

Dedication

To

Our mothers who are not present in our lives but in our hearts, whose unwavering belief in education and persistent encouragement were the guiding lights that motivated us throughout our career. Their love, wisdom, and sacrifices have shaped not only our academic journey but also our character and determination. Though they are no longer with us, their spirits continue to inspire us every day. This achievement stands as proof to their profound influence on our lives and their everlasting presence in our hearts.

Acknowledgments

Throughout this research, we have received a great deal of support and assistance, as well as patience, and generosity from many people. First and foremost, we would like to express our heartfelt thanks to **Dr. LARABI Sabeha**, our dedicated teacher and supervisor. Her unwavering support, tireless hard work, and gentle guidance over the years have been crucial in our academic journey and the completion of our work. Her mentorship has profoundly impacted our learning and personal growth. We also express sincere appreciation to **Dr. Khelifa Arezki** and **Dr. Laceb Rafik**, our esteemed panel of examiners, for their willingness to review and evaluate our work. We are confident that their insightful observations and feedback will significantly enrich the quality of our research. Lastly, we are grateful to all the teachers who supervised and supported us throughout our university years. Their dedication and encouragement have greatly contributed to making our learning experience both enriching and enjoyable. We also extend our deepest gratitude to our colleagues and friends who assisted us in the final stages of our work. Their help, encouragement, and support have been essential in bringing this project to completion.

Table of Contents

Dedication	i
Acknowledgments.....	ii
Table of Contents	iii
Abstract	v
I. General introduction:.....	1
Review of literature.....	2
Issue and Working Hypothesis.....	6
Methodological Outline	6
II. -Methods and Materials.....	8
1- Methods	8
a/ Organic Intellectuals	8
b/ Traditional intellectuals:	9
c/ Cultural hegemony:.....	10
2- Materials	11
a- Historical background of Wole Soyinka’s <i>The Interpreters</i> (1965):.....	11
b- Historical Background Of Ayi Kwei Armah’s <i>Fragments</i> (1970):.....	11
c- Synopsis of Wole Soyinka’s <i>The Interpreters</i> (1965).....	12
d- Synopsis of Ayi Kwei Armah’s <i>Fragments</i> (1970).....	13
Biographies	14
a. Biography of Wole Soyinka	14
b. Biography of Ayi Kwei Armah.....	14
III.Results.....	16
IV.Discussion	17

Chapter one: Traditional Intellectuals in Wole Soyinka’s <i>The Interpreters</i> (1965), and Ayi .K. Armah’s <i>Fragments</i> (1970):	18
a- Egbo the Foreign ministry as a Traditional Intellectual in Wole Soyinka’s <i>The Interpreters</i> (1965):	18
b- Henry Robert Hudson Brempong as a traditional Intellectual in Armah’s <i>Fragments</i> (1970)	20
c- Kola the artist as Traditional Intellectual in Soyinka’s <i>The Interpreters</i> (1965):	23
d- Akosua Russell as a Traditional Intellectual in Armah’s <i>Fragments</i> :	24
e- Sir Derinola and the Managing Director as Traditional Intellectuals in <i>The Interpreters</i> (1965):	27
f- The Junior Assistant to the Secretary of the Civil Service Commission as Traditional Intellectual in Armah’s <i>Fragments</i> (1970)	29
g- The Engineer as a traditional Intellectual in Armah’s <i>Fragments</i> (1970)	31
Chapter two: Organic Intellectuals in Wole Soyinka’s <i>The Interpreters</i> (1965), and Ayi .K. Armah’s <i>Fragments</i> (1970):	35
Wole Soyinka and Ayi Kwei Armah’s commitment and position as Organic Intellectuals:	35
a- Sekoni as an Organic Intellectual in Wole Soyinka’s <i>The Interpreters</i> (1965):	37
b- Baako as an Organic Intellectual in Ayi Kwei Armah’s <i>Fragments</i> (1970)	39
c- Sagoe as an Organic Intellectual in Wole Soyinka’s <i>The Interpreters</i> (1965):	44
d- Kofi Ocran as an Organic Intellectual In Ayi Kwei Armah’s <i>Fragments</i> (1970):	45
V. Conclusion	49
References	51

Abstract

This research paper is a comparative study of The Traditional and Organic Intellectuals in Wole Soyinka's *The Interpreters* (1965), and Ayi Kwei Armah's *Fragments* (1970). Through the theory of Traditional and Organic Intellectuals put by The Marxist Theorist and Philosopher Antonio Gramsci in his *Prison Notebooks* (1947). It seeks to investigate the extent to which both authors and novels converge in their depiction of their Intellectuals and their independent countries Nigeria and Ghana. In our research, the first chapter examines the portrayal of Traditional Intellectuals in both Wole Soyinka's *The Interpreters* (1965) and Ayi Kwei Armah's *Fragments* (1970). The second chapter analyzes the depiction of Organic Intellectuals in both novels. A central finding of this study highlights Soyinka's and Armah's perspectives on the roles and challenges faced by these different types of intellectuals within their respective postcolonial contexts. Additionally, a part in our discussion consists of both Soyinka's and Armah's position as Organic intellectuals where they address the failures of postcolonial leadership and the gap between the ideal's of independence movements and the reality of governance in both Nigeria and Ghana. Both Armah and Soyinka have inspired future generations of African writers and intellectuals through their commitment by advocating for justice and integrity in postcolonial Africa. Their works continue to be studied and admired for their profound impact on African literature and society.

Keywords: Soyinka , Armah , Fragments, The Interpreters , Antonio Gramsci , Prison Notebooks , Organic , Traditional , Intellectuals , Independence , Commitment, Ghana, Nigeria.

