discipline, contributing to the atmosphere of constant observation that causes students to self-regulate. However, unlike Miss Emily, Miss Lucy is visibly uncomfortable with the deceit and moral contradictions underpinning the school’s mission. Her tension culminates in a critical moment when she breaks the code of silence. She argues,

The problem, as I see it, is that you’ve been told and not told. You’ve been told, but none of you really understand, and I dare say, some people are quite happy to leave it that way. But I’m not. If you’re going to have decent lives, then you’ve got to know and know properly. Your lives are set out for you. You’ll become adults and before you’re even middle-aged, you’ll start to donate your vital organs. That’s what each of you was created to do. (Ishiguro, 2005, p.20)

In this moment, Miss Lucy briefly disrupts the panoptic order by revealing the truth that their futures have already been decided, and they were created solely to donate their organs. Her confession threatens the illusion of autonomy and self governance that the Panopticon relies on, as she also dismisses the children’s hopes for a normal life, she continues “None of you will go to America, none of you will be film stars. And none of you will be working in supermarkets as

I heard some of you planning the other day. Your lives are set out for you” (Ishiguro, 2005, p.20). Yet her removal from Hailsham shortly after this act underscores the system’s intolerance of transparency. Miss Lucy’s struggle reflects the dangers of a disciplinary regime that operates by withholding truth and encouraging internalized compliance. Miss Lucy’s brief presence introduces a fissure in the panoptic system she exposes the cracks in the institution’s surveillance by advocating transparency and emotional honesty, which unsettles both the students and the guardians. In this way, she symbolizes a subversive panoptic figure who reveals the limits and moral tensions inherent in the disciplinary gaze that governs Hailsham, highlighting the ethical dilemmas of surveillance, control, and truth within the novel’s dystopian setting. She challenges the system’s strategy of controlling the clones through partial knowledge and psychological discipline.

### **c. Kathy H : Internalizing Panopticism in Ishiguro’s *Never Let Me Go* (2005)**

Kathy H in *Never Let Me Go* (2005) represents a panoptic figure through her role as both the narrator and a subject deeply shaped by the institutional surveillance and control that governs her life. Her identity and role as a carer, show how she internalizes her function within the system. She says, “My name is Kathy H. I’m thirty-one years old, and I’ve been a carer for now eleven years” (Ishiguro, 2005, p.1). This simple introduction highlights how Kathy’s identity is deeply tied to her institutional role, reflecting how the panoptic system shapes her self-perception and life purpose. Kazuo Ishiguro subtly dramatizes Michel Foucault’s concept of “docile bodies”, which refers to individuals shaped and disciplined by systems of surveillance and control until they internalize authority and self-regulate their behavior. Kathy H., exemplifies this process of internalized discipline. Raised in an environment where obedience, conformity, and self-restraint are normalized, Kathy learns to accept her role as a clone destined for organ donation without overt rebellion. Her calm narration and reflective tone reveal how deeply she has absorbed the rules and expectations of her world she polices herself as much as any external

authority does. Unlike Miss Emily or Miss Lucy, Kathy is not an official authority figure. Yet, she plays a central role in sustaining the system of control through her silence. She does not question the ethics of the donor program or attempt to resist it, but rather polices her own emotions, desires, and memories to maintain a sense of order and normalcy. Her reflective, often emotionally restrained narration reveals how deeply the logic of discipline has shaped her identity. Kathy writes,

But in the end I managed it, and the instant I saw her again, at that recovery centre in Dover, all our differences while they didn't exactly vanish seemed not nearly as important as all the other things: like the fact that we'd grown up together at Hailsham, the fact that we knew and remembered things no one else did. (Ishiguro, 2005, p.48)

In this quote, Kathy reflects on a reunion with a fellow clone at a recovery centre, emphasizing how their shared past at Hailsham creates a powerful bond that transcends their individual differences. The phrase “all our differences while they didn't exactly vanish seemed not nearly as important” suggests that despite their unique personalities and experiences, the commonality of growing up under the same institutional conditions unites them deeply (Ishiguro, 2005, p.48). The reference to “the fact that we knew and remembered things no one else did” highlights how their memories shaped by the surveillance, rules, and environment of Hailsham form a collective identity distinct from the rest of the world. The quote highlights the theme of panopticism by showing how the institution's constant observation and control not only regulate their behavior but also create a collective consciousness that defines who they are.

Their memories act as a form of internalized surveillance, where the clones monitor themselves and each other, reinforcing their roles and acceptance of their fate. Kathy H argues,

I can see now, too, how the Exchanges had a more subtle effect on us all. If you think about it, being dependent on each other to produce the stuff that might become your private treasures that's bound to do things to your relationships. (Ishiguro, 2005, p. 59)

Here, Kathy H considers how the Exchange system at Hailsham which appeared innocent or even creative on the surface actually functioned as a subtle mechanism of psychological and social control, reinforcing Foucault's idea of panopticism and internalized discipline. She reflects on how the students at Hailsham were conditioned to monitor, judge, and compete with one another through the artwork they created and exchanged. Since students' social value was partly based on how desirable their art was, the Exchanges created a quiet hierarchy and encouraged self-surveillance. Each student became both the subject and object of the gaze watching others and being watched, constantly wondering how their work was perceived. This quote, reveals how even seemingly harmless practices at Hailsham were designed to produce docile compliant individuals those who could manage themselves and their relationships within a system that carefully shaped their identities from the inside out.

