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'Hegemony', 'Traditional', and 'Organic Intellectuals' in Chinua
Achebe's *Anthills of the Savannah* (1987) and Ngũgĩ Wa Thiong'o's
Wizard of the Crow (2006)

Submitted by:

- Sarah REKIBI
- Sabrina SELLOUM

Supervised by:

Dr. Sabéha LARABI

Panel of Examiners:

Dr, CHABANE CHAOUCH Sarah, MCB, Chair, Department of English, UMMTO.

Dr, LARABI Sabéha, MCA, Supervisor, Department of English, UMMTO.

Ms, BENSABI Hassiba, MAA, Examiner, Department of English, UMMTO.

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Abstract

This research is a comparative study that explores the issues of ‘Hegemony’, ‘Traditional Intellectuals’ and ‘Organic Intellectuals’ in Chinua Achebe’s *Anthills of the Savannah* (1987) and Ngũgĩ wa Thiong’o’s *Wizard of the Crow* (2006). Relying on Antonio Gramsci’s *Prison Notebooks*, particularly on his analysis of ‘Hegemony’, ‘Traditional’ and ‘Organic Intellectuals’, this work examines how both authors present the post-independence periods in Nigeria and Kenya. Their focus is to criticize the oppressive systems and the betrayal of the ruling class. While the first chapter investigated in ‘Hegemony’ and ‘Traditional Intellectuals’ who seek to keep their ‘Hegemonic’ power, the second chapter explores ‘Organic Intellectuals’ who resist and challenge the oppressive structures. Through close readings of the two literary works, the basic findings of our work is that both *Anthills of the Savannah* (1987) and *Wizard of the Crow* (2006) present the different ways in which intellectuals either support the existing power or strive to change it and influence the social and political lives of the postcolonial African countries.

Key words: Achebe, Ngũgĩ, Hegemony, Traditional Intellectuals, Organic Intellectuals, Postcolonialism.

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I. Introduction

Literature has always served as a fundamental way for understanding communities, cultures and the complex interactions between people. Following their independence from colonial rule, Nigeria and Kenya, like many other African nations, experienced several difficulties as they tried to establish their identities. These nations dealt with dictatorship, military power conflicts, corruption, and economic difficulties during their early years. For instance, Nigeria went through a painful civil war in Biafra from 1967 to 1970, which resulted in great suffering and changed the country. In contrast, Kenya was ruled by a single party for almost forty years after independence, facing accusations of abusing human rights and manipulating elections. This history influenced the stories that came out of both countries, representing the hopes and challenges of those dealing with the enduring consequences of colonialism.

The novels from this post-colonial era depict significant stories of the conflict between many forces and ideals. Two important works that highlight this are *Anthills of the Savannah* (1987) by Chinua Achebe and *Wizard of the Crow* (2006) by Ngũgĩ Wa Thiong'o from Kenya. These authors express the dreams and struggles of newly independent nations as they deal with the impacts of colonialism and work to define themselves. Achebe and Ngũgĩ are known for their deep portrayals of the socio-political landscapes of their countries, providing insights into the conflicts for power and justice. Their literary works show how power dynamics and the influence of intellectuals shape society. This examination will look at the complex themes found in these narratives, particularly via the concepts of Antonio Gramsci regarding 'Hegemony' and the roles of different types of intellectuals. In this context, intellectuals might be 'Traditional' or Organic. Traditional intellectuals often aim to establish ideas, which can reinforce dominant systems. In contrast, organic intellectuals come from the community and represent the voice of people, resisting the status quo. This dynamics between traditional intellectuals and organic intellectuals is essential to understand how societies navigate their postcolonial realities.

a/ Review of the Literature:

In postcolonial African literature, Chinua Achebe and Ngũgĩ Wa Thiong'o are significant authors. Their novels *Anthills of the Savannah* (1987) and *Wizard of the Crow* (2006) have received worldwide critical attention.

Concerning *Anthills of the Savannah*, Dr. Geryville Ziane Zohra uses a Marxist perspective in her article "Class Struggle in Chinua Achebe's *Anthills of the Savannah*" (2017). She analyzes how Achebe's novel depicts class tensions in contemporary West African nation. Through characters like the detached dictator Elite, suffering workers and peasants, and oppositional intellectuals, the critic argues that Achebe highlights the vast disconnection between the ruling class and the oppressed masses. Critically, intellectual figures come to sympathize with the lower classes through personal engagement, shedding their privilege and advocating for reform over revolution. She writes, Ikem "evolves in his sympathy for the working class and women through engaging directly with their struggles" (Zohra, 2017, p.43). Furthermore, empowered women like Beatrice "transcends traditional gender roles and patriarchal assumptions" (p.48). She argues that Achebe utilizes crisp class and gender portraits to advocate for solidarity across difference, and for incremental structural reforms stemming from the "humanization of all classes and genders" (p.50) instead of resorting to violent overhauls or maintaining unjust status quos. The novel thus analyses progressive political change with nuance and humanity (p.52).

Another work that has discussed Achebe's *Anthills of The Savannah* (1987) is Sayed Hajira Begum in "The Concept of New Woman in Achebe's *Anthills of The Savannah* and Emecheta's *Kehinde*" (2007). Begum argues that Beatrice represents the concept of the 'new woman' in African literature. Throughout much of the story, the female characters remain subordinate to males, adhering to traditional roles. However, at the end, Beatrice emerges as a powerful leader, symbolizing a "harbinger of a new social order" (Begum, 2007, p. 48) indicating a transformation of African gender relations. Begum asserts that Beatrice, as an educated

and career-oriented woman who defies patriarchal norms, exemplifies Achebe's vision of the modern African woman. She is depicted as someone who is aware of political issues, assertive in her beliefs, and serves as a source of inspiration for those seeking reform (Begum, 2007, p. 97). Begum demonstrates how Achebe presents Beatrice as "a model of womanhood" can be helping to create a new social order. She argues against the false ideas that have kept women oppressed, showing that it's time to end these old beliefs. She concludes that Beatrice encourages equal relationships between men and women. She values feminine qualities and connects with marginalized individuals. Beatrice motivates both men and women, promoting a desire for cultural change and challenging the idea that males are superior. Through her character, Achebe shows the importance of women in establishing a more equitable society where men and women are treated equally .

As far as Ngũgĩ's *Wizard of the Crow* (2006) is concerned, one of the most criticisms is that of Njogu Waita in his article "Identity, Politics and Gender Dimensions in Ngũgĩ Wa Thiong'o's *Wizard of the Crow*" (2013). In his critical analysis, Waita contends that *Wizard of the Crow* (2006) challenges relevant questions of 'Identity, Politics and Gender' in postcolonial Africa. On identity, she argues that the novel overstates how "slavery, colonialism, neo-colonialism and now globalization have aimed to uproot or distort the cultural identity of the African people" (Waita, 2013, p.4) through characters like Tajirika who suffer from a desire of Western identities. Politically, Waita highlights the novel's 'satirization' of African "despotism" and "dictatorship" in the fictional setting of Aburiria, suggesting "the political problematic in Africa as genetically arising from the continent's history of subjugation" (p.6). Regarding gender, the same critic emphasizes how Ngũgĩ depicts the multiple layers of oppression facing African women, yet also presents confident feminism through Nyawira who "rejects traditional gender roles" (p.9). In conclusion, the study emphasizes the novel's proposition that "the African renaissance can never be achieved under a condition of alienation" and advocates learning "possibilities of resisting domination" from China and India (Waita, 2013, p.12).

Ijeoma Lena Osita approaches *Wizard of the Crow* (2006) in her article ‘Satirical Magical Realism in Ngũgĩ Wa Thiongos’s *Wizard of The Crow*’ (2022) from the literary perspective. In her analysis, Osita contends that Ngũgĩ Wa Thiong’o utilizes satirical magical realism in his novel *Wizard of the Crow* (2006) to offer criticism of corruption and oppression in postcolonial African governments. More precisely, the critic argues that Ngũgĩ’s manipulation of realistic narrative modes and his deployment of fantastical elements exposes and bitterly mocks the “idiocy, greed and corrupt tendencies” of authoritarian rulers (Osita, 2022, p.84). She highlights Ngũgĩ’s mimicking of characters like ‘The Ruler’ and his ministers, whose physical transformations “symbolize the distortion of human values” under unethical regimes (p.77). Furthermore, she underlines how Ngũgĩ’s “fairy tale-like narration” and stretching of reality emphasizes the absurdity and surreality of events under such regimes (p.75). She notes, “the contrast between the Ruler’s official lies and the surreal developments he triggers highlights the climate of disinformation and terror such leaders unleash” on their people (p.82). Ultimately, Ngũgĩ’s signature “satirical magical realism” is an establishment of the injustice and exploitation endemic to dictatorial rule in many postcolonial African nations. Through his irony and sarcasm blending of realism with the fantastical, Ngũgĩ lays bare the insanity and inhumanity underlying such systems of oppression (Osita, 2022, p.81).

b. Issue and Working Hypothesis:

It is clear that these critics approached the novels from different perspectives, mainly the Marxist and the Feminist ones. Furthermore, we believe that neither *Anthills of the Savannah*'s (1987) nor *Wizard of the Crow*'s (2006) reviewers have examined the works dealing with the issue of ‘Hegemony and Intellectuals’ in critical studies, relying on Gramsci’s concepts of ‘Hegemony’, ‘Traditional’, and ‘Organic Intellectuals’. This suggests that those in power maintain their control not just through force, but also by establishing

cultural and intellectual leadership. Gramsci emphasized the role of intellectuals in either reinforcing or challenging ‘Hegemonic’ power. This study aims to fill this gap by analyzing the two novels reflections of ‘Hegemony’, ‘Traditional’ and ‘Organic Intellectuals’.

Our study’s central assumption is deduced from the fact that Achebe’s and Ngũgĩ’s treatment of the issue of ‘Hegemony’ and ‘Intellectuals’ comes from their experiences and observations of power dynamics in post-colonial African societies, mainly Nigerian and Kenyan.

We seek to explore how the intellectuals in Achebe’s *Anthills of the Savannah* (1987) and Ngũgĩ’s *Wizard of the Crow* (2006) engage with and challenge ‘Hegemonic’ systems, and to understand how these interactions shape society. Our working hypothesis is that both authors, through their novels, illustrate the complexities and challenges faced by intellectuals engaging with or against power structures. Our key questions include: how do characters in the novels engage with power, and what understandings can be drawn from these portrayals about the role of intellectuals in challenging “Hegemony”?

c. Methodological Outline:

Following the **IMRAD** method, the dissertation starts with an introduction and a review of the literature on both *Anthills of the Savannah* (1987) and *Wizard of the Crow* (2006). The methods section deals with the analysis of Gramsci’s concepts of “Hegemony”, “Traditional Intellectuals”, and “Organic Intellectuals” while the materials consist of the historical background of the two novels, the biographies of the two authors, and the synopsis. Then the results are presented, emphasizing the key findings reached from the analysis. It is also followed by a discussion that is divided into two chapters. The first chapter focuses on the issues of “Hegemony” and “Traditional Intellectuals”, while the second chapter delves into the concept of ‘Organic Intellectuals’ and resistance. Lastly, the dissertation concludes with a general conclusion that summarizes the main important points analyzed throughout the research.

II - Methods and Materials

a/ Methods

The theoretical foundation of our piece of research is provided in this section, along with the resources required to conduct an analyses of ‘Hegemony’ and intellectuals in Chinua Achebe’s *Anthills of the Savannah* (1987) and Ngũgĩ Wa Thiong’o’s *Wizard of the Crow* (2006). Basically, we intend to rely on the Italian thinker and philosopher Antonio Gramsci’s *Prison Notebooks* (1971). Our theoretical borrowing will be limited to Gramsci’s concepts of: ‘Hegemony’, ‘Traditional Intellectuals’, and ‘Organic Intellectuals’. Antonio Gramsci (1891-1937) was an influential Marxist theorist, philosopher, and politician. He criticized bourgeois capitalism and advocated for a radical transformation into a more equitable society. During his long imprisonment for his political activities and activism, Gramsci filled 33 notebooks and over 3,000 pages with his political ideas and analyses. His writings include theories of ‘Hegemony’, analysis of political leadership, studies of mass culture and the role of intellectuals that are ‘Organic Intellectuals’ and ‘Traditional intellectuals’, and ideas on socialism tailored to Western conditions. His Marxist theory has been published as Gramsci’s *Prison Notebooks* in 1948.