I. General introduction:

Poor man never get bank account but he look far in de sky and he tink in him he get some last chance in heaven (Ayi Kwei Armah, *Fragments*, P.24)

The end of colonialism in Africa represented a turning point in African history. Most newly independent African societies idealized the dream of building perfect, welfare and prosperous states however the realization of the dream was quickly crushed by widespread corruption, despotism and even hegemonic practices. African populations, aspirations for democracy and equal opportunities were swept by leaders who prioritized self interest and greed which widened the social disposition, poverty and injustice.

In this context, most post independence African Literature was written as testimonial of the profound role of intellectuals either in maintaining despotism in Africa, or altering the course of societies by challenging and denouncing the prevailing social and political hegemonic regimes. Ghanaian and Nigerian post independence literatures offered poignant critiques of African independencies by exposing the extreme contrasts between people's aspirations and struggle for social justice and the political degeneration of the leaders.

In this context, Wole Soyinka's *The Interpreters* (1965) and Ayi Kwei Armah's *Fragments* (1970) were both written during a period of important social and political changes in Africa. In the 1960s and 1970s, at that time Nigeria and Ghana were experiencing the consequences and results of decolonization, with many countries urging to have their independence from colonial governance. However, this period was also marked by political instability, economic challenges, and social chaos across the continent.

Both authors used their novels to explore the complexities of post-colonial African society, including issues such as corruption, identity, cultural clash, and the effects of colonialism.

Soyinka, as a Nigerian writer and activist, was particularly interested with the role of intellectuals and the challenges of finding one's way between traditional African values and Western influences. Armah, focused on themes of disillusionment, alienation, and the search for meaning in a rapidly changing world.

Relying on Italian Marxist philosopher Antonio Gramsci's theory on hegemony and the role of intellectuals as a model, this piece of research is an exploration of Soyinka's and Armah's representation of 'Traditional' and 'Organic' intellectuals in both *The interpreters (1965)* and *Fragments (1970)*.

Review of literature

Wole Soyinka's novel has been considered a solid example of committed literature that denounces racial discrimination, man's inhumanity to man, political corruption, social justice and death in Nigeria. Wole Soyinka's *The Interpreters (1965)* has received many critical attentions from many perspectives.

To begin with, Innocent Agu Ejimofor's article entitled 'A Linguistic Examination of Different Narrative Structures in Soyinka's The Interpreters.' This article examines the different narratives structures and linguistics techniques used by Wole Soyinka in his novel *The Interpreters*. The article argues that Soyinka's background as a poet and playwright strongly influences the narrative style of the novel. The critic adds, many passages from the novel are analyzed to demonstrate Soyinka's complex use of language, such as hyper-poetic descriptions, fragmented syntactic structures, run-on sentences, parallel structures, and official bureaucratic language ... (Innocent.P10.11.13. 2016) The analysis shows how Soyinka's lexical choices, sentences structures, and other stylistic devices require readers to have strong linguistic knowledge to fully understand and appreciate the text. The same author claims: 'Language is the pivot on which literature revolves. It has been said (Person 2001cited in

Khattaki Mehnaz and Khattak 2012) that there could be language without literature but definitely, there can be no literature without language.’(Innocent. P.09.2016). The author has added from the linguistic perspective that Soyinka’s manipulation of language shows the malleability of language and demonstrates how best the writer can use language to unravel and reveal his deepest mysteries and most private philosophy.’(Goddard 1997). Innocent declares that: ‘To begin then, it has been established and that language is a multi-purpose tool in society and that its primary function is affording a means of communication among the members of that social entity.’(Kenneth 1983).

To summarize these citations, they emphasize the key role of language in literature, highlight Soyinka’s complex linguistic style, and argue for the importance of linguistics analysis in understanding the novel.

Moreover, another critique entitled: *Black skinned Intellectuals wearing white masks: A Neo-colonialism study of identity crisis in Wole Soyinka’s The Interpreters*. The critic analyzes Wole Soyinka’s *The Interpreters* (1965) from the lens of neo-colonialism and hybridity. The critic assures that Soyinka was the first African Nobel laureate in literature. It also provides a post-colonial analysis of identity and cultural hybridity in Soyinka’s seminal novel *The Interpreters* under Nigeria’s neocolonial condition after independence. *The Interpreters* is about five young intellectuals who return to post-independence Nigeria and struggle to find their identity, purpose, corruption and social problems. The characters display cultural and identity hybridity, being caught between their African roots and western influences from their education abroad. This results in an identity crisis.

Bahman argues also that *The Interpreters* exhibits traits of neo-colonialism through the identity crisis of its characters and Nigeria’s post-independence struggle as depicted in the novel. Bahman Moradi claims that ‘Neo-colonialism or neo-imperialism is a political

condition traces of which we could discover in Soyinka's *The Interpreters* and other post-colonial works." (Bahman, 2022, P.14). The author adds that: "The most general meaning of hybridity is when someone has been characterized by more than one identity or attitude." (Bahman, 2022, P.19). Moreover, the critic also believes that: "This novel's neocolonial discourse discussed two key terms, 'Hybridity' and 'Identity'. Bhabha's theory of 'hybridity', mainly introduced in his seminal work *The Location of culture (1994)*, was used to support this research theoretically." (Bahman, 2022, P21).

The author used Homi Bhabha's, Frantz Fanon, Kwame Nkrumah, Jean Paul Sartre, Noam Chomsky and Edward Herman... as references in his article to analyse Soyinka's novel through neo-colonialism perspective. Several passages from the novel are analyzed to show Soyinka's complex novel and its themes of neo-colonialism, hybridity, and identity crisis. The author claims: "Therefore, this paper aims to shed light on post-colonial and neocolonial facts in Wole Soyinka's *The Interpreters* and support the research by discussing Homi Bhabha's theory about hybridity well detailed in his seminal works, *The Location of Culture (1994)*.