#### **d. Madame as a Complex product of the Gaze**

In *Never Let Me Go* (2005), Kazuo Ishiguro explores how subtle forms of power shape identity, behavior, and self-worth an idea closely linked to Michel Foucault's concept of the Gaze. For Foucault, the gaze refers to the way power operates through observation, creating a sense of being constantly watched, which leads individuals to regulate themselves. At Hailsham, the students internalize this gaze, shaping their actions and emotions to meet invisible expectations (Foucault, 1975, pp.116-117). Through institutions like the school, the Exchanges, and the guardians' quiet judgment, Ishiguro shows how the characters become complicit in their own control not through force, but through self-discipline rooted in the fear of being seen. Miss Emily and Madame (Marie-Claude) in *Never Let Me Go* (2005) embody Foucault's concept of the gaze as mechanisms of institutional surveillance and control that shape the clones' identities and enforce their social roles. While Madame speaks less directly in the novel, her presence and actions symbolize societal surveillance. Kathy argues that,

There was a time you saw me once, one afternoon, in the dormitories. There was no one else around, and I was playing this tape, this music. I was sort of dancing, with my eyes closed and you saw me... That's very good. A mind-reader. You should be on the stage. I only recognised you just now. But yes, I remember that occasion. I still think about it from time to time. (Ishiguro, 2005, p.259)

This quote refers to a conversation between Kathy and Madame, where Kathy recalls being alone in the dormitory, listening to music and dancing with her eyes closed, unaware that Madame had been silently watching her. When Madame confirms the memory and admits that she still thinks about it from time to time, it reveals a complex dynamic of unseen observation and vulnerability. From the perspective of Foucault's gaze, this moment illustrates how surveillance does not always require the subject to be aware of being watched in real time the knowledge that one could be seen is enough to shape behavior. Kathy was caught in a private, emotional moment expressing a longing for love and motherhood (symbolized by her cradling gesture while dancing to the song "Never Let Me Go"). Though she believed she was alone, the revelation that Madame saw her retroactively imposes the Gaze, turning that memory into one of exposure and quiet judgment. This shared memory between Kathy and Madame reveals the emotional distance and the silent judgment Madame embodies.

Her fear of the clones' presence and her avoidance act as a societal panoptic gaze that marks the clones as "other," reinforcing their marginalization and internalized self-surveillance; 'She looked at us as if we were objects in a museum, something to be studied and feared. I remember the way she would clutch her handbag tightly and turn away quickly when she saw us coming' (Ishiguro, 2005, p.78). This quote shows how Madame's gaze is not one of care but of distancing and fear, marking the clones as "other" and reinforcing their dehumanization through surveillance. She continues,

I remember what Madame said when we finally confronted her about why she avoided us so much. 'I couldn't bear to look at you,' she said,

quietly, almost ashamed. ‘You frightened me. Not because of what you were, but because of what you reminded me of.’ It was a chilling admission her gaze was not just about observing us, but about distancing herself from the truth we represented. She saw us as a living reminder of something society wanted to ignore or forget, and that made her recoil. Her fear was a form of power, a way to keep us at arm’s length and maintain the illusion that we were separate, less than human. (Ishiguro, 2005, p.122)

Here, Madame reveals her deep discomfort and fear when confronted with the clones, admitting that she “could not bear to look” at them because they reminded her of a painful truth. This reaction is significant because it shows that her gaze is not neutral or merely observational, instead, it is charged with emotional and social meaning. Madame’s avoidance and fear serve as a mechanism of distancing the clones are seen not as individuals but as symbols of a reality that society prefers to ignore. This distancing gaze functions as a form of power. By refusing to fully acknowledge the clones as human beings, Madame enacts a kind of social exclusion that reinforces their marginalization and dehumanization. Madame’s fearful gaze enforces a boundary between the clones and normal society, marking them as objects of fear and exclusion. This exclusionary gaze disciplines the clones by making them aware of their outsider status, compelling them to internalize their marginalization. Also, the quote illustrates how the Gaze functions not only as a means of surveillance but also as a powerful social force that shapes identity, enforces norms, and sustains systems of control through visibility and invisibility.

In *Never Let Me Go* (2005), the society is closely associated with Foucault’s concept of the gaze through its role as an external, often invisible, observer that disciplines and marginalizes the clones. The clones live confined within institutions like Hailsham and recovery centers, which function as disciplinary spaces where surveillance is constant, shaping their behavior and self-perception. This panoptic surveillance extends beyond physical observation to psychological control, where the clones internalize the awareness of being watched, leading to self-regulation and conformity. Kathy adds, “We’re all of us compelled to put something

behind us, aren't we? The earlier years... it's not just Hailsham. It's the world that wanted you this way" (Ishiguro, 2005, p.122). It exposes how the external gaze is not limited to individual characters like Madame or Miss Emily, but extends to the entire society that collectively chooses not to see the clones as human. The gaze here becomes systemic embedded in institutions, policies, and moral blindness. Kathy argues,

Sometimes I come across donors who are simply too upset to speak. I try and imagine what it's like to be told you're going to start donating your vital organs. [...] But I've been lucky. I've had my share of upset, but mostly they trust me. They see me as someone from their own kind. (Ishiguro, 2005, p.29)

In this quote, Kathy reflects on her role as a carer, someone who supports donors as they face the traumatic reality of organ donation. The donors' trauma stems from the knowledge imposed on them by this gaze, they are objects of medical use rather than autonomous individuals with full human rights. This societal observation is not neutral, it carries judgment, fear, and dehumanization, shaping how the clones see themselves and how they expect to be treated. It illustrates how the external gaze operates not only through direct observation but also through the internalization of societal power, which causes emotional pain and self-regulation among the clones. Kathy's presence as a trusted carer reflects a momentary reprieve from the alienation caused by the external gaze, underscoring the pervasive influence of surveillance and social control in their lives.