1- ‘Hegemony’:

Gramsci argues that the separation of powers and related legal concepts emerge from the “struggle between civil society and political society” (Gramsci, 1971, p. 170). He explains that ‘Hegemony’ occurs when intellectual groups tied to old dominant classes still hold significant influence in the state ‘bureaucracy’, leading to conflict between these remnants and new groups representing civil society (p.170). Gramsci adds that ‘Hegemonic’ elements like the Church that seem to represent civil society can become absorbed into political society as dominant groups try to preserve their monopoly (p.170). He asserts that the entire ‘liberal’ ideology centers around the separation of powers, which shows ‘liberalism’s’

weakness and its vulnerability to 'bureaucratization' and crystallized privilege for ruling groups (p. 170). However, Gramsci assumes that demands for elected officials and rotational leadership provide an "illusion" of meeting popular calls for accountability and permanent constituent assemblies (p. 170). He argues that within the separated branches, the legislature relates most to civil society, followed by the judiciary and executive, showing differences in representing 'Hegemony'.

2- 'Traditional Intellectuals':

Gramsci argues that 'Traditional Intellectual' categories see themselves as autonomous and independent (Gramsci, 1971, P. 138). These include groups like philosophers, artists, and religious authorities that have historical continuity separate from dominant economic groups (P.140). He explains that these 'Traditional Intellectuals' often have their origins in institutions such as the Church and exercised monopoly over functions like ideology, education, and morality for long historical periods (P.139). Gramsci adds that when new classes emerge, they attempt to assimilate and ideologically conquer these 'Traditional Intellectual' layers to serve their 'Hegemonic' function (p.139). However, he asserts that the 'Traditional Intellectuals' still maintain a degree of independence and their own 'esprit de corps' (P.138). Gramsci assumes that this self-perception as independent of dominant groups has consequences for philosophy and politics, as it contributes to the "idealist" notions of intellectual autonomy put forward by 'Traditional Intellectuals' (P.138).

3- 'Organic Intellectuals':

Gramsci argues that fundamental social groups emerging from the economic structure of society create "organically, one or more strata of intellectuals" (Gramsci, 1971, p. 5) which give the group homogeneity and awareness of its function. He explains that figures like industrial technicians and political organizers represent a "higher elaboration" of the group's directive capacities (p. 5). Gramsci adds that the 'Organic Intellectuals' arise on

the “terrain of an essential function in the world of economic production” (p. 3) and elaborate on the group’s interests in political and social realms. However, he asserts that:

There is no human activity from which every form of intellectual participation can be excluded: homo faber cannot be separated from homo sapiens. Each man, finally, outside his professional activity, carries on some form of intellectual activity, that is, he is a “philosopher”, an artist, a man of taste, he participates in a particular conception of the world, has a conscious line of moral conduct, and therefore contributes to sustain a conception of the world or to modify it, that is, to bring into being new modes of thought. (Gramsci, 1971, p. 9)

Rather, all people carry out intellectual elaboration to some degree. Gramsci assumes that the distinction between intellectuals and non-intellectuals refers to “immediate social function” (p. 9) rather than inherent nature of activities. Even manual labor involves creative aspects, showing intellectual participation (p.9).

It is worth mentioning that our borrowing of Gramsci’s concepts of “Hegemony” and “Traditional Intellectuals” is for the need of the discussion of the same issues in the first chapter entitled “Hegemony” and “Traditional Intellectuals” in Chinua Achebe’s *Anthills of the Savannah* (1987) and in Ngũgĩ Wa Thiongo’s *Wizard of the Crow* (2006) of our discussion section. However, the concept of ‘Organic Intellectuals’ will be used for the analysis of both Achebe’s and Ngũgĩ’s characters respectively in *Anthills of The Savannah* (1987) and *Wizard of the Crow* (2006) as ‘Organic Intellectuals’ in the second chapter of our discussion section.

b/ Materials:

In this section of our research paper, we delve into the fundamental subjects of the two novels *Anthills of the Savannah* (1987) and *Wizard of the Crow* (2006). We start by presenting the historical context of these works, allowing readers to understand the past influences that shape their narratives. We then explore the captivating lives of Chinua Achebe and Ngũgĩ Wa Thiong’o through engaging biographical outlines. Finally, we provide summaries of *Anthills of the Savannah* (1987) and *Wizard of the Crow* (2006).

1/ Historical Context of Achebe's *Anthills of the Savannah* (1987) and Ngũgĩ's *Wizard of the Crow* (2006):

Achebe's *Anthills of the savannah* (1987) was written during a difficult time in Nigeria's history. At that time, a dominant group had seized control through a 'Military Coup in Nigeria, leading to 13 years of military rule. The extended military rule led to ethnic conflicts in northern and east-southern Nigeria. These tensions eventually resulted in a civil war known as 'The Biafran War', which ended in 1967. In addition to the civil war, Nigeria experienced nine years of military control. This backdrop influenced Achebe's writing (Afernandi, 2021). Achebe's experiences in politics, served as the "ambassador" for the region, and even having the position of "deputy vice president" in a particular party. These roles likely influenced the way he crafted the story's narrative. Notably, he stopped participating in politics during the 1980s. This was the same period when he was writing *Anthills of the Savannah*. His political insights shaped the depth of the narrative (Afernandi, 2021). Another significant event that influenced the novel's background occurred in 1983, when a military coup brought in another ten years of military rule in Nigeria until 1993. This period from 1983 to 1993 meant that Nigeria remained under military governance for one-third of the years following its independence. It was during this era of dictatorship that *Anthills of the Savannah* was written and published. Achebe's experiences during this time influenced his critique of authority. The novel represents the complexities of living under military regime. Ultimately, it serves as a commentary on the "circle of dictatorship" in Nigeria (Afernandi, 2021).

The historical background of Kenya is also a major influence for Ngũgĩ's novel *Wizard of the Crow* (2006). The reflects the lived experiences and struggles of post-independence Africa, particularly in Kenya, the author's homeland. The events took place in the fictional country called the Free Republic of Aburĩria. It reflects the social and political situations of the African countries during the second half of the 20th century and the early 21st century. After Kenyan independence, Jomo Kenyatta becoming the first president in 1963, and guaranteeing white settlers that their farms will be reserved (Onyango, 2017, p.7). His government took over and kept the whole colonial economic system (p.7). He created a

wealthy Kikuyu class, and his associates took land that used to belong to white settlers in an unfair way. (p.7). This resulted in the fact that people with legal title to land have been chased away from their properties(p.7).

The leadership transition from Jomo Kenyatta to Daniel Arap Moi in 1978 brought its own struggles, with corruption becoming more deeply fixed in Kenya's political and social system, and Moi's declaration of following the same strategies of Kenyatta (Onyango, 2017, p.8). He built his power around smaller ethnic groups, who believed it was their turn to take advantage of political power (p.8). Corruption in all sectors of life in Kenya during Moi's regime were highly presented, as well as land clashes in the Rift Valley (p.8). Followed Daniel Arap Moi, Mwai Kibaki becoming president of Kenya in 2002, that his reign experienced too many issues and struggles (Onyango, 2017, p.8). He gained power through ethnicity, greed, and corruption, with Kikuyu elites calling it their "turn to eat" that resulted in many struggles and issues marked from his presidency (p.8).

The relevance of our dealing with this background lies in the fact that through the novel's characters and narrative, Ngũgĩ paints a rich portrayal of resilience and resistance in the face of oppression. From the rich storytelling and folklore, he adds real cultural meaning to the narrative. This helps the readers understand and connect with the character's struggles and victories. *Wizard of the Crow* is not just a literary work, it is a call for justice and freedom. It challenges readers to confront uncomfortable truths about power and privilege, influencing them to stand up against corruption and injustice of 'Traditional Intellectuals' while committing with 'Organic' ones.

2/ Biographies of Achebe and Ngũgĩ:

Chinua Achebe

Chinua Achebe (1930-2013) is a Nigerian novelist, essayist, and poet, widely regarded as one of Africa's most influential literary figures. Chinua Achebe produced a diverse body

of work that significantly impacted African literature. Some of his notable works include: *Things Fall Apart* (1958), *A Man of People* (1966), *Anthills of the Savannah* (1987), *Hopes and Impediments* (1988), and *The Education of a British-Protected Child* (2009). Achebe's impact on African literature and politics was profound, and his legacy continues to be celebrated annually at the Chinua Achebe Literary Festival. Renowned for his groundbreaking novel *Things Fall Apart* (1958), Achebe explored the complexities of pre-colonial Igbo society and the impact of British colonization on African cultures. His writing style heavily relied on the Igbo oral tradition, combining straightforward narration with representations of folk stories, proverbs, and oratory. His work often explored themes such as culture, colonialism, masculinity, femininity, politics, and history. Chinua Achebe inspired generations of African writers and changed the landscape of world literature. Achebe's realistic and unsentimental depictions of African life and culture challenged readers to recognize the complexities and nuances of African societies, setting a new standard for world literature. Chinua Achebe co-founded a publishing company in Enugu, Nigeria, which played a significant role in the development of African publishing and helped to promote African literature on the global stage. His advocacy for African literature contributed to the growth and diversity of African literary traditions, creating opportunities for African writers to be recognized and published.

Ngũgĩ wa Thiong'o:

Ngũgĩ wa Thiong'o, born James Ngũgĩ (1938-) is a Kenyan novelist, playwright, essayist, and activist. He is one of the most important figures in African literature, and his work has been translated into more than 30 languages. Educated initially at a mission school where English was the primary language of instruction, despite Gikuyu being his native tongue. Ngũgĩ's early novels, such as *Weep Not, Child* (1964) and *Petals Of Blood* (1977), were written in English and dealt with the experience of colonialism and neo-colonialism in

Kenya. These novels are critical of the Kenyan government and were banned by the authorities. In the 1980s, Ngũgĩ decided to start writing in Gikuyu, his native language. He believed that this was an important act of cultural resistance against the dominance of English in Kenya. His first Gikuyu novel, *Devil on the Cross* (1980), was a huge success and Ngũgĩ went on to write several other novels and plays in Gikuyu.

Ngũgĩ's commitment to social justice has also led him to be involved in political activism. He was imprisoned by the Kenyan government in 1977 for his play *Ngaahika Ndeenda: I will Marry When I Want*, which satirized the government. He went into exile in 1982 and lived in London and the United States for many years. He returned to Kenya in 2004 and continued to be an outspoken critic of the government. Ngũgĩ's work has won numerous awards, including the *Neustadt International Prize for Literature* 2001 and the *Man Booker International Prize* 2009. He is considered one of the most important African writers of our time. It is important to note that Ngũgĩ's most important publication of relevance to the issue under study is his 'Decolonization the Mind' (1986), a collection of essays that question the position of post independence intellectuals Vis-a-Vis phenomena like 'Hegemony'.

3/ Summaries of *Anthills of the Savannah* (1987) and *Wizard of the Crow* (2006)

***Anthills of the Savannah* (1987)**

Anthills of the Savannah (1987) is a novel written by the Nigerian author Chinua Achebe. The events of the novel take place in the fictional West African nation of Kangan and delves into the political and social landscape. The story begins with a meeting chaired by His Excellency, the corrupt leader of the country, who has seized power through a coup d'état two years prior. Chris, the Commissioner for Information, who works under the regime of His Excellency, is torn between his loyalty to him and his disillusionment with the oppressive

actions of the government. Ikem, on the other hand, represents the editor of the National Gazette, a courageous man who expresses his views against the military regime through his writings, becoming a voice for the people. Throughout the novel, the presence of women, particularly Beatrice and Elewa, plays a significant role in shaping the narrative. Beatrice, Chris's lover, engages in spirited debates with Ikem to challenge the way society thinks about women and supports other women in the novel. Elewa, Ikem's wife, eventually becomes pregnant with his child, demonstrates her resilience against social norms.