Like Soyinka, the Ghanaian novelist Armah's novel *Fragments* has faced a lot of criticism and many critics have examined it in various ways. In his Article *Neo Colonialism And Alienation In African Fiction : Ayi Kwei Armah Fragments (2020)*, Kwadwo Osei Nyame Jr discusses mainly the themes of Neo colonialism and alienation - Nationalism, Nation building within Ayi Kwei Armah's *Fragments*. The author states that these themes represent the African issues faced by the whole continent after the period of slavery and colonialism. The author claims: "The alienation Baako experiences in Ghana upon his arrival confirms that he was right to be concerned (Kwadwo Osei Nyame Jr, 2020, P.95). Some critics continue to add that from a Neo Colonial Perspective that "Brempong has absolutely no sense of commitment to ensuring his own society is also able to be productive so that people like himself can also be innovative producers rather than simply passive

consumers (Kwadwo Osei Nyame Jr, 2020, P.99 P.100). He also argues that ‘Brempong’s fascination with European goods and creature comforts represents an excessive penchant for the conspicuous consumption of goods from abroad that with careful and proper visionary planning could be produced at home too. (Kwadwo Osei Nyame Jr , 2020 , P.99).

Through the lens of the author and his analysis of Ayi Kwei Armah’s novel , the author argues that an identity crisis is shown in the novel alongside an influence of western thinking on the African minds .

Ayi Kwei Armah’s *Fragments* (1970) has also been criticised from a Symbolic perspective in Bouhadiba Malika’s article entitled Symbolism and Narrative Strategy in Armah’s *Fragments* and *Why Are We So Blest?* Through her deep analysis and study of the novel Bouhadiba Malika argues that Armah uses Symbolism in *Fragments* and its major themes of revolutionary practices and cultural rehabilitation. She contends that: Another symbolic event that has been overlooked by the critics of the novel is the destruction of the television set. This event symbolises the shattering of Baako’s vision of a better future for the masses. (Bouhadiba Malika , 2010 , P.142) , the same article adds that : the hero has changed his objectives and has given up his role of „Osagyefo“, i.e., saviour. This symbolically refers to Nkrumah’s betrayal of his people. (Bouhadiba Malika, 2010 , P.143) .

She also argues there is a circle and a square. The circle represents the masses and the square the elite. The Circle is weak and dark. Its whiteness represents the welfare of the middle class. The square is above the circle. Its inhabitants have reached it by using the shoulders of their countrymen from the circle. This may be seen as a symbolising the exploitation of the masses by the bourgeoisie. (Bouhadiba Malika , 2010 , P.142)

Issue and Working Hypothesis

Our review of previous literature on Wole Soyinka's *The Interpreters* and Ayi Kwei Armah's *Fragments* demonstrated that both novelists and novels have been scrutinised from several perspectives, while some criticised some colonial and postcolonial issues in the two works, others compared them to other African works. Yet to our humble knowledge no previous piece of research has investigated the issue of hegemony and intellectuals in both works. It remains therefore our purpose to undertake this comparative piece of research so as to discuss possible affinities that might bind both novelists and works as concerns the issue under study. To do so we have formulated the following working hypothesis.

First and foremost, given that Ghana and Nigeria are distinct countries in west Africa, what then in their independencies has pushed Soyinka and Armah to react in the same way and reflect the elites of their countries either as Traditional or Organic.

Second, to what extent do the main protagonists and secondary characters settings and themes in both *The Interpreters (1965)* and *Fragments (1970)* are realistic reflection of post independent Ghana and Nigeria?

Last but not least, what in Soyinka's and Armah's lives and literary carries may have pushed them to denounce Traditional Intellectuals and to praise the positive change of Organic intellectuals?

The answer to our investigation and above working hypothesis is in the subsequent chapters of our work.

Methodological Outline

In this piece of research, we will follow the IMRAD method. The first part of the dissertation is the general introduction; made of four main parts which are a general

introduction, a review of some of the literature that tackled the two novels: **Wole Soyinka's *The Interpreters* (1965)** and **Ayi Kwei Armah's (1970)**. Then, the methods and materials that will present the summary of the theory: Antonio Gramsci's ***Prison Notebook* (1929)**, the synopsis of the two novels, and finally the biographies of Soyinka and Armah. The second part is the discussion, in which we are developing the hypothesis and applying the theory we have established in the beginning of our project. It will be divided into two chapters, the first one will focus on characters that are considered as traditional intellectuals in both **Wole Soyinka's *The Interpreters* (1965)** and **Ayi Kwei Armah's (1970)**. The second chapter will be on characters who considered organic intellectual by examining different figures of the two novels. And finally, the last part of the dissertation will be the general conclusion.