The external societal gaze imposes trauma and dehumanization on the clones, while also showing how internal bonds among the clones provide some resistance and comfort within this panoptic system. Miss Emily argues,

We had to keep you sheltered, kept you away from the truth for as long as possible. We thought if you knew too soon, you'd lose hope, you'd stop trying to be anything more than what you were. The outside world wasn't ready to accept you. (Ishiguro, 2005, p.201)

Here, Miss Emily's statement reveals how the institution deliberately controls the clones' knowledge about their fate to manage their psychological state and behavior. By sheltering

them and withholding the full truth, the guardians attempt to preserve the clones' hope and sense of self, preventing despair that might arise from confronting their predetermined roles as organ donors too early. This act of controlled ignorance is a form of power that aligns with Foucault's idea of surveillance not merely as watching but as managing knowledge and shaping subjectivity. The phrase "The outside world wasn't ready to accept you" (Ishiguro, 2005, p.148) directly points to the external societal gaze the broader public's refusal to fully recognize the clones as human beings. This gaze is judgmental and exclusionary, creating a social barrier that marginalizes the clones and denies them full personhood. Society's inability or unwillingness to accept the clones means that the institution must protect them from this harsh reality, reinforcing their segregation. In Foucauldian terms, this external gaze functions as a disciplinary power that operates through visibility and invisibility. The clones are visible as objects of medical use and surveillance, yet invisible as autonomous individuals deserving of rights and dignity. The guardians' sheltering is an attempt to mediate this external gaze, controlling what the clones see and know to maintain order and compliance.

## **B. Panoptic Power in Ngugi's *Wizard of the Crow* (2006)**

### **The Ministers and Disciplinary Power**

In Ngugi wa Thiong'o's *Wizard of the Crow* (2006), the concept of panoptic power is vividly embodied through the figures of the ministers and their exercise of disciplinary control within the authoritarian regime of Aburiria. The ministers, such as Machokali, Tajirika, and Sikiokuu, act as extensions of the Ruler's dominion, each tasked with surveillance and repression to maintain the neocolonial elite's grip on power. Their roles mirror the mechanisms of panoptic power described by Foucault, where constant observation and the threat of exposure perpetuate control and self-discipline among the populace. The ministers symbolize the invasive gaze and disciplinary apparatus of the state, using corruption, manipulation, and spying to suppress dissent and enforce obedience, reflecting how power is centralized and exerted through a network of vigilant agents who monitor and police citizens' behavior. One of the methods of manipulation used by the government to exercise hegemony over its people is to distrust the media, especially the newspapers.

### **Machokali as Media Minister and the Gaze**

Minister Machokali is one of the main characters in Ngugi's master piece who embodies Foucault's 'Gaze'. In the novel, he undergoes an eye surgery to widen his eyes and practice the gaze over buririans. He spreads fear of the media, and tries to convince people that they do not need the newspapers in Aburiria. He argues that,

That is why I have always said that the government should ban all newspapers. We can do without them. Before the colonials came to this land, didn't our ancestors live to ripe old age without ever reading a newspaper ? They are a curse, these newspapers, but if I was asked what was at the root of last night's fracas, I would answer with one word : envy. Those beggars must have been sent there by our political enemies to blemish the reception. Do you know that there are ministers who are very envious of my friend Machokali simply because he is a man who can see far ? Let me tell you what is wrong with us black people. Unlike Indians and Europeans, we lack group solidarity. We hate to see one of us succeed. (Ngugi,2006,p.101)

Minister Machokali criticizes the newspapers and argues that the government should ban them to conceal its corrupt actions. He recognizes the newspapers' significant role in society and their ability to expose the truth to the public. By attacking the credibility of the press and minimizing its importance, Machokali aims to generate distrust or indifference toward independent media. This tactic leads the population to rely more heavily on government-controlled media, which spreads information that supports the government's agenda.

Additionally, this manipulation extends to the education system, where children are indoctrinated and conditioned to idolize the Ruler. Ngũgĩ wa Thiong'o's *Wizard of the Crow* (2006) illustrates this through the regime's use of education to brainwash young people into seeing the Ruler as a heroic, almost godlike figure. Machokali argues,

The Ruler's name could be taught in all Aburirian schools and colleges, supplanting the outmoded theories of Plato, Aristotle, Hobbes, and Pope. Another minister said that the political theories of Ancient Greece belonged to the dead and should be thrown out the window. 'We can not allow the sepulchral mud of the dead to besmirch the spectacular mind of the living. (Ngugi, 2006,p.163)

These statements come from the Ruler's ministers, who praise his power and seek to convince the public that he possesses the knowledge and wisdom to surpass the ancient scholars and philosophers. They attempt to persuade people that his name should be included in the curriculum of every school across the country. This effort is aimed at influencing young minds early on, shaping their views of both the Ruler and his regime. By promoting the teaching of the Ruler's name in schools, the government intends to indoctrinate children, making the Ruler's authority seem natural and unquestionable. This strategy effectively embeds the ruler's dominance into the educational system, reinforcing his control over society through the normalization of his power.

### **Tajirika, The Minister of Commerce: Panopticism through Surveillance**

One of Ngugi's key character in *Wizard of the Crow* (2006) is Tajirika, a wealthy businessman who owns the construction firm Macho Kari. Later, he becomes a government

minister, serving the Ruler's regime. He practices Surveillance after he goes through a medical surgery to enlarge his ears which turn rabbit like. He participates enthusiastically in the Marching to Heaven project, an absurd, symbolic effort to build a tower reaching the heavens to glorify the Ruler. Despite the irrationality of the project, he defends it revealing how hegemonic ideology suppresses critical thought in favor of loyalty and ambition.

Tajirika's partnership with the Global Bank reflects neocolonial economic structures, where local elites collaborate with foreign powers in order to exploit their own country in the name of 'development' .

Tajirika is portrayed as a symbol of economic power and corruption, hoarding sacks of Buri notes (the worthless national currency) after being put in charge of the Marching to Heaven construction project. At work, Nyawira notices that her boss has been bringing in Buri notes by the sackful. After a meeting with The Ruler, Tajirika has been put in charge of organizing the construction for Marching to Heaven (Ngugi,2006,p.150). His paranoia about theft and greed grows as he starts carrying a gun and behaves erratically, showing how economic dominance breeds fear and madness. Afraid that a thief will steal his money, he soon starts carrying a gun. His paranoia builds, and he begins acting very strangely; his wife and children suspect that he has changed into an ogre, the African creature of greed (Ngugi,2006,p.160).