As the story unfolds, Ikem becomes increasingly involved in political activities. He participates in a meeting with people from Abazon, where he advocates for the rights of the marginalized community. Following this meeting, Ikem delivers a powerful lecture at the University of Bassa, criticizing the oppressive politics of the government. As a result of his actions, Ikem is detained and ultimately murdered by the regime. Ikem's opposition to the regime makes him a martyr for the cause of freedom and justice. Chris is deeply affected by Ikem's death and begins to question the circumstances surrounding it. He becomes involved with students and engages in acts of resistance against the authoritarian regime. As Chris bravely fought against the oppressive authorities, he saved a school girl from the abusive officer police, which leads to a confrontation that results in his own tragic death. The novel ends with a ceremony organized by Beatrice to give a name to Elewa's daughter. The naming ceremony becomes a symbol of unity and hope amidst the difficulties faced by the characters in the novel.

Wizard of the Crow(2006)

Ngũgĩ Wa Thiong'o's *The Wizard of the Crow* transports readers to the fictional African nation of Aburĩria, revolving around Kamĩtĩ, an unemployed man with extraordinary powers, and Nyawĩra, a fearless activist fighting against the oppressive regime of the ruler that is known as an immortal leader of Aburĩria. Their first encounter in Tajirika's office, the

head of the ruler's fictional project 'Marching to Heaven', leads to an unexpected love story amidst the absurdities of a corrupt dictatorship regime. In this sweeping epic, satire and magical realism intertwine to expose the depths of bureaucracy and oppression. Kamĩtĩ, dubbed the 'wizard of the crow', possesses the ability to transform into a bird as a gift inherited from his grandfather and a keen sense for sniffing out corrupt officials. Alongside the brave Nyawĩra, they establish a shrine, posing as wizards offering healing and divine insights via a mirror, cleverly evading the authorities, that allows them to hide from the police especially Nyawĩra.

As their love story unfolds against the corrupt regime, Kamĩtĩ and Nyawĩra face solemn obstacles in their quest for freedom from the ruler and his ministers. They emerge as symbols of hope, with Nyawĩra's leading an ordinary movement for change while dealing with violence and disillusionment. Ngũgĩ in his novel weaves themes of love, power, resistance, and identity in this post-colonial narrative. In the novel's ending, Kamĩtĩ and Nyawĩra decide to marry, showing their commitment to each other during difficult times. Followed by Tajirika assuming the throne as the new leader of Aburĩria who maintains the corrupt system after killing the old ruler. This outcome suggests ongoing struggles for the nation rather than a hopeful new beginning.

III. Results

Our dissertation aims to analyze Nigerian novelist Chinua Achebe and Kenyan Ngũgĩ wa Thiong'o's portrayal of the themes 'Hegemony' and the role of intellectuals in their novels *Anthills of the Savannah* (1987) and *Wizard of the Crow* (2006). To complete our task, we have employed Gramsci's concepts of 'Hegemony', 'Traditional Intellectuals', and 'Organic Intellectuals' to explore them across the two novels.

In the first chapter of our work concerned with "*Hegemony and Traditional Intellectuals*", we reached the finding that both Achebe and Ngũgĩ produced *Anthills of the Savannah* (1987) and *Wizard of the Crow* (2006) to demonstrate their commitment to criticizing dictatorship and oppressive systems, defending the rights of the oppressed at the same time. Their literary works show the way in which the dominant classes use their position to maintain 'Hegemonic' control over the marginalized people in both Nigeria and Kenya. As a result, these issues are not limited to one country but are shared concerns across the African continent.

The second chapter, entitled "*Organic Intellectuals*" revealed that Achebe and Ngũgĩ demonstrate the resistance of 'Organic Intellectuals' through characters who struggle to confront the same issues in both Nigeria and Kenya. They write about the important role that 'Organic Intellectuals' play in resisting the existing power structures. Even though Achebe and Ngũgĩ wrote their novels at different times and in different locations, their literary works criticize the corrupted regime and call for freedom in their postcolonial countries. Their careers as writers illustrate their organisms. They used their novels and essays to defend marginalized people and oppose 'Hegemony' in their postcolonial countries.

Finally, it has been demonstrated that Gramsci's concepts of "Hegemony",

“Traditional Intellectuals”, and “Organic intellectuals” are still relevant to the analysis of post-independence African literature, particularly topics like those explored in our research. In fact, even though Gramsci used first these concepts to denounce the dominance of the ruling class during the 20th century in Italy, as well as the cultural dominance within it, it is also relevant to use his concepts of ‘Hegemony’, ‘Traditional Intellectuals’, and ‘Organic Intellectuals’ to analyze many African countries such as Nigeria and Kenya that suffer from the same issues after independence. This shows that Gramsci’s concepts are relevant to use for analyzing different societies in different locations and periods. Applying Gramsci’s concepts of ‘Hegemony’, ‘Traditional Intellectuals’, and ‘Organic Intellectuals’ has helped us better understand and analyze the issues of abuse of power and the roles of different intellectuals in Achebe’s *Anthills of the Savannah* (1987) and Ngũgĩ’s *Wizard of the Crow* (2006).

IV. Discussion

This section intends to discuss the issue of ‘Traditional’ and ‘Organic Intellectuals’ in depth. The first chapter will discuss Achebe’s and Ngũgĩ’s depictions of ‘Traditional Intellectuals’ and ‘Hegemony’ in *Anthills of the Savannah* (1987) and *Wizard of the Crow* (2006). The second chapter will scrutinize both author’s use of ‘Organic Intellectuals’ in both novels under study.

Chapter one: ‘Hegemony’ and ‘Traditional Intellectuals’ in Achebe’s *Anthills of the Savannah* (1987) and Ngũgĩ’s *Wizard of the Crow* (2006)

a/ His Excellency in Chinua Achebe’s *Anthills of the Savannah* (1987) and The Ruler in Ngũgĩ’s *Wizard of the Crow* (2006) as ‘Hegemonic’ ‘Traditional Intellectuals’

In this chapter, we will compare traditional intellectuals of Chinua Achebe’s *Anthills of the Savannah* (1987) and Ngũgĩ Wa Thiong’o’s *Wizard of the Crow* (2006). We will use Antonio Gramsci’s concepts of “Hegemony” and “Traditional Intellectuals” to guide our analysis. Traditional intellectuals often work to encourage and uphold the existing power structures in society. By examining how these characters behave and respond to their environmental issues, we can notice how they influence social norms and beliefs. This comparison will guide us better to understand how Achebe and Ngũgĩ show the challenges that intellectuals face in post-colonial African societies. Ultimately, we aim to reveal how these figures influence opinions and can bring about political transformation.

To start with, ‘His Excellency’ is the protagonist of Achebe’s *Anthills of the Savannah* (1987). He is depicted as ‘Hegemonic’ ‘Traditional Intellectual’ as he seeks to maintain power and control over his people. He is described as a dictatorial leader who comes to power through irregular strategies, specifically a military coup. Achebe emphasizes

this point by stating: “His Excellency came to power without any preparation for political leadership – a fact which he being a very intelligent person knew perfectly well and which, furthermore, should not have surprised anyone,” (Achebe, 1987, p.11). This quote highlights that His Excellency came to power not through an established democratic procedure but rather through a forceful seizure of authority. In addition, His Excellency embodies the essence of Gramsci’s theory of ‘Hegemony’ through his elegant life characterized by luxurious residences such as the ‘Presidential Palace’, in which the environment surrounding the palace is described as follows:

The low hibiscus hedge outside the window and its many brilliant red bells stood still and unruffled. Beyond the hedge the courtyard with its concrete slabs and neatly manicured bahama grass at the interstices showed no flying leaves or dust.” is carefully maintained to provide an oasis of tranquility and beauty. (Achebe, 1987, p.8)

However, when the time comes to host dignitaries or hold important state meetings and dinners, His Excellency relocates to the even more luxurious ‘Presidential Retreat’. It is described:

Although I had been to the Presidential Retreat twice before it was both in daytime. Going up to it now with the great shimmering expanse of the artificial lake waters stretching eastwards into the advancing darkness on your left and the brightly lit avenue taking you slowly skywards in gigantic circles round and up the hill, on top of which the Presidential Retreat perches like a lighthouse. (Achebe, 1987, p.69)

This quotation describes how his Excellency’s luxurious lifestyle reflects his power and authority. The Presidential Retreat is a grand palace high on a hill, symbolizing his separation from ordinary people. This separation emphasizes his belief that his position allow him to special treatment that other people do not have. Moreover, the attention to small details, such as “having his shoes readily available”, and the casual manner in which he takes these services for granted further reinforce his position as a strong leader, as he expects special treatment as a part of his position as an important figure (Achebe, 1977, p.7).

By taking such services for granted, he reinforces a culture of oppression where leaders prioritize their interests over the needs of ordinary people.

Just like His Excellency, 'The Ruler' is the main character who stands as a 'Traditional Hegemonic Intellectual' in Ngũgĩ's *Wizard of the Crow* (2006). 'The Ruler' is vividly portrayed as a 'Hegemonic' figure who embodies power and dictatorship. Through insightful observations, Ngũgĩ paints a picture of 'The Ruler' as a 'Traditional Intellectual' who maintains his oppressive rule and dominance over the people of Aburĩria, the fictional country of Africa. The immortal leader's reign has "no beginning and no end" (Ngũgĩ, 2006, p.05) and is seen as the God of the fictional country of Aburĩria. In this sense Ngũgĩ (2006) writes: "Just as the Lord of Heaven will one day call the world to account, he, too, would call Aburĩria to account" (p.750). His imposing desires, such as the construction of the 'Marching to Heaven' building to reach God, further reinforce his delusions of grandeur. 'The Ruler' exercises absolute control over every aspect of life in Aburĩria, starting from manipulating dates and time to claiming ownership over the women of Aburĩria and even the schoolgirls. Ngũgĩ (2006) states that: "in Aburĩria the Ruler controlled how the months followed each other" (p. 12), and asserts,

Since when could a male, let alone a Ruler, be denied the right to feel his way around women's things, whether other men's wives or schoolgirls? What figure of a ruler would he cut were he to renounce his right to husband all women in the land in the manner of the lords of Old Europe, whose *droits de seigneur* gave them the right to every bride-to-be? (Ngugi, 2006, p. 06)

This claim points out the 'Ruler's depths of his dominance and the total disrespect for the dignity and autonomy of his country, which highlights him as a 'Hegemonic' 'Traditional Intellectual'.

In *Anthills of the Savannah* (1987), Achebe demonstrates the big contrast between the suffering of the poor people and the comfort of the extravagant life in which His Excellency lives. This inequality makes him a 'Hegemonic' 'Traditional Intellectual' and

shows the oppression that faces the ordinary people under his control. Achebe (1987) writes: “Surely everyone had heard that large families of the urban poor lived in single windowless rooms”(pp. 189-190). Achebe depicts clearly the poverty and the bad living conditions that many citizens suffer from in the fictional country of Kangan. The quote also highlights the failure of ‘His Excellency’ as a leader to address the problems of his people dating for a long period of time. This shows the ‘Hegemonic’ character of ‘His Excellency’ as he serves only his own interests and does not care to provide the basic necessities for a simple life to his people.