II. -Methods and Materials

1- Methods

Antonio Gramsci, an Italian Marxist philosopher and journalist, crafted a theory of intellectuals within his renowned work, *Prison Notebooks (1947)*, celebrated by scholars as a groundbreaking contribution to 20th-century political discourse. Emerging in the early 1900s amidst Italy's Fascist ascent and the faltering of socialist movements in Western Europe, Gramsci's theory of intellectuals was a response to the era's profound political and social challenges. It seeks to dissect the crucial role of intellectuals in fostering societal and political evolution, while discerning the necessary conditions for a successful revolutionary movement. Gramsci developed his theory of intellectuals amidst Italy's power struggles, particularly in response to fascist attempts to suppress class conflict through ideological means. Observing how the ruling class used cultural institutions to maintain control, Gramsci argued that true societal transformation required the establishment of a counter hegemonic culture, one that contested the dominant ideologies and values. He contends that this cultural shift could only be achieved through the efforts of intellectuals dedicated to revolutionary ideals. Gramsci views intellectuals as individuals who influenced society through their ideas, knowledge, and cultural contributions, encompassing not just academics and professionals, but also artists, journalists, and writers who shape public discourse and norms.

a/ Organic Intellectuals

An essential concept in Gramsci's theory of intellectuals is the notion of 'Organic Intellectuals'. These are individuals who emerge organically from the working class or other subaltern groups, possessing a profound understanding of the conditions and lived experiences within their communities, despite potentially lacking formal education or credentials. As Gramsci articulates in his *Prison Notebooks*, "Organic intellectuals are

distinguished less by their profession, which may be any job characteristic of their class, than by their function in directing the ideas and aspirations of the class to which they organically belong" (Gramsci, 1947, p.131). Gramsci adds: "The organic intellectuals of the working class are defined on the one hand by their role in production and in the organisation of work and on the other by their "directive" political role, focused on the Party" (p.132). Organic intellectuals actively participate in developing alternative perspectives and modes of thinking that challenge the dominant cultural and social order. In other words, they confront the established hegemony. They are intellectual members arising from a particular social class, defined not by their occupational descriptions but by their social function as agents of profound social transformation. This contrasts with what Gramsci terms the "traditional intelligentsia" (p.132), which represents the other type of intellectuals tied to preserving the status quo. Originating directly from the ranks of the oppressed classes, organic intellectuals apply their intimate knowledge and lived understanding to articulate the aspirations, grievances, and worldviews of their communities.

b/ Traditional intellectuals:

The second concept we intend to borrow from Gramsci's *Prison Notebooks (1947)* is that 'Traditional Intellectual'. Gramsci says that: " they thus put themselves forward as autonomous and independent of the dominant social group" (Gramsci, 1947, p.138) As a group that sees itself as independent from the ruling class, but actually reinforces the dominant views and cultural hegemony of the elite groups in society, even if unconsciously. Gramsci mentions that:" Intellectuals of the rural type are for the most part "traditional", that is they are linked to the social mass of country people and the town (particularly small-town) petite bourgeoisie, not as yet elaborated and set in motion by the capitalist system (p.148). Traditional intellectuals are those who have historically aligned themselves with the continuation of existing power structures and ideological conformity, rather than challenging.

According to Gramsci, they play a key role in legitimizing and reproducing the worldviews, beliefs and values that maintain the cultural leadership and dominance of the ruling class over the masses. Examples of traditional intellectual groups include religious leaders, teachers, scholars, writers and other purveyors of symbolic knowledge and culture who derive their societal position from the established order. So in analyzing novels like *Fragments* and *The Interpreters* through this lens, the focus would be on how such traditional intellectual figures and groups are depicted - whether reinforcing hegemonic narratives or resisting them in favour of counter-hegemonic perspectives.

c/ Cultural hegemony:

The Italian theorist Antonio Gramsci's *Prison Notebooks (1947)* includes also another concept of great importance to our work. He talks about hegemony, which means the control of a ruling group over society by making everyone accept their beliefs and interests as normal. Gramsci says: is a product of the struggle between civil society and political society in a specific historical period. (Gramsci, 1947, p.506). This control is not just through laws but also through things like schools and the media, which spread the ruling class's ideas and make them seem natural. Gramsci also talks about the separation of power where he depicts: Essential importance of the separation of powers for political and economic liberalism; the entire liberal ideology, with its strengths and its weaknesses can be encapsulated in the principle of the separation of powers, (p.507). In other words, it is about dividing the government's functions into different branches to balance the interests of different groups in society. But even within the system, Gramsci says, the ruling class still holds power through different parts of the government, like the legislature and the judiciary. Overall, Gramsci's ideas show that power isn't just about laws but also about controlling how people think and what they believe, using institutions like schools and the media to keep the ruling class in charge.

2- Materials

a- Historical background of Wole Soyinka's *The Interpreters* (1965):

Wole Soyinka's *The Interpreters* was published five years after Nigeria's independence in 1965. The early 1960s were a time of significant change as the country transitioned from colonial governance to self-rule.

Wole Soyinka wrote *The Interpreters* to explore the complexities of post-colonial Nigerian society and to critique the socio-political conditions of the newly independent nation. He aimed to capture the tensions between traditional African values and the influences of Western education and modernity. The novel serves as a critique of the corruption, moral decay within the post-independence Nigerian government and society. Soyinka was deeply disillusioned by the unfulfilled promises of independence and the rise of a new elite that maintained many of the injustices of the colonial era. Soyinka also aimed to experiment with narrative form and style. *The Interpreters* is known for its complex structure, rich symbolism, and innovative use of language. Soyinka wanted to push the boundaries of African literature and challenge conventional storytelling techniques.

b- Historical Background Of Ayi Kwei Armah's *Fragments* (1970):

To begin with, Ayi Kwei Armah is a significant figure in African Literature, specially known for his critical perspectives on post-colonial African societies. His novel *Fragments*, published in 1970, reflects the social and political environment of Ghana during the post independence period. Ghana gained her independence from British colonial rule in 1957, becoming the first African country to do so. However by the late 1960's, the country was facing economic difficulties alongside political instability and corruption. In his second novel, *Fragments* (1970), a young Ghanaian returns home after living in the United States and is

disillusioned by the Western-inspired materialism and moral decay that he sees around him. (Fragments | work by Armah. (s. d.). Encyclopedia Britannica.)