Tajirika's transformation into a figure obsessed with wealth and power, carrying sacks of worthless Buri notes and becoming paranoid about theft, symbolizes how he internalizes the corrupt economic and political ideology of the regime. Ngugi writes, "His paranoia and greed reflect the internalization of a system that equates power with material accumulation and fear" (Ngugi, 2006, p.155). Tajirka's paranoia, greed, and madness can also be interpreted as symptoms of the psychological damage caused by internalized racism and the pressures of living within a corrupt, racially, stratified society.

The Ruler's cult of personality exemplifies the extension of panoptic power into the empire of

spectacle and ideology. For that, Ngugi's rebellious protagonists demonstrate ironic and collective resistance in *Wizard of the Crow* (2006). Resistance in Ngugi's novel is energetic, communal, and many-sided. Characters like Kamiti (the Wizard) and Nyawira use performance, disguise, and subversion to challenge the regime. Their creation of the fictional 'Wizard of the Crow' becomes a means of subverting the Ruler's hegemonic authority. They embody 'weapons of the weak' tactics such as 'rumor', 'mockery', and 'magic'. James Ogude argues that Ngugi's fiction "foregrounds resistance as a collective cultural act where performance and language become tools of defiance against the authoritarian state" (Ogude, *Ngugi's Novels and African History: Narrating the Nation*, Pluto Press, 1999, p. 142). Ogude's view claims that characters like Kamiti and Nyawira employ 'performance, disguise, and mockery' as communal strategies of resistance. The invention of the *Wizard of the Crow* persona exemplifies what Ogude calls the 'performative nature of resistance' a way for ordinary citizens to reclaim agency through satire and imagination against oppressive power.

Resistance to panoptic power also operates through language. Ngugi, writing in Gikuyu before translating into English, asserts linguistic decolonization as a form of defiance. The novel mocks the absurdities of hegemonic logic, showing how language can either reinforce or resist power. The climax of the novel, with the Ruler's bizarre illness and eventual downfall, illustrates how the panoptic regime collapses under its contradictions and the resilience of the people. Resistance here is transformative and hopeful, suggesting that surveillance systems can be dismantled through collective action and creativity.

In Foucault's Panopticon, the architecture the unseen observer in the central tower exerts control by the mere possibility of surveillance. This logic is mirrored in *Wizard of the Crow* (2006) through the omnipresence of the Ruler a god-like sovereign whose image and voice, dominate public and private life. . 'Surveillance is permanent in its effects, even if it is discontinuous in its action.' (Foucault, 1975, p.201). Even though the Ruler is often physically absent, his subjects act as if he was always watching. Foucault argues that,

A real subjection is born mechanically from a fictitious relation [...] He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribed in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection. (Foucault, 1975, p.202)

In both *Never Let Me Go* (2005) and *Wizard of the Crow* (2006), panoptic power manifests as a subtle yet omnipresent force that shapes individual behavior and societal structures. Ishiguro's novel exemplifies Foucault's concept of panopticism, where the clones are subjected to constant surveillance, internalizing their roles within a controlled system that suppresses agency while fostering compliance. The novel reveals how modern societies extend surveillance beyond physical observation through technologies that enforce discipline and conformity, transforming surveillance into a form of invisible, psychological oppression. Conversely, Ngugi's *Wizard of the Crow* (2005) depicts resistance against similar totalizing structures embodied by a regime that employs performance, disguise, and subversion as tools of defiance. The characters create the fictional 'Wizard of the Crow' as a symbolic act of resistance, embodying "weapons of the weak" such as rumor, mockery, and magic to challenge hegemonic authority and subvert state surveillance. Both works illustrate that where panoptic power seeks to normalize and discipline, the space for collective resistance through performance or subversion can disrupt its authority, highlighting the resilience of human agency even within oppressive contexts.

## **Chapter Three: Resistance to Panoptic Power in Ngugi wa Thiong'o's *Wizard of the Crow* (2006) and Kazuo Ishiguro's *Never Let Me Go* (2005)**

As we have mentioned it before, Michel Foucault's concept of the 'Panopticon' is a critique of modern disciplinary societies and hegemonies. In this piece of research, it serves as a useful framework for understanding how power controls people and societies through surveillance, internalized discipline, and normalization in the novels under discussion. This chapter discusses the theme of resistance to panoptic power in Kazuo Ishiguro's *Never Let Me Go* (2005) and Ngugi wa Thiong'o's *Wizard of the Crow* (2006), two works that explore authoritarian systems, social control, and the potential for resistance. We will demonstrate that while *Never Let Me Go* (2005) presents a passive and somehow silent, often tragic resistance within a highly regulated society, *Wizard of the Crow* (2006) offers a more overt and satirical form of resistance to totalitarian rule. Both texts demonstrate the complexities of resisting prevalent, internalized power structures.

### **A. Passive and Silent Resistance in *Never Let Me Go* (2005)**

To begin with *Never Let Me Go* (2005), Hailsham and other institutions represent the panoptic structures that govern the clones' lives. The children at Hailsham are socialized into accepting their roles as organ donors through a combination of partial information, gentle indoctrination, and surveillance. Miss Emily and Madame symbolise the "guardians" of this system, constantly observing and evaluating the children. Ishiguro writes "We took away your art because we thought it would reveal your souls. Or to put it more finely, we did it to prove you had souls at all" (P. 81). Resistance in *Never Let Me Go* (2005) is represented through the main protagonists' passive and often tragic responses. Through Tommy's outbreaks and Kathy's account, the students attempt to understand their world, and their search for a postponement represents silent forms of resistance. Their hope for a future based on love reflects a desire for individual action

and resistance. However, their resistance is ultimately weak especially when Kathy says,

I keep thinking about this river somewhere, with the water moving really fast. And these two people in the water, trying to hold onto each other, holding on as hard as they can, but in the end, it's just too much. The currents too strong. They've got to let go, drift apart. That's how it is with us. It's a shame, Kath, because we've loved each other all our lives. But in the end, we can't stay together forever." (Ishiguro, 2005, p.268).