Achebe also uses Abazon to show how some parts of Kangan are neglected even if they are facing big issues, like not having enough water. This description highlights the struggles and challenges that face the marginalized community and the bad impacts on them. Achebe (1987) argues: “Abazon is in the north-west and has had no rain for a year”(p.53), demonstrating the harsh situation facing the Abazonian individuals and how ‘His Excellency’ and his Cabinet members are not doing their job to help the population to solve these issues even though they know about them. This reinforces the idea that ‘His Excellency’ is considered as ‘Traditional Intellectual’ who is a self-serving person. In fact, even Achebe’s choice of the name is a depiction of the ‘Hegemonic’ power of this character. ‘His Excellency’s’ capitalization serves as a symbolic representation of his elevated status and the respect required to his position as a ‘Hegemonic’ figure.

In *Wizard of the Crow* (2006), the main antagonist is also known through his title. Ngũgĩ (2006) describes him as: “ He knew that in Aburiria there was only one ruler, and his name was the Ruler of Aburiria” (p. 584). The author’s decision to refer to this character by the title ‘Ruler’ instead of assigning a personal name highlights the presence of Antonio Gramsci’s concept of ‘Hegemony’, which explores the dominance of a ruling class or group over others through cultural, intellectual, and moral leadership.

Paradoxically, while the ‘Ruler’ lives also in richness and modernity, dressed in “a dark suit, with a boutonniere, a white handkerchief in the breast pocket” (Ngũgĩ, 2006, p. 695), his people suffer from poverty. Ngũgĩ shows the contrast between the bourgeois lifestyle of the ‘Ruler’ and his ministers and the poor conditions of his population, who suffer in “shelters made out of cardboard, scrap metal, old tires, and plastic” (p. 39). With the disease “Kwashiorkor”, famine, and viruses ravaging them: “Aburĩria of crooked roads, robberies, runaway viruses of death, hospitals without medicine, rampant unemployment without relief, daily insecurity, epidemic alcoholism? Yes, an Aburĩria whose leaders had murdered hope?” (p. 586). His rule had cultivated a corrupted system in Aburĩria across all fields. His reign has led to a society where “justice ends up in the pockets of the highest bidder” (p. 430). Ngũgĩ (2006) further highlights this contrast, stating: “The convoy of *mkokoteni*, donkey cart, and Land Rover crept along” (p. 630). As he also maintains:

Everywhere people were hungry, thirsty, and in rags. In most towns, shelters made out of cardboard, scrap metal, old tires, and plastic were home to hundreds of children and adults. He found it ironic that, as in Eldares, these shacks stood side by side with mansions of tile, stone, glass, and concrete. Similarly, in the environs of cities and towns huge plantation of coffee, tea, cocoa, cotton, sisal, and rubber shared borders with exhausted strips of land cultivated by peasants. Crow with udders full with milk grazed on lush lands as scrawny others ambled on thorny and stony grounds (Ngũgĩ, 2006, p. 39).

‘The Ruler’ embodies Gramsci’s oppressive ‘traditional intellectual,’ disseminating the dominant worldview to reinforce ‘Hegemonic’ rule. The quotations above illustrate how ‘The Ruler’ legitimizes repressive ‘Hegemony’ and forces internalization of his authority, embodying the ‘Traditional Intellectual’ transmitting the dominant group’s ideology.

Again in *Anthills of the Savannah* (1987), ‘His Excellency’, the dictator ruler of the fictional country of Kangan, is considered ‘Hegemonic’ ‘Traditional Intellectual’ for his adoption of English customs and habits. Achebe depicts him as an African leader who still behaves like the English people after the end of colonialism in his country. He is portrayed as an educated man who enjoys imitating English habits and the funny things they do. Achebe

(1987) illustrates:

He was fascinated by the customs of the English, especially their well-to-do classes and enjoyed playing at their foibles. When he told me about his elegant pipe which he had spent a whole morning choosing in a Mayfair shop I could see that he was not taking himself seriously at all. (p.46)

This quote depicts His Excellency's admiration for Western culture and his interest in the way the upper class lives. It also shows that he focuses on imitating Europeans rather than solving the real issues facing his own people. Achebe, throughout his novel, argues that 'His Excellency's' character is disconnected from the struggles of the poor people that challenge them every day in his country. This is evident in this quote that tells us that 'His Excellency' has a lot of free time, but he spends it all in imitating European culture rather than addressing the needs of his citizens which shows him to appear as a 'Hegemonic' 'Traditional Intellectual' figure.

Similarly to 'His Excellency' in *Anthills of the Savannah*, the 'Ruler' in *Wizard of the Crow* is depicted as both an oppressive figure maintaining his hegemonic rule and a Western puppet, owing his "rise to power" to "his alliance with the colonial state and the white forces behind it" (Ngũgĩ, 2006, p. 233). Ngũgĩ portrays him as a complicit agent facilitating the exploitation of Aburiria's resources for previous colonial rulers. Ngũgĩ writes:

When it came to forests, indeed to any natural resource, the Aburirian State and big American, European, and Japanese companies, in alliance with the local African, Indian, and European rich, were all united by one slogan: *_A loot-a continua_*. They knew how to take but not how to give back to the soil (Ngũgĩ, 2006, p. 201).

Ngũgĩ argues that 'The Ruler' is a "genius of double talk" (p. 700), as he manipulates his people and presents himself as if he is working for his country's interests while aligning with Western powers, leading to "how Africa's independence mutated to dependence" (p. 681). This tricky leadership betrayed independence and prioritized personal gain over the nation's comfort, as Ngũgĩ suggests.

'His Excellency's' censorship of media is a crucial component of his 'Hegemonic' dominance. By influencing the discourse and narratives that get out through various channels, he effectively shapes public opinion and maintains his authority. This manipulation of information is a powerful tool in preserving the 'Hegemonic' beliefs that benefit the ruling class. In addition, 'His Excellency' personifies the authoritarian 'Traditional Intellectual' maintenance of an unjust 'Hegemonic' order through various ways of control by restriction of media, suppression of opposing ideas, and intimidation of independent voices. His actions exemplify Gramsci's depiction of how cultural 'Hegemony' is enforced not just through coercive state apparatus, but also by controlling and oppressing the intellectual spaces where free ideas could emerge and challenge the dominant oppressive thoughts. Achebe (1987) writes:

I don't think Your Excellency has said anything about television coverage. "No nono no! I am glad you raised it. No television. Undue publicity. And before you know it everybody will be staging goodwill rallies all over the place so as to appear on television. You know what our people are. No television. Oh no!"(p.17)

This quote above shows that 'His Excellency' does not want television coverage of events, fearing it could encourage people to protest in order to gain attention. This shows a desire to restrict media access. Moreover, he instructs that nothing about petitions or complaints should appear in newspapers, again limiting the freedom of the press. In this context, Achebe (1987) writes: "But whatever you do, make sure that nothing about petitions gets into the papers. I don't want to see any talk of complaints and petitions in the press"(p.17). Achebe shows how his Excellency wants to restrict what the media says by banning any complaints or petitions. This reflects his fear that if people know about these issues, they might protest and resist his regime. This demonstrates the desire to censor free speech and control public opinion .

By silencing several channels like Ikem Osodi's critical newspaper, the regime aims

to destroy any counter 'Hegemonic' from gaining strength. 'His Excellency' demands Osodi's suspension without proper manners, suggesting the regime's authoritarian determination to silence any person who opposes them through intimidation and harsh punishment. Achebe (1987) adds: "this matter is not likely to end with mere suspension" (pp.137-138). This suggests that 'His Excellency' carries for more severe consequences for those who resist his orders. So his actions demonstrate his embodiment of the concept of 'Hegemonic' 'Traditional Intellectual' as he challenges any independent thoughts that come against his unjust control.

In alignment with 'His Excellency's' control of the media, which influences the entire cultural landscape, Ngũgĩ asserts in *Wizard of the Crow* that 'The Ruler's' corruption extended to the educational system itself. 'The Ruler' positioned himself as the "Teacher number one" (Ngũgĩ, 2006, p.565). Ngũgĩ writes:

So all institutions of learning, from primary school to university colleges, would be required to teach only those ideas that came from the supreme educator. They would be required to offer the Ruler's mathematics, the Ruler's science (biology, physics, and chemistry), the Ruler's philosophy, and the Ruler's history; and this would definitely take care of their demands to know their country first. (Ngũgĩ, 2006, p. 565)

By 'The Ruler's' manipulation of the educational system, this illustrates Gramsci's concepts as being a 'Hegemonic' 'Traditional Intellectual' who uses his position to control the population by his own desires and to improve himself as the God of the whole country instead of offering them a good educational system that covers their needs. By taking this action, he effectively betrays the nation's true independence.

It is important to note that 'His Excellency' in *Anthills of the Savannah* is portrayed as a manipulative, oppressive leader who prioritizes maintaining his 'Hegemonic' control over addressing the simplest needs and concerns of his people. Achebe (1987) confirms: "If

anyone thinks he can leave the Cabinet on this issue he will be making a sad mistake” (p.113). This quote exemplifies ‘His Excellency’s’ authoritarian ruling, where opposition is addressed with intimidation and violence. His will to repress any kind of opposition or resistance to his authority makes him a ‘Hegemonic’ ‘Traditional Intellectual’.

Furthermore, His Excellency is represented as a careless leader who does not care about the issues facing his people. Achebe (1987) argues:

But I have been made to understand that they also may have a petition about the drought in their region. They want personally to invite me to pay them a visit and see their problems. Well you know everybody knows my attitude to petitions and demonstrations and those kinds of things (p.15)

‘His Excellency’s’ dismissive attitude towards the people’s petitions and their request for him to address the drought in their region reveals his indifference towards the real issues faced by his citizens. He sees petitions and demonstrations as signs of indiscipline rather than legitimate concerns that should be addressed. This reflects a detachment from the lived experiences and struggles of his people. This quote reflects intimidating ways employed by ‘His Excellency’ to maintain his power.

In addition, ‘His Excellency’ is shown as a strong and imposing figure who embodies the concept of a ‘Traditional Intellectual’ through his use of language and authority to maintain ‘Hegemonic’ control. One important aspect of ‘His Excellency’s’ communication style is his use of imperatives that demand obedience. He uses imperatives such as “Finish! Kabisa!” (Achebe, 1987, p.1) to delicate the conversation and silence opposing ideas. His way of speaking and the way he acts make him seem like a ‘Hegemonic’ authoritarian figure in the conversation. His actions suggest a resistance to any challenge to his authority. Achebe’s depiction of ‘His Excellency’ character gives us a good example of the concept of Gramsci’s ‘Traditional Intellectual’, who seeks to stay in his position of leadership through oppressive procedures.

More crucially, ‘The Ruler’ is depicted by Ngũgĩ as a ‘Hegemonic’, dictatorial figure

in *Wizard of the Crow* (2006) as he uses force and torture against his own people and silences any dissent or opposing opinions in order to maintain his authority. At the beginning of the novel Ngũgĩ (2006) writes:

His enemies were lashed in the public square with a *sjambok*, whole villages were blown to bits or people were pierced to death by a bows-and-arrows squad, their carcasses left in the open as food for hyenas and vultures (p. 04).

Those who try to voice their views against the Ruler face terrible consequences. Many are thrown into the “Red River”, where crocodiles eagerly await to eat anyone who opposes him (Ngũgĩ, 2006, p. 453). This create a climate of fear, making people think twice before expressing their views. The Ruler openly supports this violence, saying that anyone who threatens him will be met with “gunfire” (Ngũgĩ, 2006, p. 579). Threats like this demonstrate how harsh his authority is and serve as a warning to others. This environment discourages any form of dissent.

Members of the “Voice of the People” movement are among the most targeted victims. They stand up against the Ruler and ask for their rights, showing bravery in the face of danger. The Ruler orders that the leaders of this movement be captured either alive or dead (Ngũgĩ, 2006, p. 135). This order highlights his willingness to go to extreme lengths to silence opposition. It shows that he sees dissent as a direct danger to his authority. His actions show a complete disregard for human life.