The novel *Fragments* addresses the dilemma of disillusionment with the post colonial elites that replaced the colonial rulers. The main Protagonist, Baako, returns from studying abroad to find that the society that he had left was filled with corruption and manipulation and a lack of morality within the major figures of society and a loss of traditional values. The novel depicts the clash between modernity and tradition, and the personal struggle within the current society. The title itself, Fragments, signifies the fragmented nature of the protagonist's life and the society that surrounds him, the novels structure, with its non linear narrative and fragmented storytelling, mirrors the themes of disintegration and alienation and isolation. Finally, Armah wrote *Fragments* in results of the disappointment and corruption that spread through the country after its independence in 1957. Despite all hopes shown by the new leadership, they failed to bring any positive changes, leading to a fragmented environment. Another major factor that lead to writing *Fragments* is Armah's personal journey of studying abroad and returning to his country after that, the novel also portrays the Pan- Africanist dreams that faded away due to the political changes that occurred between the 1960's and the 1970's. Armah used his work to critique the struggle of his Society in finding its identity and values.

c- Synopsis of Wole Soyinka's The Interpreters (1965)

Published in 1965 by the Nigerian author Wole Soyinka. The Interpreters centres on a group of Nigerian friends and intellectuals living in the years following Nigeria's independence from British colonial rule. The main characters include Sekoni (a writer), Kola (a journalist), Bandele (a philosopher), Egbo (Businessman) and Lazarus who is an artist. The novel explores the personal lives, relationships, and inner struggles of these characters as

they try to find meaning and purpose in rapidly changing Nigerian society. The novel explores the personal lives, relationships, and inner struggles of these characters as they try to find meaning and purpose in rapidly changing Nigerian society. The novel shows the failure of the idealistic nationalist dream after independence and also the disillusionment with political corruption and neo-colonial power dynamics. Furthermore, the novel demonstrates the role and responsibilities of the intellectual class Identity crises stemming from a clash between African and Western values, and the search for authentic selfhood amidst (in the middle of) societal upheaval.

d- Synopsis of Ayi Kwei Armah's *Fragments* (1970)

Ayi Kwei Armah's *Fragments* (1970) is a powerful and introspective exploration of identity, disillusionment, and the difficult quest for authentic liberation in the wake of Ghana's independence from British colonial rule. The novel centres around Baako, a young Ghanaian man who finds himself battling with a profound sense of alienation and loss of purpose in the newly liberated nation. As Baako navigates the complexities of post-colonial Ghanaian society, he is confronted by the harsh realities that contradict the idealistic visions of freedom and progress that fuelled the independence struggle. Excessive corruption, and the persistence of neocolonial structures have dashed the hopes and dreams of a generation that sacrificed so much for their nation's sovereignty. Through Baako's introspective journey and haunting inner monologues, Armah captures the existential crisis and fragmentation of identity experienced by many Africans in the after effects of decolonization. The novel delves into the profound disillusionment that arises when the promises of independence remain unfulfilled, and the liberating ideals of the past seem to have been betrayed by the harsh realities of the present.

Biographies

a. Biography of Wole Soyinka

Wole Soyinka (1934-) is a Nigerian playwright, novelist and essayist. His full name is Akinwande Oluwole Soyinka. The father of Wole was a priest in the Anglican church and principal of school. His mother was active within the women's liberation movement. The Soyinka family belongs to the Yoruba people, whose culture has influenced Soyinka's works. The Nigerian author has won the Nobel prize in Literature in 1986, becoming the first African writer to be honoured with this prize. He was outspoken political activist, he was imprisoned for 22 months in the late of 1960s during Nigerian civil war for his opposition to the Biafran secession. Much of his writings explore African culture, the impacts of colonialism, and abuses of power. After graduating with a Bachelor of Arts degree in 1958, Soyinka moved to England to carry on his studies. After finishing, his career as a student, Wole Soyinka has held teaching positions at several universities; University of Ibadan, University of Ife, University of Lagos, Yale, Cornell, Emory, Loyal Marymount, Harvard and Oxford University.

In summary, his places of study were in Ibadan, Leeds, London and Cambridge, in the 1950s and 1960s. Then he went on to have an illustration teaching career at universities in Nigeria, USA, and England.

Among Soyinka's masterpieces, we can mention *The Interpreters (1965)*, *Season of Anomy (1973)*, and *Chronicles From The Land Of The Happiest People On Earth (2022)*.

b. Biography of Ayi Kwei Armah

Ayi Kwei Armah (1939) is a Ghanaian novelist born in Sekondi-Takoradi in western Ghana. He descends from an elite family. Armah is considered as a committed figure for his literary contributions, He received his studies at the prestigious university of Harvard where he got his degree in Sociology. Armah's career was a diversified one as he went on to be a

script writer, translator , poet , scenarist and an English teacher across various locations worldwide, Armah also contributed as a translator at the weekly Revolution African as an organ of the “ FLN ” party.

Among Armah’s masterpieces, we can mention ; *The Beautiful Ones Are Not Yet Born (1968)*, *Why Are We So Blest (1972)*, *The Thousand Seasons (1973)*, *The Healers (1978)*, *Osiris Rising (1995)* And *KMT: In The House Of Life (2002)*.

Armah was deeply influenced by Ghanaian struggle for Independence. His works for mainly four decades have consistently challenged western education impacts on Africa. He often used themes such as colonialism, political corruption, social injustice, intellectual independence and traditional values.

Armah’s literary legacy reflects a profound and deep exploration and analysis of social and political conditions that his country suffered for decades, making him a significant voice in contemporary African Literature.

III. Results

This part of our work concerned with the major findings of this comparative piece of research. Our investigation of the representation of the issues of " Traditional " Vs " Organic " Intellectuals and Hegemony in both Soyinka's The Interpreters and Armah's Fragments revealed interesting affinities between both authors and their works in the light of the Gramscian perspective.