The system's power is too deeply embedded in their consciousness. The clones do not organize, revolt, or escape. Instead, their resistance lies in moments of emotional intimacy, in storytelling, and in trying to find meaning within an inescapable system. Ishiguro portrays a world where panoptic control is nearly absolute, and resistance becomes an act of personal affirmation rather than political rebellion. This is clearly demonstrated in *Never Let me Go* (2005) when Ishiguro writes,

I saw a new world coming rapidly. More scientific, efficient, yes. More cures for the old sicknesses. Very good. But a harsh, cruel world. And I saw a little girl, her eyes tightly closed, holding to her breast the old kind world, one that she knew in her heart could not remain, and she was holding it and pleading, never to let her go.(Ishiguro, 2005, p.266)

This shows the extent to which the students internalized the rules of the system, which is the essence of panopticism. They rarely question their fate, even as they grow older. Kathy, Tommy, and Ruth exhibit an awareness of being watched and judged, both by the guardians and by each other. Their self-discipline and emotional restraint reflect how power has been internalized, as when Tommy draws his animals and says, "It's like they were inside me all along, and now, they've finally come out"(p.244).

Ngugi situates resistance within a cultural and historical framework that includes language, myth, and community. Ishiguro, by contrast, explores how modern bio politics creates compliant subjects who must find their humanity within an inhumane system. Both offer valuable insights into the psychological and political dimensions of resistance under surveillance. Another emotional moment is when Kathy reflects, "We all complete. Maybe none of us really understand what we've lived through, or feel we've had enough time." (Ishiguro,

2005, p.247). This quiet self-examination challenges the system's attempt to erase individuality and meaningful resistance.

## **B. Collective Active Resistance in *Never Let Me Go* (2005) and**

### ***Wizard of the Crow* (2006)**

#### **a. Tommy**

Tommy in *Never Let Me Go* (2005) can be seen as a rebellious character against the hegemony imposed by Hailsham, primarily through his emotional outbursts and refusal to fully conform to the institution's expectations. Unlike other students, Tommy lacks artistic talent, which makes him an outcast and a target of teasing, leading him to throw violent tantrums that express his frustration and resistance to the social norms enforced by the guardians. His tantrums symbolize a raw, unfiltered rejection of the controlled, subdued acceptance that the institution demands. Even as an adult, Tommy's anger resurfaces powerfully when he confronts the cruel reality of the clones' fate, culminating in a desperate, physical outburst upon learning that deferrals do not exist. Kathy says,

I could make out in the mid-distance, near where the field began to fall away, Tommy's figure, raging, shouting, flinging his fists and kicking out. I caught a glimpse of his face in the moonlight, caked in mud and distorted with fury... He tried to shake me off, but I kept holding on, until he stopped shouting and I felt the fight go out of him (Ishiguro, 2005, p.123)

This vivid quote captures a powerful moment of emotional and physical resistance of Tommy in *Never Let Me Go* (2005). His "raging, shouting, flinging his fists and kicking out" reflects a raw, instinctive rebellion against the oppressive system that confines him and his friends. The mud-caked, furious face illuminated by moonlight symbolizes the primal, almost desperate nature of his resistance. He is fighting not just external forces but the crushing inevitability of

his fate as a clone destined for organ donation. Tommy's struggle to break free, even briefly, embodies a rejection of the passive acceptance that the institution expects from the clones. Yet, the fact that he eventually "stopped shouting" and the "fight go out of him" (Ishiguro, 2005, p.120), poignantly illustrates the overwhelming power of the hegemonic system, which suppresses individual rebellion through psychological and physical control. This moment reveals Tommy's resistance toward the system, but also highlights the tragic limits of such resistance within the novel's dystopian world. Tommy says "Our models, what they were like, that's nothing to do with us, Kath. It's just not worth getting upset about" (Ishiguro, 2005, p.89). Here, Tommy asserts his individuality despite being a clone, rejecting the deterministic view imposed by the institution. This reflects his subtle resistance to the hegemonic ideology that tries to define clones solely by their origins and purpose. Tommy argues,

What I'm not sure about, is if our lives have been so different from the lives of the people we save. We all complete. Maybe none of us really understand what we've lived through, or feel we've had enough time. (Ishiguro, 2005, p.145)

Tommy's sentence reflects his deep questioning of the clones' existence and the system that controls them, revealing his subtle but significant resistance to the hegemonic ideology. Tommy challenges the notion that clones are fundamentally lesser or separate from "normal" humans. He implies that despite their predetermined fate as donors, their experiences, emotions, and struggles are equally valid and meaningful. The phrase "We all complete" acknowledges the inevitability of death but also suggests a shared humanity between clones and others, undermining the institution's attempt to dehumanize them. This questioning attitude resists the hegemonic power that seeks to normalize the clones' subjugation by shaping their acceptance of their fate, showing Tommy's struggle to assert his individuality and challenge the dominant ideology.