Additionally, Ngũgĩ paints a horrifying picture of the Ruler’s reign. He describes how the walls and ceiling of the Ruler’s chamber are made from the bones of those he has killed (Ngũgĩ, 2006, p. 10). This imagery illustrates the brutality and violence that define him as a traditional intellectual. According to the Gramscian theory, we can see the Ruler as a dictator who maintains power through fear. He uses intimidation to make people afraid and stop them from speaking out. It shows how some leaders use fear to silence those who resist.

b/ Professor Reginald Okong in *Anthills of the Savannah* (1987) and Titus Tajirika, Kaniuru in *Wizard of the Crow* (2006) as ‘Hegemonic’ ‘Traditional Intellectuals’

In Achebe’s *Anthills of the Savannah* (1987), ‘Professor Reginald Okong’ is the assistant of the main character ‘His Excellency’. He embodies some characteristics of a Gramscian ‘Hegemonic’ ‘Traditional Intellectual’ as he encourages the existing political system and the dominant ideas, even if they are oppressive or unjust. Okong’s appearance and clothing are depicted in a way that relates to his attachment to old and classic ways of thinking and acting. Achebe (1987) states: “Professor Okong wears nothing but khaki safari suits complete with epaulettes”(p.11). This clothing instantly links Okong to the colonial history and the dominant beliefs it stands for, as it is symbolic of colonial safari. His physical appearance expresses his loyalty to establishing systems of power and his commitment to reject colonial ideas.

In addition, Achebe represents Professor Okong as a foolish man, someone who is not respected despite his position as a professor. He is portrayed as a person who sacrifices his career to support the oppressive regime rather than challenging it. Achebe (1987) writes:

Professor Reginald Okong, though a buffoon, is a fighter of sorts and totally self-made. Unfortunately he has no sense of political morality which is a double tragedy for a man who began his career as an American Baptist minister and later became Professor of Political Science at our university. Perhaps he has more responsibility than any other single individual except myself for the remarkable metamorphosis of His Excellency. But, perhaps like me he meant well, neither of us having been present before at the birth and grooming of a baby monster. (pp.9-10)

This passage demonstrates Professor Okong as an educated person who lacks any real sense of moral principles, as he supports ‘His Excellency’ to stay in power and to keep the corrupt regime. These actions make him a perfect example of a ‘Traditional Intellectual’, a man with high education but who doesn’t really care about doing the right things. He lost his ethical principles to serve his own interests rather than helping people. His actions suggest that he is an important figure who led to the birth of the dominant regime of ‘His Excellency’.

Furthermore, Achebe depicts Okong as an opportunistic person who uses manipulation to betray those who support him in order to further his ambitions. Okong is also portrayed as someone who can adapt to whichever position that serves his personal interests to become successful. Starting as a bright student teacher, Okong quickly captures the attention of American Baptist missionaries who believe he has a promising future. They make him a minister at the young age of twenty-six, proudly calling him the youngest native American Baptist minister, despite his African background. While they prepare him for a leadership role in their church, Okong is secretly plotting to leave their mission. The fact that he wants to go to college in the Southern United States shows that he prioritizes his own ambitions over the support he receives from others. When Okong confesses his intentions, the missionaries are surprised and feel betrayed. They accuse him of being not thankful and even attempt to have him deported, showing how serious they are about his disloyalty (Achebe, 1987, p. 10).

This situation highlights Okong's cleverness and willingness to exploit opportunities for personal gain. He exemplifies the concept of 'Traditional Intellectual' employing his academic achievements to move through several social roles to his benefit. Okong's education gives him opportunity to be an important figure, who serves the military regime. When his Excellency asks his members to propose names, for the cabinet, Okong's name is at the top of the list, showcasing him as an important addition to the regime (Achebe, 1987, p.11). This illustrates how he skillfully adopts through various positions in order to preserve his status. Through Okong and his desire to succeed, Achebe demonstrates the role of traditional intellectuals in maintaining oppressive systems.

On the other hand, Tajirika in *Wizard of the Crow* (2006) embodies the essential 'Traditional Intellectual' who maintains the 'Hegemonic' order to serve his own interests. Overpowered by a feeling of "envy, anger, and frustration" (Ngũgĩ, 2006, p.300) describes

this character. Appointed by 'The Ruler' himself as chairman of the 'Marching to Heaven' construction, Tajirika became a wealthy businessman who lives in luxury by owning a "cream-colored Mercedes-Benz" (p. 106) and having "Domestic workers" in his house (p.432). Yet Ngũgĩ shows Tajirika's true driving motivations through his obsession with money and self-interest. As the character himself announces: "My main and only interest in life is making money. Give me a prosperous business, and you will see a very satisfied man" (p. 398). Joined with his belief that "one must examine oneself to see where one's interests lie and how to protect them" (p. 379), marks Tajirika as a self-centered 'Traditionalist Intellectual', maintaining the 'Hegemonic' system for the purpose of satisfying his greed.

Ngũgĩ shows Tajirika the rich black man, as someone who has a strong wish to be a 'real Englishman' as the character makes this clear saying, "I want to be a real Englishman", "The colonial type, like the ones who used to lord over us here in Aburiria" (Ngũgĩ, 2006, p. 186). Ngũgĩ (2006) also writes:

And the only thing missing to distinguish him from all the other black rich was white skin. He saw his skin as standing between him and the heaven of his desire. When he scratched his face, daemons within were urging him to break ranks with blackness and interior union with whiteness. In short, he suffers from a severe case of white-ache (p.180)

Tajirika even made transformations to his body as Ngũgĩ (2006) asserts, "remaining a man in transition, with a white left leg and white right arm" (p. 742). Tajirika's desire to be white, and his racism against his origins exemplify Gramsci's notion of the 'Traditional Intellectual' who maintains the 'Hegemonic' beliefs and values of the dominant colonial power. Even rejecting his own identity and culture. His self-hate and admiration of the colonial 'Englishman' reveal how he has been involved in the colonial 'Hegemonic' atmosphere that he supports.

Again in *Anthills of the Savannah*, Professor Okong is depicted as a prominent figure who presents several key traits that highlight his role as a 'Hegemonic' 'Traditional

Intellectual'. Okong is described as extremely submissive and obedient to 'His Excellency' as he gives up his freedom and principles to serve the ruler while maintaining his control.

Achebe (1987) writes:

Good day, Your Excellency, Mr President,' intoned Professor Okong executing at the same time a ninety-degree bow. No reply nor any kind of recognition of his presence. His Excellency continued writing on his drafting pad for a full minute more before looking up. Then he spoke abruptly as though to an intruder he wanted to be rid of quickly" Yes, I want you to go over to the Reception quadrangle and receive the delegation waiting there. Well, sit down!" Thank you, Your Excellency.'(p.13)

The quote above shows Professor Reginald Okong as a 'Traditional Intellectual' as he addresses 'His Excellency' with excessive formality despite being ignored and humiliated. He is represented as a subordinate servant who shows respect and gratitude for even little things to remain in power. His actions throughout the interaction such as his formality in speech and his patience, even if he is ignored, show his strong will to sacrifice everything to serve his own benefits. In this way, Professor Okong is considered to be a good example who fits the characteristics of a 'Traditional Intellectual'.

Moreover, Professor Okong is described as a sycophantic character who supports the structures of the military regime. He is a self-serving intellectual who encourages silencing any opposition to the commands of the authoritarian leader 'His Excellency' in order to maintain his position of leadership under the control of his ruler. Achebe (1987) argues:

Your Excellency is not only our leader but also our Teacher. We are always ready to learn. We are like children washing only their bellies, as our elders say when they pray.' But whatever you do, make sure that nothing about petitions gets into the papers. I don't want to see any talk of complaints and petitions in the press. This is a goodwill visit pure and simple.' Exactly. A reconciliation overture from Your Excellency's erstwhile rebellious subjects (p.17).

This passage shows the extent to which Professor Okong is a dangerous 'Hegemonic' 'Traditional Intellectual' as he is obeying the orders of 'His Excellency' without questioning them, even if they are oppressing the poor. So by limiting the freedom of the press, he encourages the continuity of the dominant regime and challenges any resistance to its

control. His actions that come against the benefits of ordinary people allow him to preserve his position and his role as an important figure in the ruling class. Professor Okong shows us how ‘Traditional Intellectuals’ can be submissive to their leaders to maintain their position even if it goes beyond sacrificing their values. His sycophancy highlights his will to do the worst things to keep his privileged position.

Moreover, in *Wizard of the Crow* Ngũgĩ portrays Tajirika as someone who exploits the institutions he supports for his personal gain, as Ngũgĩ (2006) writes:

What if the diviner revealed the existence of the three bags of Buri notes and, worst of all that they were “visiting cards” from those who hoped for later gains from Marching to Heaven? The last thing Tajirika wanted anybody else to know was that he had already pocketed money from a scheme involving the Ruler (pp. 326-327).

Despite chairing the ‘Marching to Heaven’ project, Tajirika also engages in bribery. Ngũgĩ (2006) asserts, “There was no way that Tajirika was going to accept just any deal without some kind of give-and-take” (p. 376), exemplified in “best wishes wrapped up in Buri notes and stuffed in an envelope” (p. 226). Through his corrupt actions, Tajirika builds the image of a ‘Traditional Intellectual’ by exploiting the system for his own gain, revealing the negative side of being ‘Traditional Intellectual’.

Appointed by the Ruler as “Governor of the Central Bank of Aburiria” (p.613) for being “A loyal crook” (p.746) and referred to by ‘The Ruler’ as “The Lord of Money” (p.601), Tajirika, with ‘The Ruler’s’ support, created money-laundering banks named “Mwathirika banks” (p.647). He also became ‘The Ruler’s’ trusted confidant, working together to eliminate opposing aspects that menaced their shared interests. However, their biggest worry was the ‘Movement of the Voice of People’. According to the Ruler,

“But for now you and I have some work to do,” said the Ruler. “We have to neutralize the impact of these leaflets and threats of queues before they become another menace.”

“Yes, we take the fight to the underworld. Scare and scatter the ghosts of Nyawira and the Wizard of the Crow,” said Tajirika. (Ngũgĩ, 2006, p.747)

For Tajirika, his primary concern was consolidating his power after betraying 'The Ruler'. He began like a person who climbed a long ladder and finally reached his destination. After throwing 'The Ruler' to the crocodiles of the 'Red River' (p.755), Tajirika announced the beginning of his reign, "A new era of imperial democracy had dawned" (p.754). He changed the title of the 'Ruler' to the 'Imperial', and announced his new project "THE TALLEST BUILDING IN AFRICA; A REAL MARCHING TO HEAVEN" (P.762), as he also renamed the 'Red River' by the "ImperialRiver" (p.755).

The character of Tajirika embodies Gramsci's concepts of 'Traditional Intellectuals' and 'Hegemony'. As a 'Traditional Intellectual' occupying a significant position, he maintains the ruling class's cultural 'Hegemony' through his alignment with power structures. He used his power to silence opposing voices and reinforce his authority by using the tactics of 'Hegemonic' control. Tajirika's assumption of power, marked by his declaration of a new 'imperial' era and renaming of institutions, characterizes the continuation of ideological dominance. His ambition to create a new project similar to 'Marching to Heaven', reflects his desire to assert continued 'Hegemony' within the country of Aburiria.