First and foremost, and as concerns both authors, the literary carries both Soyinka's and Armah demonstrate their common commitment to the denunciation of neo-colonial phenomenon such as 'Hegemony' and corrupt Traditional Intellectuals or elites, Both converge also in their depiction of Organic Intellectuals that strive for positive change not only in their countries but in Africa as well. Second, we reached the result that both The Interpreters and Fragments converge in their reflection of characters, themes and settings akin to the issue of hegemony and intellectuals the main protagonist and other characters in both works reflect one or the other type of intellectuals under study.

IV. Discussion

This piece of research examines Wole Soyinka's *The Interpreters* (1965) and Ayi Kwei Armah's *Fragments* (1970) as examples of 'Traditional' and 'Organic' intellectuals. It consists of two chapters. The first chapter explores three characters of each novel of both novels as traditional intellectual, while the second chapter focuses on the idea of organic intellectuals through character analysis in both novels as well. The analysis in both chapters will be based on Antonio Gramsci's theory of Intellectuals in his work *Prison Notebooks* (1947).

Chapter one: Traditional Intellectuals in Wole Soyinka's *The Interpreters* (1965), and Ayi .K. Armah's *Fragments* (1970):

The aim of this chapter is to show how the characters of Wole Soyinka's *The Interpreters* (1965) and Ayi Kwei Arma's *Fragments* (1970) are comparative and how are depicted as 'Traditional Intellectuals' using 'Egbo The Ministry' and 'Henry Robert Hudson Bremong', 'Kola' and 'Akussua Russel' as central characters, and also using 'Sir Derinola and The Managing Director' and 'Junior Assistant to the Secretary of the Civil Service Commission and The Engineer' as secondary characters.

a- Egbo the Foreign ministry as a Traditional Intellectual in Wole Soyinka's *The Interpreters* (1965):

Egbo is presented as the main protagonist in the novel, he is the grandson of a tribal chief, and his story centres around his dilemma of whether to return to his fishing village Osa, and assume his position as a chief or leave his village behind and adapt to the new Nigeria. He is one of the main characters in Wole Soyinka's *The Interpreters* (1965). He stands for a traditional intellectual as he is depicted as a significant character that reaches to a position of power following his grandfather,

That pagan grandfather of yours will only teach you how to count wives and reckon the gains of smuggling. And up aloft, once above the smell and the dank of the water-side, fear vanished. He had fought every step of the gangway, kicking, biting, clinging to the rails, and even in the cabin he had tried to open a porthole and the other passengers had laughed (Soyinka, 1965, P.55)

In this passage, Egbo's aunt insists that her nephew must go to school in Lagos, implying that this is the civilized thing to do, however, he should run away from his grandfather's influence who was described as "A pagan grandfather" because he only knows to teach his grandson how "to count wives and reckon the gains of smuggling", implying that the grandfather's lifestyle is uncivilized. This passage reflects Egbo's predisposition for power and position.

His actions and thoughts also reflect a struggle for control, particularly in his interactions with the female character Simi and his feelings of jealousy towards other men. His pursuit of Simi and desire to make her his wife can be interpreted as a quest for dominance and influence over her life and decisions,

So this was why he pursued her-he had come to take her away from this, from all this. To make her his wife. Remembering the single-mindedness, past hermit existence, his lack of interest in other women, why, all of that for this one night? For this one night alone? No, he had not come to end it here.

Simi must come away, come away and make a home with him.''(Soyinka, 1965, P.57)

This quotation provides insight into Egbo's motivations for position and patriarchal dominance through his pursuit of the female character Simi. He was trying to convince her that he wants to "take her away from this, from all this", implying that he sees Simi's current situation as undesirable and wants to remove her from it. He decides that his goal is to "make her his wife" and have Simi "come away and make a home with him." This passage shows how Simi is central focus of the character Egbo, or even an obsession. Egbo's character can be viewed as a traditional intellectual figure in the sense that he exhibits a sense of entitlement, authority, and a desire to shape the course of events according to his own beliefs and values. His contemplation of taking Simi away and making her his wife reflects a traditional mindset where men often held the power to make decisions regarding marriage and relationships. The passage suggests a traditional view of gender roles and relationships, where Egbo sees himself as the one who should take charge and determine the course of his and Simi's future. Gramsci's theory of the traditional intellectual involves individuals who uphold and reinforce existing power structures and cultural norms. Egbo's actions align with this concept as he tries to assert his authority and control over Simi and the situation. Egbo's behaviour and thought processes reveal a battle for power and authority, especially in how he interacts with Simi and the jealousy he feels towards other men. His pursuit of Simi and his wish to make her his wife

can be viewed as an effort to gain dominance and influence over her life and choices. The passage depicts a power dynamic where Egbo tries to assert his will and desires over Simi, suggesting a form of hegemonic control in their relationship. According to Gramsci's concept of hegemony, the dominant group maintains control over the subordinate group not just through force, but also by gaining their consent and leadership. In this context, Egbo's actions can be interpreted as an attempt to establish his dominance over Simi and the circumstances surrounding their relationship.

b- Henry Robert Hudson Brempong as a traditional Intellectual in Armah's *Fragments* (1970)

Just like Egbo in Soyinka's *The Interpreters* Henry Robert Hudson Brempong is the main antagonist in Armah's *Fragments* (1970). He stands for a traditional intellectual as he is depicted as a significant character that reaches a position of power and influence and of grand importance. Although his job is not titled and it is not firmly mentioned, but Armah in several details has pointed to Brempong to be a man of great importance saying:

Brempong chuckled slowly to himself and, infected, Baako laughed too. "Some friend," he said. "That's what I say too," Brempong agreed. "Well, these things are necessary. You have to know people. Big people, not useless people. Top officials who can go anywhere and say 'Do this, do that, for my boy!'" "You would advise me to hasten to find me a big man, then?" Baako asked. "Aah, you joke now. You'll soon see. (Armah, 1970, P.47)

In this passage, Henry Robert Hudson Brempong exhibits characteristics of a hegemonic traditional intellectual through his sayings and attitude. He gives big importance to networking with big influential figures referring to them as "Big People" and "Top Officials" This suggests a belief in the significance of connection and knowing big decision makers, which aligns with the traditional intellectual's reliance on established power structures for influence. His use of the term "useless people" implies a hierarchy where people lacking of connections and don't know and have access to significant people with power are considered

insignificant people. Brempong's remarks reveal his pragmatic approach to know considerable influential people to get things done by their simple intervention. This reflects a mindset associated with hegemonic traditional intellectuals, who make priority to conformity to established power structures and value relationships with influential individuals.

Some other elements in Ayi Kwei Armah's *Fragments (1970)* point that Brempong is qualified to have Antonio Gramsci features of a hegemonic traditional intellectual as Armah's argues that Brempong has access to a lot of advantages most of the common people can't have access to or don't get in their life and examples of that is the association of Brempong to a luxurious life and items such as the limousine provided for his transportation and the VIP (Very important persons) treatment that he had upon his arrival which indicates that he holds a position of authority and influence within society as Armah points:

A strange scene greeted him as he strode into the arrivals lounge. Three tough-looking men in white jumpers with their cloths balled around their waists were holding Brempong high above their heads. Around them a large crowd of the hero's relatives struggled to get closer to him, shouting, some singing in an ecstatic, emotional confusion. "Eeeeei! Our white man, we saw you wave! We saw you!" "The big man has come again." "Oh, they have made you a white man." "Complete!" "And you have come back to us, your own. Thank God." "Yes, praise him!" (Armah , P.56)

In this quote, Armah portrayed Brempong as a figure of admiration and authority inside his community. He is portrayed in the way the three men had lifted him showing a physical elevation which symbolises an individual of elevated status within his community, and how the crowd that surrounded them was praising him reflecting an emotional reception , the shouting and singing indicated a strong emotional response to Brempong arrival. New Phrases like " and you have come back to us " and " thank god " or " Our white man " " the big man has come again " represent authority , importance , gratitude and appreciation to his return as it can be an acknowledgment of a higher power .In *Fragments* Henry Robert Hudson is seen

as a leader commanding respect and loyalty from the people around him as described by Armah.

‘V.I.P. CAR PARK

NO ENTRY

By order

As the big black car slowed to a purring stop, Brempong’s welcomes started a soft stampede to get to it, but the fat woman stopped it. “Move back, you villagers,” she said, pushing hard against those in her way. “Don’t come and kill him with your TB. He has just returned, and if you don’t know, let me tell you. The air where he has been is pure, not like ours. Give him space. Let him breathe!” She pushed till she had created some space around the hero (Armah, P.59).

In this quote, hierarchy and luxury and exclusivity are demonstrated first in the sign: ‘V.I.P CAR PARK NO ENTRY(P.59) this suggests an exclusive privilege linked to Brempong’s arrival indicating that only figures of major importance have access to areas like this .

We can notice also a kind of social division and a clear distinction between Brempong’s environment and people the “ villagers “(P.59) , the fat women which is Brempong’s sister and her reference to the villagers show a difference in social standards between them and her brother’s group which suggested a social divide based on status and affiliation , We can also observe the fat women concern about the villagers potentially “ killing him with your TB ” (P.59) and the term TB means Tuberculosis , she believes that the villagers might carry the disease and that they might infect him with it , so as for the quote “ The air where he has been is pure, not like ours. “(P.59) a comparison between the villagers and Brempong there is that there is a major difference in hygien, status and a belief of superiority. Overall, Henry Robert Hudson Brempong is a perfect representation of a hegemonic traditional intellectual and character in Ayi Kwei Armah’s *Fragments* (1970) and an influential figure that fits the description given By Antonio Gramsci about traditional intellectuals. Brempong focuses mainly on making connections and bonds with highly distinctive and important figures at the top of the pyramid and looks down on those he sees unimportant to him. This shows how

power works and how there is a social division in Africa and Ghana in particular. Armah's depiction of Brempong illustrates how existing power systems affect society, and how people like Brempong fit into them just like Antonio Gramsci portrayed them in his ideas about control and power.

c- Kola the artist as Traditional Intellectual in Soyinka's *The Interpreters* (1965):

Kola is presented as another main character, he is the only artist among the interpreters at the beginning of the story; he is the one who painted a pantheon of Yoruba Gods which refers to the Nigerian culture, interpreting each character of the novel serving as a model for the figures in the painting. In fact, the artist Kola is depicted as traditional intellectual when he got jealous of Sekoni who became an artist and draw 'The wrestler':

And Kola found that he was indeed jealous. Unless 'The Wrestler' was one of those single once-in-a-life co-ordinations of experience and record, Sekoni was an artist who had waited long to find himself but had done so finally, and left no room for doubt. Certainly there was no self-doubt in Sekoni's hand, and none showed in this his first attempt. Joe Golder's verdict was the same. Kola struggled futilely with his canvas for a while, then gave up for the day, confessing. 'Sekoni's Wrestler has put me off. Let's continue tomorrow.' 'Put you off? Why? Self-identification? 'I wish it were that. No. Just plain jealousy? ' Exploding, 'Damn ! You know yourself how long I have been struggling with this thing.' 'But you haven't finished.' 'That is not the point. You should have watched Sekoni at work. And then, the result. God, when you think that that man has done nothing but mess around with power stations. 'Don't be so silly. You are a fine painter, Kola . . .' 'Don't give me that. (Soyinka, 1965, P.100)

In this quote, Kola can be seen as a representing "the traditional intellectual" in Gramsci's perspective. Kola is threatened by Sekoni's work "The Wrestler" which Kola finds superior to his own. His feelings of jealousy and his attempts to control Sekoni's art reflect a struggle for hegemonic control over the artistic discourse.