### **b. Miss Lucy**

In *Never Let Me Go* (2005), Miss Lucy stands out as a rebellious character. She challenges

the hegemonic control exercised by Hailsham's administration over the clones. Unlike the other guardians who carefully shield the students from the harsh truth of their futures, Miss Lucy believes in openly telling the children about their predetermined roles as donors. She argues that the students deserve a clear and honest understanding of their lives so they can prepare themselves properly, even if the truth is painful. Her refusal to conform to the institution's policy of gentle deception and her attempts to reveal the reality of the donation program mark her as a dissenting voice against the dominant ideology at Hailsham. However, her honesty is seen as too disruptive, and she is eventually dismissed, illustrating the institution's resistance to any challenge of its hegemonic narrative. Miss Emily dismisses the push for truth as dangerous, reinforcing ideological control by limiting knowledge. To illustrate, Miss Emily says,

She was a nice enough girl, Lucy Wainright. But after she'd been with us for a while, she began to have these ideas. She thought you students had to be made more aware. More aware of what lay ahead of you, who you were, what you were for. She believed you should be given as full a picture as possible. That to do anything less would be somehow to cheat you. We considered her view and concluded she was mistaken. (Ishiguro, 2005, p.156)

This quote about Lucy Wainright's belief in fully informing the clones can be understood through Gramsci's concept of hegemony as a struggle over intellectual and moral leadership within society. Lucy represents a challenge to the dominant institutional ideology at Hailsham, advocating for transparency and awareness that would disrupt the hegemonic control exercised by the guardians. However, the institution rejects her view to maintain its hegemonic position controlling the clones' knowledge and shaping their beliefs to secure their consent and compliance. According to Gramsci, hegemony is not just about coercion but about winning the consent of subordinate groups by shaping their worldview through cultural and ideological means, such as education. The guardians' decision to withhold the full truth reflects the hegemonic strategy of managing the clones' perceptions to prevent resistance, ensuring the dominant class's leadership is accepted as natural and inevitable. "It's not just because you'll

be students. You're... special. So keeping yourselves well, keeping yourselves very healthy inside, that's much more important for each of you than it is for me" (Ishiguro, 2005, p.78). Thus, Lucy's dissent and the guardians' rejection illustrate the dynamics of cultural hegemony, where control is maintained by regulating knowledge and ideology rather than by force alone.

### **c. Kamiti, Nyawira and The Movement**

In *Wizard of the Crow* (2006), Kamiti, Nyawira and the rebellious The Movement for the Voice of the People organize active collective resistance in Aburiria against the Ruler's panoptic power. This shows a clear intent to fight hegemonic oppression with determination and turn power against itself. Nyawira states, "Resistance is the only response to tyranny," (Ngugi, 2006, p.290). In *Wizard of the Crow* (2006), when the movement called the Voice of the People begins to challenge The Ruler and his government, the regime responds by spreading false narratives that depict the movement as violent and destabilizing. The government labels the activists as dangerous criminals or foreign agents intent on overthrowing the state, framing them as obstacles to national development. This portrayal makes it difficult for critics to oppose the government without being branded as enemies of progress or traitors, thereby creating fear and division among the public, discouraging support for the movement, and justifying harsh government repression. Additionally, the ruling regime uses misinformation to undermine the movement's leaders by circulating rumors and fabrications that paint them as corrupt, immoral, or incompetent. This tactic is illustrated through the character Kaniuru, a government official who is in love with Nyawira, a leader of the Voice of the People. Kaniuru attempts to manipulate Nyawira to turn against the movement, damaging the reputations of its members, especially Kamiti, who is both Nyawira's close friend and a loyal activist in the movement. Ngugi writes,

I must tell you this : he was one of the beggars outside paradise, and we now know that the real force behind the beggars' gathering is the so-called Movement for the Voice of the People. He must be a member, as are all these people in the queue outside your office. How do I know that ? The queue begins where I first saw the man standing, which could mean that while he was talking to you, he was actually casing the joint. These people all want to smear the Ruler's good name by exaggerating the severity of unemployment, by dramatizing the plight of the unemployed. That man, your friend, is a threat to the stability and security of the country. (Ngugi, 2006, p.145)

He uses misinformation as a means to suppress and control, aiming to sow confusion, damage the movement's reputation, discourage support or participation, and manipulate the story by twisting facts. These strategies help the government preserve its authority and silence dissent.

In *Wizard of the Crow* (2006), the people of Aburiria employ various forms of humor and satire to voice their frustration and resist the oppressive narratives imposed by the ruling elite. Kamiti, the protagonist of the novel, pretends to be the true Wizard of the Crow, a mystical figure believed to have the divine ability to reveal a person's true character. This act enables him to mock and challenge the ruling authorities. Although Kamiti is only pretending and does not actually possess magical powers, The Ruler and his ministers genuinely fear and respect him, believing in his influence over the nation and its citizens. This blend of humor and deception serves as a subtle form of resistance against the regime. Ngugi writes,

I take the trouble to bring my boss to you so you can take his money' Nyawira reasoned with him, 'and all you can say is ; no ? Why else would I lure him here, knowing that the malady is hopeless ? All you need do is look at him, shower him with saliva, sputter some mumbo jumbo, send him home, and pocket his money. (Ngugi, 2006, p.170)

Nyawira's words reveal a plan with Kamiti to steal money from Tajirika, one of The Ruler's ministers and close associates. They leverage Kamiti's skill in pretending to be the Wizard of the Crow, exploiting the absurdity, ignorance, and power obsession of the ruling elite to highlight the stark contrast between the government's idealized image and the harsh reality faced by ordinary people. Kamiti uses satire and sarcasm to mock the authorities, turning this into a form

of resistance that uncovers the true nature of the regime. By ridiculing the actions and beliefs of those in power, he exposes their hypocrisy and contradictions, thereby weakening their legitimacy and authority. Kamiti argues that,

It was while laughing that Kamiti suddenly felt possessed of an emotion so powerful that it almost made him tremble. Revenge, good luck was bringing his enemy to his door for him to exact the sweetest vengeance. Strange that the prospect of evil had excited him more than the thought of doing good (Ngugi, 2006, p.170)

Kamiti also expresses his frustration with The Ruler by spreading a rumor that The Ruler is pregnant. This act serves as a symbolic form of emasculation and resistance against oppression, even without an outright rebellion.