In Ngũgĩ's novel *Wizard of the Crow*, he depicts not only the character of Tajirika as a 'Hegemonic' 'Traditional Intellectual', but also another minister figure named John Kaniuru. Kaniuru emerges as a model of 'Hegemonic' 'Traditional Intellectual' as he is the principal architect behind the 'memorandum' that he leads to corrupt the new educational system in Aburiria, titled, "*The Kaniuru Memorandum on New Educational Initiatives for Youth and Women to Make Their Minds Conform to National Ideals and the Ruler's Philosophy*" (Ngũgĩ, 2006, p.566). However, Kaniuru's 'Hegemonic' influence extends beyond education. He engages in illegal activities and employs force against the people of Aburiria, all in an attempt to motivate 'The Ruler' to appoint him to a higher position that would allow him to control the flow of money. Ngũgĩ paints a terrifying portrait of Kaniuru's

brutality by stating, “First he unleashed his thugs to beat students wherever they were to be found” (p. 575). As he also writes:

Having had a feast of students’ bones broken, and confident that he would win the poster war and the race, Kaniuru now turned his attention to the media. But he had yet to find a way to punish the journalists. (Ngũgĩ, 2006, p.576)

From the quotes above, we see how Kaniuru represents Gramsci’s concept of a ‘Traditional Intellectual’ as he abuses his position to maintain ‘Hegemonic’ control and to reinforce the ruling class’s dominance. Through using brutality and unlawful force, he manipulates ‘The Ruler’ to guarantee him greater authority, proving his role as an agent of cultural ‘Hegemony’. His violent suppression of students exemplifies how ‘Traditional Intellectuals’ leads to create ‘Hegemonic’ and oppressive worldview.

In addition, Kaniuru’s pursuit of wealth and power knew no bounds. He engaged in falsification as he was, in Ngũgĩ’s (2006) words, “an artist, and his calligraphic skills became useful in forging Sikiokuu's signature” (p.536). Moreover, Kaniuru is also involved in money laundering as it is evident from the line: “He felt like laughing at the thought because he had used her only for sexual release and money laundering” (p.356). His obsession with money and power was clear, as he himself affirmed, “Money and power,” (p.366). His greed was so great that he demanded a magic potion from ‘Wizard of the Crow’ to protect his illegal wealth, as it is evident in the passage below:

“And you fear that they might cast evil on your new wealth? That they might make the riches disappear as quickly as they came?”

“You have read my mind, Wizard of the Crow. So I want a magic potion, a magic spell, anything that will protect my wealth forever so that I can sleep in peace.”

“Does your boss know about the new wealth?” “No.”

“Does anyone?”

“Wizard of the Crow, there is a saying that he who eats alone dies alone, but there are some delicacies that a person should eat alone, even at the risk of dying alone.” (Ngũgĩ, 2006, p. 356)

Kaniuru’s willingness to employ unethical and criminal methods in order to collect wealth influences his portrayal as a ‘Hegemonic’ ‘Traditional Intellectual’ who is driven only by

self- interest and greed. At the point that he was referred by the people of Abur̄ria as “the beastly and mean-spirited Kaniurus of Abur̄ria” (p.632) as he is well known for his evil tactics.

At last, Kaniuru is depicted as being opportunistic person and primarily involved on his own passions, often manipulating situations for his well being. Ngũgĩ (2006) declares:

But when he thought that the false confessions attributed to Tajirika may have contributed to the man's rise to the top of those controlling the circulation of money in Abur̄ria, Kaniuru's heart sank. He could outsmart Tajirika and seize more power for himself only by crushing all the queues old and new by apprehending Nyawira before his other rival Sikiokuu did (p. 610)

This quote portrays Kaniuru as an opportunistic character who uses his position for personal gain instead of being loyal to his people. His willingness to betray others for material interests marks him as a ‘Hegemonic’ ‘Traditional Intellectual’ who participates in corrupting the country of Abur̄ria.

In conclusion, this chapter has investigated a comparative study of traditional intellectuals in Chinua Achebe’s *Anthills of the Savannah* (1987) and Ngũgĩ Wa Thiong’o’s *Wizard of the Crow* (2006). Using Gramsci’s theory, we realized that these intellectuals support oppressive structures in society. They limit freedom of speech and maintain control over people ideas and voices. Both Achebe and Ngũgĩ show that these characters can use violence to maintain their positions. They are often self-serving, prioritizing their own interests over the needs of the marginalized and the oppressed. This analysis demonstrates how traditional intellectuals can reinforce the status quo and prevent real change. Ultimately, we see that their actions shape the power dynamics in post-colonial societies, affecting the lives of people in society.

Chapter Two: ‘Organic Intellectuals’ in Chinua Achebe’s *Anthills of the Savannah* (1987) and in Ngũgĩ’s *Wizard of the Crow* (2006)

a/ Ikem Osodi, Christopher Oriko in Chinua Achebe’s *Anthills of the Savannah* (1987) and Kamĩtĩ Wa Karimiri in Ngũgĩ Wa Thiongo’s *Wizard of the Crow* (2006) as ‘Organic Intellectuals’ who resist oppression.

In this chapter, we will compare organic intellectuals in Chinua Achebe’s *Anthills of the Savannah* (1987) and Ngũgĩ Wa Thiongo’s *Wizard of the Crow* (2006). We will analyze the ways in which these characters resist dominant power structures inside their respective societies using Antonio Gramsci’s concept of “Organic Intellectuals”. In contrast to traditional intellectuals, organic intellectuals come from within marginalized communities and seek to express their challenges and goals. By examining how Achebe and Ngũgĩ portray these figures, we can notice how they question the status quo and bring change. This comparison will show the important role that organic intellectuals play in raising awareness and how they seek to empower their communities in post-colonial African settings. In general, our examination will highlight how these characters not only challenge hegemony but also contribute to the development of new stories and opportunities for the future .

To start with, Ikem Osodi is the protagonist in Achebe’s *Anthills of the Savannah*. He is depicted as an ‘Organic Intellectual’ as he resists the military regime made by ‘His Excellency’. He serves as a critical journalist and editor of the ‘National Gazette’, a newspaper in the fictional country of Kangan. In the novel, Ikem is described as a man who values communicating with his original language as an act of resistance against the English established by both colonial and postcolonial powers. He uses his mother tongue, the Igbo language, as a tool to express his personal feelings and to celebrate his cultural heritage. Achebe (1987) writes:

‘When I was really little I used to take off my scanty clothes and run into it.’ ‘Singing ogwogwo mmili takumei ayolo?’ ‘Did you sing to the rain too? He fairly jumped with excitement.
‘No, but my older sister did.’

‘Oh . . . what did you do?’ ‘I listened. The rain sang to me.’
 ‘Lucky girl! What did it say, the rain?’ ‘Uwa t’uwa t’uwa t’uwa; tooo . . .
 waaa . . . tooo . . . waa
 Dooo – daaa . . . Booo – baaa . . . Shooo – shaaa . . . Cooo – caaa . . .
 LOOO – laaa . . . Moooo – maaa . . .’ ‘Pooo-paaa,’ said Ikem. ‘Great song!’
 (p.91)

This quotation shows the extent to which the character Ikem Osodi represents the concept of an ‘Organic Intellectual’ through his use of his native language to imitate the sound of the rain to express his feelings and personal experiences. Ikem’s use of the Igbo language demonstrates his strong connection to his community and cultural identity. He also conveys his sense of belonging and commitment to preserve his language and identity.

On the other hand, in *Wizard of the Crow* (2006), the central protagonist is Kamĩtĩ Wa Karimiri, known throughout Aburĩria as the ‘Wizard of the Crow’. He is represented as a resistant ‘Organic Intellectual’ as he struggles for his homeland through his own unique methods. This mysterious character is portrayed as a man possessing the remarkable ability to transform himself into a bird. Ngũgĩ (2006) asserts, “He told how once he had left his body in a garbage dump and flown high above it as a bird before returning to it just as the garbage collectors were about to bury it” (p.592). Having an extraordinary sense of smell, Kamĩtĩ can distinguish the smell of ‘Traditional Intellectuals’, as he declares in the novel: “Yes, when it came to greed, they were clones of one another. Their greedstank. Even as I asked them questions about their afflictions, the smell of evil and greed oozed out of their every pore and made it difficult for me to breathe” (Ngũgĩ, 2006, p.207). In his human form, he is depicted as a man of solid honesty, one who “hated lies and lying” (p.679). Often living in poverty, “his belly aching with hunger” (p.47), Kamĩtĩ is also portrayed as a beggar, “He therefore set himself two tasks for daytime: continue knocking at offices for a job and also look around for the most promising premises of his new occupation of begging” (p.69). Ironically, Kamĩtĩ finds himself in such poor conditions despite being an intellectual and educated man having “BA, economics. Master of business management, MBA” (p.53) and

with “an extra elective, herbology, the study of the medicinal properties of plants” (p.57).

Although at first detached from ‘the movement for the voice of the people’, it is evident that Kamĩtĩ stands opposite to the government and the ruling class in his country. He informs his beloved Nyawĩra:

There is a foulness inundating our society, and if we do not do something about it we shall all drown in it. I confess that I may not be able to deal with the demands and the discipline of your movement. I am not even sure whether I want to become a member. But a fellow traveler in the journey against the evil you are fighting? Yes. I am a seer of the spirit only. I am concerned about the welfare of the heart. But I also know that the scriptures say: The body is the temple of the spirit, or something like that. A healthy spirit needs a healthy body. Many hands, it is said, make heavy work feel light. (Ngũgĩ, 2006, p. 266)

From this quote, we can see Kamĩtĩ as an ‘Organic Intellectual’ who comes from the people, provides critical views, and helps to empower marginalized groups. He recognizes societal problems and the need for collective action. His willingness to contribute to the struggle against oppressive forces and his understanding of the strength of unity all show his role as an ‘Organic Intellectual’.

Again in Achebe’s *Anthills of the Savannah*, Ikem Osodi is depicted too as an educated man who represents the features of an ‘Organic Intellectual’ as he criticizes the oppressive government and becomes the voice of people. He uses his intellectual abilities to challenge the existing power structures. Despite his position as the editor of the ‘National Gazette’ newspaper, he serves as a symbol of resistance through his ideas and actions. Throughout his critical editorials, Ikem demonstrate the struggle and oppression faced by the majority of the people in kangan. Achebe (1987) writes:

The next day I wrote my first crusading editorial calling on the President to promulgate forthwith a decree abrogating the law that permitted that outrageous and revolting performance. I wrote the editorial with so much passion that I found myself ending it with a one verse hymn to be sung to the tune ‘Lord Thy Word Abideth.’
The worst threat from men of he’hell
May not be their actions cruel
Far worse that we learn their way

And behave more fierce than they. (p.39)

This quote demonstrates Ikem as an ‘Organic Intellectual’ by using his position to address social issues and to challenge the government’s actions. His emotional involvement and courage reflect his commitment to join the resistance to stand up against the unjust regime. His strong writing and his use of personal expressions contribute to his embodiment of Gramsci’s concept ‘Organic Intellectual’.

Furthermore, he is depicted as a passionate fighter for the rights and well being of the poor. He understands their struggles and recognizes the economic inequalities within society. For this reason, he advocates for radical change. Achebe (1987) states, “ I had never met him before; I have never read what they say he writes because I do not know ABC. But I have heard of all the fight he has fought for poor people in this land” (p.117). This suggests Ikem’s reputation for supporting poor people. The narrator who refers to the old man in this quotation, who has never met Ikem before and his inability to read Ikem’s writings, has heard about Ikem’s fights for marginalized people in the country. Through his actions, Ikem exemplifies his ‘Organic’ character through his sacrifices for the marginalized people. His commitment to remove oppressive systems highlights his faithfulness to the cause and his refusal to keep silent in the face of the military government.

In *Wizard of the Crow*, Kamĩĩ adopted the persona of the ‘Wizard of the Crow’ (a healer, or as some call him, a sorcerer) as a disguise (Ngũgĩ, 2006, p.679) to avoid the police while interacting with community leaders who want positions in government including Tajirika. This disguise makes him an organic intellectual, allowing him to collect information and understand the needs of his people. He represents an intellectual who comes from the people and seek to help them in hard times. As Ngũgĩ (2006) writes, “Besides, he wanted to enjoy the unfolding of his scheme by himself” (p.171). Being a courageous man, Kamĩĩ delivered a speech in front of all the residents of Aburĩria, describing the crisis

afflicting the country and defying what the ruler asked him to say, despite being menaced with death. Beyond what Kamĩĩ said:

I saw this: Around the seventeenth century, Europe impregnated some in Africa with its evil. These pregnancies gave birth to the slave driver of the slave plantation, who mutated into the colonial driver of the colonial plantation, who years later mutated into the neocolonial pilots of the postcolonial plantation. Is he now mutating into a modern driver and pilot of a global plantation? But Africa impregnated its own breed, which made our people sing, Even if you kill our heroes, we women are pregnant with hope of a new lot. Therefore, don't cry despair at those who sold the heritage; smile also with pride at the achievements of those that struggle to rescue our heritage (Ngũgĩ, 2006, p. 681).