By linking The Ruler a figure embodying power and dominance with pregnancy, Kamiti undermines traditional ideas of masculinity and strength that The Ruler claims to possess, thereby challenging his authority and image. Ngugi writes,

What made him envious, even in his drunken state, was the sight of people crowded around a storyteller whose tales and manner of telling them captured the imagination of the audience so much so that some of them had even forgotten that they had come here to drink. The climax came when the storyteller lowered his voice and made hints about knowing something about the pregnancy of a president. People whistled. Then silence, waiting for more. A pregnant president ? (Ngugi, 2006,p.593)

This act serves to reveal The Ruler's ignorance and lack of education, directly challenging his authority and reputation within the country. The rumor about his pregnancy exposes the absurdity of a leader who claims power and superiority but is actually uninformed and disconnected, turning him into a figure of ridicule and laughter among the people. Ngugi notes, “his alleged pregnancy made him a laughing stock, insurgents were wreaking havoc all over the place, and pressure from abroad was building. His absence from public view only intensified the pressure and the questions” (Ngugi,2006, p.613). Highlighting how this rumor undermined his legitimacy and increased scrutiny of his leadership. The emergence of Kamiti, the Wizard of the Crow, and Nyawira as revolutionary figures represents a counter-hegemonic force that

challenges this authoritarian control through subversion, ritualistic performance, and the mobilization of popular resistance.

The novel also reveals the cracks in hegemonic control. Resistance arises in many forms: through satire, through the subversive performances of Kamiti and Nyawira, through the people's spontaneous acts of defiance, and through the revival of indigenous beliefs and communal values. These counter-hegemonic forces expose the absurdity, cruelty, and unsustainability of the Ruler's power. In this way, Ngugi not only critiques authoritarianism but also reclaims the political power of imagination and collective action. By dismantling the ideological foundations of domination, *Wizard of the Crow* (2006) becomes a radical vision of liberation one in which language, culture, and consciousness are key battlegrounds in the struggle for a truly free society.

#### **d. Magic or wizard as Resistance**

The panoptic gaze is not uncontested. Kamiti, also known as the "Wizard of the Crow," introduces an alternative system of vision grounded in African spirituality and mysticism. His magical powers part deception, part genuine resistance disrupt the logic of surveillance. By constructing a fictive identity rooted in African traditions, Kamiti and his partner Nyawira challenge the authority of scientific rationalism and Westernized modernity, which underpin the state's surveillance apparatus. Ngugi writes,

The wizard's power was not in what you could see, but in what you could not see. It was in the shadows, in the silence between words, in the spaces where the eye could not reach. That was why the Ruler and his ministers feared him they could not control what they could not see. (Ngugi, 2006, p.112)

Magic in the novel is more than a literary device, it is a political strategy. It introduces cloudiness into a regime obsessed with transparency. Kamiti's rituals confuse the Ruler and his ministers, who attempt to appropriate or neutralize the wizard's power but end up exposing

their own vulnerabilities. Thus, Ngugi reclaims the subversive potential of the unseen a counter to the colonial logic that conflated knowledge with visual domination. This quote captures the essence of Kamiti's magic as a form of resistance that operates through opacity and the unseen, undermining the regime's obsession with transparency and surveillance. It highlights how the wizard's power lies beyond visual domination, directly challenging the colonial and modern state's panoptic logic.

In addition to that, Ngugi also demonstrates that panopticism is not infallible. Resistance emerges not only through Kamiti's sorcery and Nyawira's gaze but also through satire, community solidarity, and subversion of language. The Ruler's increasing paranoia and eventual physical and psychological deterioration signal the collapse of the panoptic system. He becomes the most watched and watched-over, trapped by his own obsession with control. Ngugi writes,

Kamiti was not just a man; he was a force that could not be seen or measured. His magic was woven from the old stories and the new struggles. It was deception and truth intertwined. When he appeared as the Wizard of the Crow, the Ruler's ministers tried to capture him, to expose his secrets. But the wizard's power lay in the unseen, in the spaces between their eyes and their understanding. Their attempts to control him only revealed their own fears and weaknesses (Ngugi, 2006, p.280)

Ngugi portrays Kamiti as a symbol of resistance, mystery, and the enduring power of culture and spirit against oppressive authority. His magic is not just supernatural but metaphorical representing the strength found in stories, truth, and the human spirit that cannot be easily suppressed or controlled. This shows that true power often lies beyond what is visible or measurable, and attempts to control such power can expose the weakness of those in authority. Language and storytelling are crucial to this resistance. By refusing the linearity of Western narrative and embracing digression, exaggeration, and multiplicity, Ngugi undermines the rational, orderly vision that sustains disciplinary power. His narrative style becomes a form of epistemic defiance a refusal to be captured by the gaze. Ngugi writes,

The Ruler's body swelled with the weight of his own fears and lies. His mind became a labyrinth of suspicion and madness. The very instruments of surveillance that he had built to dominate others now turned against him. He was watched by his own ministers, spied upon by his own guards, and haunted by the ghosts of those he had oppressed. In his final days, he was a prisoner of the panoptic gaze, unable to escape the very system he had created. (Ngugi, 2006, p.470)

This quote illustrates the tragic downfall of the Ruler, whose own fears, lies, and paranoia physically and mentally consume him, turning his mind into a confusing maze of suspicion and madness. Ironically, the surveillance system he created to control others backfires, as his ministers and guards begin spying on him, revealing the deep mistrust and instability within his regime.

Haunted by the consequences of his oppression, the Ruler becomes trapped in the very system of constant observation he established a prisoner of the "panoptic gaze" symbolizing how authoritarian power ultimately destroys and imprisons its own creator. Ngugi writes,

Despite the regime's efforts to isolate and control, the people found ways to come together. In markets, in villages, in whispered conversations under the moonlight, they shared stories, songs, and laughter. These acts of solidarity were small rebellions, cracks in the walls of fear. The Wizard of the Crow became a symbol not just of magic, but of the power of community to resist domination (Ngugi, 2006, p.350).

Here, it conveys a deeper meaning about power and control by illustrating that authoritarian regimes despite their efforts to isolate and dominate through fear, surveillance, and repression, cannot fully suppress the human spirit and social bonds that foster resistance. Power, as depicted in *Wizard of the Crow* (2006), is not absolute or solely held by rulers, it is fragile and contingent on the consent and unity of the people. The regime's control mechanisms such as surveillance and intimidation may create walls of fear, but the people's shared stories, songs, and acts of solidarity become cracks that undermine this control, revealing that true power lies in community and collective action rather than in coercion alone. *The Wizard of the Crow* symbolizes this invisible, communal power that disrupts the ruler's hegemony, emphasizing that domination is always contested and that resistance can emerge from the most ordinary and

seemingly powerless spaces. Thus, the quote highlights the paradox of power, while regimes seek to control through visible force, the most potent power often operates unseen, rooted in human connection and resilience.

Both Ngugi's *Wizard of the Crow* (2006) and Ishiguro's *Never Let Me Go* (2005) explore how panoptic power structures exert pervasive control over individuals, yet also reveal diverse forms of resistance embedded within their narratives. Ishiguro's *Never Let Me Go* (2005) presents a more introspective and nuanced form of resistance within a highly controlled dystopian system. The clones' awareness of their fate does not spur overt rebellion, but rather a subtle assertion of individuality and emotional depth against dehumanizing forces. The characters resist through their fragile relationships, memories, and quests for meaning, carving out spaces of personal autonomy despite the constant surveillance and normalization of their predetermined roles. This resistance is quiet and internal, emphasizing human dignity and the capacity for hope amid systemic exploitation. In contrast, Ngugi's *Wizard of the Crow* (2006) elucidates resistance to panoptic power primarily through collective and cultural means. The narrative exposes how authoritarian regimes rely on surveillance, fear, and propaganda to maintain control, yet it foregrounds the strength found in communal solidarity and the reclaiming of indigenous identities. The informal networks, oral histories, and acts of satire in the novel function as subversive tools that disrupt and undermine the omnipresent gaze of the state. This form of resistance is active and outward, emphasizing the political dimension where oppressed populations mobilize to confront and destabilize systemic oppression. Together, these works illustrate that resistance to panoptic power is multifaceted and diverse. Both works reveal the enduring human impulse to reclaim agency and identity, suggesting that even in the face of pervasive control, resistance can take multiple creative and transformative forms.

## V. Conclusion

This piece of research has explored the impact to which Ishiguro's *Never Let Me Go* (2005) and Ngugi's *Wizard of the Crow* (2006) are comparable. Through the lens and the perspectives of both Gramsci's *Prison Notebooks* (1948) and Foucault's *Discipline and Punish* (1975), we have compared the two novels and came to the following conclusions. These works show that panoptic power and hegemony function not only by external surveillance and coercion but also through the internalization of control, which complicates resistance.

Ishiguro's *Never Let Me Go* (2005) and Ngugi's *Wizard of the Crow* (2006) reflect the complex interplay between hegemony, panoptic power, and resistance emerges as a central theme that illuminates the nature of control and autonomy in surveilled societies. Both novels portray hegemonic power not merely as overt domination but as a multifaceted system that extends its reach through ideological consent and internalized surveillance, concepts deeply theorized by Antonio Gramsci and Michel Foucault.

Gramsci's notion of Hegemony helps us understand how dominant powers maintain control not only through force but by securing the consent of the oppressed via cultural and ideological means. In *Wizard of the Crow* (2006), this is vividly depicted through the corrupt regime of Aburiria, where The Ruler's power is sustained by manipulating language, tradition, and social structures to naturalize oppression. The regime's panoptic surveillance embodied by its "eyes and ears" creates a climate of fear and mistrust, but also a space where counter-hegemonic resistance can emerge. The novel's use of oral storytelling and satire becomes a form of cultural resistance, challenging the dominant ideology and inspiring collective action, illustrating Gramsci's idea that hegemony is never total or uncontested.

On the other hand, *Never Let Me Go* (2005) presents a more insidious form of panoptic power, where the clones at Hailsham internalize their subjugation through a controlled environment that shapes their identity and limits their autonomy. Here, Foucault's concept of

the panopticon is paramount. The clones, aware of constant observation and their predetermined fate, become complicit in their own domination, embodying Foucault's assertion that "he who is subjected to a field of visibility... becomes the principle of his own subjection" (Foucault, 1975, p.202). The novel reveals the psychological dimensions of power, where resistance is muted and often symbolic, highlighting the challenges of reclaiming autonomy within a system that disciplines both body and mind. Finally, these two novels reveal that panoptic power functions most effectively when internalized, transforming external surveillance into self-regulation. Yet, as Gramsci reminds us, hegemony is always vulnerable to disruption through cultural and ideological struggle. The resistance in *Wizard of the Crow* (2006) is collective and vibrant, rooted in oral traditions and political activism, while in *Never Let Me Go* (2005), it is quieter, marked by personal acts of remembering and small rebellions against erasure. Both forms of resistance underscore the persistent human desire for dignity and freedom, even under the most oppressive conditions.

While the limitations of our dissertation limited us from fully delving into all the fascinating facets of Ishiguro's *Never Let Me Go* (2005) and Ngugi's *Wizard of the Crow* (2006), an emphasis on the theme of power can provide readers with a thought-provoking viewpoint. Accomplished by hard work, our scope of study is open to many other studies. Such as a comparative study of surveillance and control in postcolonial versus dystopian settings, focusing on how both authors depict the internalization of power. A cross-cultural examination of resistance, comparing African and Western conceptions of freedom, agency, and collective struggle.

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