Through Kamĩĩ's disguise as the 'Wizard of the Crow', he stands against the authorities control and collects information from the ruling elite in favor of the 'movement for the voice of the people'. However, Kamĩĩ's true resistance as an 'Organic Intellectual' manifests when he courageously delivers a speech defying the ruler's demands, risking his life. His words expose the crisis prompted by colonial legacies and 'neocolonial' power structures, criticizing their oppressive heritage. Yet he affirms Africa's resilience and the people's continuing hope for liberation, embodying the resistant 'Organic Intellectual' who emerges from the masses.

In addition to his critical editorials, Ikem's lecture in the University of Bassa contributes to his role as an 'Organic intellectual' in Achebe's *Anthills of the Savannah*. His lecture appears to be an act of resistance in challenging and denouncing the abusive actions caused by the regime, as he freely expresses his criticisms against it. By speaking the truth and the harsh realities that people face every day, Ikem aims to encourage the students, calling them to join the resistance against the abusive regime. Ikem openly criticizes the government's laws and actions using his status as an intellectual. In the lecture, Ikem delves into the various ways the regime failed while doing his job, highlighting issues such as suppression of freedom of speech and economic inequalities. He also calls for change and supports people, particularly the students, to remain against the injustices perpetuated by the

government. Achebe (1987) argues:

Now, don't want me. I have no desire to belittle your role in putting this nation finally on the road to self-redemption. But you cannot do that unless you first set about to purge yourselves, to clean up your act. You must learn for a start to hold your own student leaders to responsible performance; only after you have done that can you have the moral authority to lecture the national leadership.”(p.153)

This quotation highlights the ‘Organic’ character of Ikem and his resistance by calling on the students to think independently and question authority. He wants them to use their own minds and form their own opinions. Ikem believes that leaders should have a sense of responsibility to do their job in a good manner. For this reason, he wants the students to except this from their leaders and speak up if they are not doing their job appropriately. Additionally, by advocating for responsible leadership, Ikem resists the ‘Hegemonic’ power structures that exist within the regime. He favors an act of resistance against ‘Hegemonic’ rulers by encouraging students to think for themselves.

To deal again with Ngũgĩ’s *Wizard of the Crow*, Kamĩĩ’s loyalty was deeply rooted in his devotion to his country, his people, and especially his beloved Nyawĩra (a member of the Voice of the People movement). As Ngũgĩ (2006) claims, “Even if they tortured and interrogated him about Nyawĩra and the movement for the Voice of the People, there was very little he could tell them. Of Nyawĩra’s hiding place, he would die rather than reveal it” (p.374). This resolute commitment drove Kamĩĩ’s interest in joining forces with ‘the movement for the Voice of the People’. He recognized their shared mission to resist and struggle against the oppressive regime.

Kamĩĩ’s solid commitment to the cause and his desire to help his people in their pursuit of liberation are clearly shown in the novel when he declares confidently:

“Most politicians want to master people. But your people want to master themselves before they can master others. I want to work with you. I am now asking: can I join hands with the others?” Kamĩĩ said decisively.
“I will forward your request to the leadership.”

“And now that I have healed, what shall we do?” he asked. (Ngũgĩ, 2006, p. 726)

Kamĩtĩ’s refusal to betray Nyawĩra as well as the resistance movement under torture, his desire to join the ‘Voice of the People’, his declaration to ‘join hands’ against the oppressive rule, and his willingness to risk his life for the cause, all exemplify his role as a resistant ‘Organic Intellectual’. Emerging from the oppressed, he invested his knowledge to resist, empower his people, and denounce the oppressive rule.

Again in Achebe’s *Anthills of the Savannah*, the suspension of Ikem Osodi from his position as the editor of the ‘National Gazette’ serves as a powerful indication of his ‘Organic’ nature and his commitment against the military regime of Kangan. This action taken against him highlights his role as an ‘Organic intellectual’ resisting the existing power and engaging in serious actions that challenge the unjust ruling of the existing power. Achebe (1987) writes:

“Few at first could have linked it clearly with the suspension of the Editor of the ‘National Gazette’ announced earlier” (p.156). The quotation demonstrates Ikem’s suspension from his position as the editor of the ‘National Gazette’ as a consequence of his speeches criticizing the government. His desire to question the rules of those in power made him a danger to the existing authority, which was the cause of his suspension. This procedure taken against him shows the oppressive rule of ‘His Excellency’ who recognizes Ikem as a voice and hope for the people, threatening his power and control. Therefore, he decided to suspend him from his job because of his opposing voice and to limit his influence over people. His suspension symbolizes the strength of his resistance and the obstacle he poses to the regime’s oppressive rule. Ikem’s commitment for justice and his ability to influence others make him a symbol of ‘Organic’ resistant against ‘Hegemonic’ regime.

Furthermore, the death of Ikem represents an important event that reinforces his role

as an 'Organic Intellectual'. The oppressive government ruled by 'His Excellency' sees Ikem as a serious danger to the continuity of their dominance over Kangan. By killing him, 'His Excellency' aims to maintain his power and to shape the impact of his ideas on people. Achebe (1987) confirms: "admired and talented poet, Ikem Osodi, whose reported death while in police custody had plunged the Military Government of this troubled West African State into deep crisis" (p.165). The passage shows Ikem's death which suggests he exemplifies the concept of Gramsci's 'Organic Intellectual'. His sacrifice depicts his commitment to put an end to the violent regime. By presenting him as an "admired and talented poet", Achebe portrays him as an 'Organic Intellectual' who utilizes his intellectual abilities to challenge the repressive power structures and advocate for change. His murder represents him as a courageous fighter who rises against the abusive laws set by the military government.

In addition to Ikem Osodi being the main protagonist in Achebe's *Anthills of the Savannah*, Christopher Oriko, referred to as Chris, is another principal character who is described as a loyal friend to Ikem, the Editor of the 'National Gazette'. At the beginning of the novel, Chris served as a Commissioner for Information acting under 'His Excellency's' regime because he had a sense of optimism that 'His Excellency' was able to govern with justice. However, Chris stands against him and his government as he has noticed his dictatorship. His recognition of the government's corruption serves to transform Chris into an 'Organic Intellectual' as he resists and advocates for justice. Achebe (1987) confirms this idea in the opening of the novel:

'You're wasting everybody's time, Mr Commissioner for Information. I will not go to Abazon. Finish! Kabisa! Any other business?' 'As Your Excellency wishes. But...?' 'But me no buts, Mr Oriko! The matter is closed, I said. How many times, for God's sake, am I expected to repeat it? Why do you find it so difficult to swallow my ruling. On anything?' 'I am sorry. Your Excellency. But I have no difficulty swallowing and digesting your rulings' (p.1).

The quotation shows the disagreement of Chris with 'His Excellency's' ruling,

demonstrating his willingness to fight against the decisions of 'His Excellency'. His desire for justice demonstrates his commitment to challenge the dictatorship and his participation in finding resolutions to the struggles of the people, particularly in Abazon. The interaction between him and 'His Excellency' depicts him as an 'Organic Intellectual' by attempting to address the neglect and suffering of people in Abazon by opposing the harsh behavior of 'His Excellency' and his strong power.

Furthermore, his commitment to support and defend his close friend Ikem Osodi throughout the novel highlights him as an 'Organic Intellectual'. Achebe (1987) writes:

The only reason I called you is that he is likely to ask me first and I want to tell you now that I am sick and tired of getting up every Thursday to defend you.' Defend me? Good heavens! Who ever asked you to defend me? From what, anyway. Sounds to me like busy work, Chris.'(p.40)

The quotation confirms Chris Oriko's role as 'Organic Intellectual' as he engages to defend Ikem not only for their friendship but also for his recognition of the importance of protecting those who fight against the injustices of the government. His actions indicate his resistance and faithfulness to challenge the 'Hegemonic' rules of the regime. He exemplifies a counter 'Hegemonic' character who challenges the dominance of the upper classes to support the oppressed people. Chris represents the idea of Gramsci's concept of counter 'Hegemonic' as he questions the existing power of the ruling class and tries to provide people with their simplest needs.

Additionally, Chris's commitment for journalists' freedom and his resistance against the corrupt regime present him as an 'Organic Intellectual'. His refusal to suspend the editor of the 'National Gazette', stating, "I am sorry Your Excellency but I will not write a letter suspending the Editor of the 'National Gazette' simply because some zealous security officer has come up with a story . . ." (Achebe, 1987, p.137) suggests the commitment of Chris to defend the principles of a free press. He believes that journalistic decisions should not be influenced by political pressure. This action illustrates his role as an 'Organic Intellectual', as

he challenges the regime's attempt to silence the press and maintain authority. Moreover, Chris engages with influential individuals in society as a form of resistance to challenge the controlling regime. Achebe (1987) states:

Meanwhile Chris had, in addition to the foreign correspondents, made very useful contact with other opinion-makers. He was particularly encouraged by his meeting with the President of the University of Bassa Students' Union. For security reasons they had met not in his hideout but in a rendezvous in another area of the Government Reservation. But as it turned out this precaution proved quite unnecessary. The Students' Union had been so incensed by the crude regicide story of the National Gazette that copies of the newspaper were now regularly seized by students from newsvendors on campus and publicly burnt in the middle of Freedom Square.(p.164)

This quotation above demonstrates the faithfulness of Chris to destroy the oppressive regime by connecting with important figures, such as the 'President of the University of Bassa'. The students' reactions, including the burning of the 'National Gazette', demonstrate their common force and union. His action of unifying the people reinforces his role as an 'Organic Intellectual' who opposes the authority of the regime.

Furthermore, Chris demonstrates his resistance by resigning from his position. Achebe (1987) writes: "Well, Your Excellency, for once I am turning you down. I will not carry out this instruction and I hereby tender my resignation" (p.138). This quote shows the rebellious act of Chris as he refuses to work under an oppressive military government. His resignation serves as a symbol of resistance and commitment to protect his own principles. At last, Achebe depicts Chris as a courageous man by confronting the police officer to defend the schoolgirl which led to his tragic death (1987, pp. 206-207). Chris's confrontation and death serve as key aspects of Gramsci's concept of the 'Organic Intellectuals'. His sacrifices serve as a symbol of resistance and faithfulness to the nation, demonstrating his determination to challenge the corrupt authorities.

c/ Beatrice in *Anthills of the Savannah* (1987) and Nyawira in *Wizard of the Crow* (2006) as ‘Organic Intellectuals’.

In the two novels, the male characters stand out, but it is also important to emphasize the vital roles played by the female characters. They embody Gramsci’s idea of ‘Organic Intellectuals’ by taking an active part in their societies. These women challenge traditional gender roles and make their voices heard. Their actions often push the story forward and highlight social issues. They affect social change in their communities by showing strength and intelligence. Overall, the female characters seem to be essential to the story and the struggle for justice.

To start with, in Achebe’s *Anthills of the Savannah* (1987), Beatrice Okoh is depicted as an educated female character who demonstrates her as an ‘Organic Intellectual’. Her academic achievements give her a great importance among the members of her society. Achebe (1987) confirms:

Lou, this is one of the most brilliant daughters of this country, Beatrice Okoh. She is a Senior Assistant Secretary in the Ministry of Finance – the only person in the service, male or female, with a first-class honours in English. And not from a local university but from Queen Mary College, University of London. Our Beatrice beat the English to their game. We’re very proud of her.’ ‘Wow,’ said Lou. “That’s terrific. How did you do it Beatrice?” (p.70)

The quote above shows the extent to which Beatrice is depicted as an ‘Organic Intellectual’ as she is a well educated woman. Her brightest abilities and highest position make her admired and respected by the public. Her academic studies show that she has the ability to understand and analyze the struggles and problems of the people in her society.

Furthermore, Beatrice is described as a woman who prioritizes her career over her personal relationships. Her choice represents her as an ‘Organic Intellectual’ as she refuses to conform to the existing gender roles of her society. Achebe (1987) writes:

I was determined from the very beginning to put my career first and, if need be, last. That every woman wants a man to complete her is a piece of male chauvinist bullshit I had completely rejected before I knew there was

anything like Women's Lib.(pp.83-84)

This quote presents Beatrice as ‘Organic Intellectual’ as she demonstrates her determination to pursue her career. By rejecting the idea that women need a man to complete them, she resists the social norms that exist in her society. Her choice exemplifies her as an ‘Organic Intellectual’ as she advocates to change the ‘Hegemonic’ norms of society.

In Ngũgĩ's *Wizard of the Crow* (2006), Nyawĩra is a significant female character depicted as an ‘Organic Intellectual’ who resists the oppressive rule through her actions in the novel. Ngũgĩ portrays Nyawĩra as a courageous woman writing, “It was rare in Aburĩria for a woman to have such strong morals” (Ngũgĩ, 2006, p.228) and describing her as someone who has “humor and laughter in spite of her travails” (p.373). Nyawĩra embodies an essential member of ‘the movement for the voice of the people’, as proven by her statement, “even now I am an advocate, an advocate of the people” (p.204), and her direct affirmation to her beloved Kamĩtĩ, “I am a member of the movement for the voice of the people” (p.128). With her members of the movement, they created a slogan titled “Upward Ever, Downward Never” (p.284).

Ngũgĩ further highlights her significance, referring to her as “The chairperson of the Central Committee of the Movement for the Voice of the People and commander in chief of Aburĩrian People’s Resistance” (Ngũgĩ, p.758). Her full faith in her movement as well as in the women of her country is clear. She declares in the novel:

Some of our people, mostly women, mixed with others at the site days earlier. In the glow of overwhelming attendance, we planned to champion democracy and denounce dictatorship in broad daylight, and the promised presence of the Global Bank made things easier for us. How ironic! Democratic space guaranteed by the bank we opposed! (Ngũgĩ, 2006, p. 246).

Nyawĩra’s active participation in the resistance movement, her commitment to advocating for the people’s voice, and her fearlessness in challenging the oppressive regime all demonstrate her role as an ‘Organic Intellectual’ who emerges from the oppressed

community, fighting for their rights and liberation.

Nyawĩra had a crucial role in collecting information for her movement while working at Tajirika's office. In this context Ngũgĩ (2006) writes:

Members decided that, come what may, they would disrupt the Ruler's dedication as they had his birthday. On top of what she was already doing, gathering information on Marching to Heaven, Nyawĩra had been further charged with gathering anything and everything about the government's plans for the day of dedication.(p.200)

From the quotation above, we see how Nyawĩra is reflected as an 'Organic Intellectual', with her role serving to support her people to overthrow the corrupted system. With Her job that stands as an important source for bringing information about 'Marching to Heaven' and the 'Global Bank's' activities. Ngũgĩ (2006) writes, "Quitting her job was one option. But how would the movement be able to gather inside information about Marching to Heaven and the activities of the Global Bank mission?" (p.147). This female character perfectly embodies Gramsci's concept of 'Organic Intellectual'.

Opportunely, Nyawĩra had a secret friend, Tajirika's wife named Vinjina, who helped her transmit information secretly by using the name "Dove" (Ngũgĩ, 2006, p. 620). Ngũgĩ notes on their collaboration by writing, "Nyawĩra was pleased with the way she and Vinjina had worked together in the past. In her hour of greatest need, Vinjina had acted as her eyes and ears at the StateHouse" (p. 734). With Vinjina's support, Nyawĩra could keep gathering important information while staying around the enemy's space. Nyawĩra again embodies the essence of an 'Organic Intellectual' by using her strategic position within the oppressive system to gather useful information for the resistance movement. Additionally, with her secret collaborator Vinjina. This demonstrates her solid resistance against the oppressive establishment, using her knowledge and education to empower the struggle for liberation.

Once again in *Anthills of the Savannah* (1987), in addition to Beatrice's highest education, her call for equal rights for women solidifies her status as an 'Organic Intellectual'. Her role is evident in her commitment to change the views of women as weak and unequal compared to the male gender. In a pivotal moment, Ikem recognizes that Beatrice has a profound influence on his understanding of women's roles. He thanks her for the "gift of insight" she has given him. He realized that her challenge to his previous ideas was not an accusation but an appeal for awareness. He remembers while she explained to him that his views on modern women were unclear and based on authoritarian belief. Although he was resistant to her ideas at first, he eventually comes to understand what she thinks (Achebe, 1987, p. 91). Her dedication to defend women's rights demonstrates her determination and her strong character. This interaction illustrates Beatrice's willingness to elevate the status of women and her ability to influence societal ideas. Her actions exemplify the concept of an organic intellectual. She actively engages in the struggle to transform cultural and social norms. She encourages others to understand the pivotal contributions of women in society.

Furthermore, Beatrice's faithfulness to her friends depicts her as an 'Organic Intellectual' who recognizes the importance of relationships. Achebe (1987) confirms this in this passage:

Before he finally left her flat a little after six she had made another passionate plea to get him to agree to patch things up with Ikem. 'What I heard and saw last night frightened me. Ikem was being tried there in absentia and convicted. You have to save him, Chris. I know how difficult he is and everything. Believe me, I do. But you simply have to cut through all that. Ikem has no other friend and no sense of danger. Or rather he has but doesn't know how to respond. You've tried everything in the book, I know. But you've just got to try them all over again. That's what friends are for. There is very little time, Chris. (p.112)

This quotation depicts Beatrice as an 'Organic Intellectual' as she resists to resolve the problems within her community, and her emotional reaction gives her a strong influence over Chris's actions.

At last, Beatrice demonstrates the importance of loyalty in supporting each other as a form of resistance to promote harmony.

Concluding with the female character of Nyawĩra in *Wizard of the Crow* (2006), together with the women from the movement, search for establishing “A new order of justice created by today’s modern woman” (Ngũgĩ, 2006, p.435). They formed their own ‘people’s court’ where they held Tajirika for his actions, subjecting him to trial for beating his wife. In this essence Ngũgĩ (2006) writes:

“Your actions before our very eyes testify against you,” the judge told Tajirika. “We have enough evidence for the jury to issue a just verdict. Vinjina will be taken back to her place,” the judge said with a tone of finality...
The judge fixed her eyes on Tajirika.
“You are sentenced to receive as many blows as you rained on your wife.”
(p.439)

This passage highlights the women’s revolutionary nature in their actions against the oppressive patriarchal order. Through their collective efforts, Nyawĩra and the women of the movement represent the essence of ‘Organic Intellectuals’ in challenging the system of injustice and asserting their agency to create a new model of justice rooted in gender equality and empowerment.

Nyawĩra’s role as an ‘Organic Intellectual’ extended beyond her hidden operations within Tajirika’s office. She demonstrates her resistance to oppressive rule by integrating with the students’ movement. She serves to empower the student’s demands for their rights to a true education, as Ngũgĩ (2006) writes:

That in the central region, school kids, following in the footsteps of the university students, were forming queues, not for food in the cafeteria but to demand additional books and teachers and an education that would teach them about their own country and its relation to the world. (p. 563).

Alongside with the students, Nyawĩra’s ‘Organic Intellectual’ activism took a rebellious turn when they disturbed ‘The Rule’s’ birthday celebration by throwing fake snakes into the square, disrupting the announcement of the ‘Marching to Heaven’ project. Ngũgĩ (2006)

confirms, “These students had been behind the snake incident at the aborted birthday ceremony” (p. 564), reinforcing Nyawĩra’s role in mobilizing resistance against the oppressive regime’s efforts.

Nyawĩra and the members of ‘the Movement for the Voice of the People’ organized an important day of action, titled “the Day of National Rebirth or Self-Renewal” (Ngũgĩ, 2006, p. 666). During which they would “call for the dictator to move or be moved and renew their vows to step up efforts to steer the country along a different path” (p. 666). Their organization subjects to the need to increase their voices and to demand change. They announced a general strike, a brave move that demonstrate their firm commitment to the cause. Through this coordinated effort, symbolized by the ‘Day of National Rebirth or Self-Renewal,’ Nyawĩra and her comrades personified the concept of ‘Organic Intellectuals’, using their collective forces to resist against the oppressive regime directly and indirectly. Their call for a general strike and the ‘rebirth of the nation’ represent an important act for calling the people to reclaim their independence and forge anew lane toward justice and self-determination.

In conclusion, this chapter has given a comparative study of organic intellectuals of Chinua Achebe’s *Anthills of the Savannah* (1987) and Ngũgĩ Wa Thiong’o’s *Wizard of the Crow* (2006). Employing Gramsci’s concept of ‘Organic Intellectuals’. We discovered that these characters oppose hegemonic structures in their communities. They serve as the voice of the people, sharing their hopes and hardships. Both Achebe and Ngũgĩ demonstrate the resistance of organic intellectuals in helping their societies and challenging oppressive leaders. We reached also that women play crucial roles in both novels. Achebe and Ngũgĩ both show the resilience and the strength of female characters in resisting traditional gender roles and fighting for justice and equality. They support the oppressed and call for freedom. Ultimately, organic intellectuals lead to positive change and better future for everyone.

v. Conclusion

This piece of research has investigated the affinities between Nigerian novelist Chinua Achebe's *Anthills of the Savannah* (1987) and Kenyan writer Ngũgĩ Wa Thiong'o's *Wizard of the Crow* (2006). Both novels examine power dynamics, authoritarian structures, and the role of different types of intellectuals in post-colonial Nigeria and Kenya. They offer sharp criticisms of corrupt regimes and the lasting impacts that contradict the principles of independence. Achebe and Ngũgĩ illustrate the struggles against these oppressive power via their narratives. They show how literature can both encourage change and reflect social realities. Their works remind us of the ongoing struggle in Africa for justice and freedom.

In the first chapter titled 'Hegemony' and 'Traditional Intellectuals', and the second chapter, 'Organic Intellectuals', we use Gramsci's concepts to examine these two novels. The analysis shows how both authors present the conflicts that exist between dominant ideologies and individual resistance. Characters like His Excellency in *Anthills of the Savannah* (1987) and The Ruler in *Wizard of the Crow* (2006) illustrate the role of 'Hegemonic' 'Traditional Intellectuals'. These characters support the dominant class and suppress dissent to maintain their power. However, Achebe and Ngũgĩ also depict 'Organic Intellectuals' who challenge these systems. Characters like Ikem Osodi in *Anthills of the Savannah* (1987) and Kamĩĩ wa Karimiri in *Wizard of the Crow* (2006) represent voices of resistance, working to empower the people and develop new narratives.

Both novels reveal the tensions that occur when 'Organic Intellectuals' oppose dominant structures. Achebe and Ngũgĩ remind us of the value of literature in giving voice to the marginalized. Additionally, they expose justice and advocate for change. Through their narratives, readers learn about the complexities of power and identity in post-colonial Africa. Achebe and Ngũgĩ demonstrate how intellectuals can influence societies in positive

or negative ways.

In conclusion, our research did not allow us to discuss other issues in both Achebe's *Anthills of the Savannah* (1987) and Ngũgĩ's *Wizard of the Crow* (2006). Both novels are rich in various research perspectives. Future studies can investigate the role of women in post independence Nigeria and Kenya as seen in these literary works. A feminist perspective could also examine how the two female characters defy traditional gender roles. Another area of research could explore the cultural clash shown in both *Anthills of the Savannah* (1987) and *Wizard of the Crow* (2006) after independence. There is much more to learn from these influential pieces.

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