Gramsci's concept of hegemony does not involve just domination, but also the establishment of consensual leadership. The Italian philosopher sees traditional intellectuals as those who serve to maintain the existing power structures and hegemonic order. Kola is

trying to make this by asserting his dominance over Sekoni's competences as an artist. Furthermore, the artist Kola felt frustrated with the presence of Joe Golder such as demanding that Golder come to sit for him. In this context, Kola is trying to assert his authority and influence over Golder, he also can be viewed as traditional intellectual in Gramsci's perspective,

“Well, are you coming to sit? ' he said when the woman had left. 'You get your friend to sell me the carving and I'll sit.' Kola flopped into a chair. 'For God's sake what is the matter with you? Can't you see your face is healing so rapidly it will soon be useless?’” (Soyinka,1965, P.101)

In this quote, Kola is positioned as the authoritative, experienced figure who is trying to maintain his status and influence. Gramsci's theory of the traditional intellectual involves individuals who serve to uphold the existing power structures and cultural norms. Kola's actions and reactions to Golder's behaviour suggest an attempt to preserve his own position as the dominant artistic voice.

Wole Soyinka uses the character Kola to illustrate the dynamics of hegemony and the clash between traditional and organic intellectuals, as conceptualized by Antonio Gramsci. Kola's struggle to maintain control and influence over the situation with Golder reflects the power dynamics and the battle for cultural and artistic hegemony within the novel's creative community.

d- Akosua Russell as a Traditional Intellectual in Armah's Fragments:

Armah portrays a second influential female character that is Akosua Russell as a Traditional Intellectual, Akosua fits the description of a hegemonic Traditional Intellectual. She is introduced as the leading writer and editor of *Kyerma*, the country's prestigious literary magazine. This positions her as an intellectual leader within the cultural sphere and a figure that has strong connection with well placed individuals at the top of government and one with prominent position within the literary community Armah writes:

Up on the stage Akosua Russell whispered something to both of the men flanking her, making them break out with identical smiles a few moments apart, as if in leaning over to talk to each she had also given a strong ritual tug on some kind of smile string tying them together. Then she herself rose smiling like a queen at ease, waiting for silence before she spoke. Her speech was long, and most of it, from her first literary evening, was familiar to Juana. To make it pass more quickly she tried to think of the words as they would strike a person hearing them the first time in his life: (Armah,1970 ,p. 110)

In this quote Ayi Kwei Armah depicts Akosua Russel as an individual capable of commanding and have authority and power over other individuals embodying characteristics of a hegemonic traditional intellectual , He described her as a figure that orchestrated and controlled the two men besides her that were standing beside her with identical smiles , a control that gave her the ability to manipulate and have a talent to control those around her, a commonly trait associated with hegemonic intellectuals . Additionally, her royal behaviour on the stage mixed with her knowledge and familiarity of the audience and the long speech that she gave had further imposed her as character with authority and influence and power on the cultural community. This portrayal aligns with the concept of a hegemonic traditional intellectual, an intellectual that exercises power and control over cultural discourse and production. Akosua Russel is shown as a manipulative person with great resources and connections as she knows a lot of high placed individuals such as the British Council couple who attended her " soirée " alongside Doctor Calvin Byrd who Armah referred to be a man of great goodwill with a very strong and very healthy interest in the development of robust, indigenous art forms. Armah further more in his Novel *Fragments (1970)* puts emphasis that Akosua Russel in a person that invites only prestigious people and surrounds herself by them in her arranged occasions and soirées to collect founds and money for her benefit as she demonstrates her ability to have leverage powers and power dynamics for her personal gain and interest Armah illustrates that:

I know. You'll find some booze tonight, all right, if that is what you want. But as for art, that woman arranges these so-called soirees for only one thing: to get American money for her own use. Go ahead.

Bring all your work and read it here. She'll tell the visiting Americans it was she who taught you to write. Or if that's too much she'll say she encouraged you, inspired you, anything, and she'll get more money to continue the good work. She's some sweet poison, that woman. (Armah , p.111)

The quotation above of Ayi Kwei Armah's *Fragments* (1970) highlights several features linked to Akosua Russell being a hegemonic figure and a traditional intellectual as the character Ocran says and accuses Akosua Russell of organising these cultural soirées to primarily to secure funding for herself and that she has one hundred percent over these cultural events and that so she can serve her best interest (p.111). The character Ocran considers that Akosua Russell is a manipulative women that takes credit for the work that others do in order to make profit by it and secure all the money she can with it , she can be resourceful do to her well connection with foreign and western people such as the Americans which she considers to be her primary source of funds, Russel also dominates the cultural production by controlling the narratives around any artistic presentation or creation . Russel is also accused of exploiting other people's talents and works for her benefit to further more advance in her own career as Ocran said about her (p.111), she is also accused of having control over discourses in her arranged events. She is described as character that shows a lack of respect and a women that silences voices that challenge her authority or dare to raise questions about the integrity of her actions(p.112) , as it can be seen in her way of handling the question that she received from the young student that stood in her event when she asked if there is anyone who wants to ask something or has an inquiry over something , the way she handled the situation can give a full image of how cruel she can be towards others as her sense of authority rises within her a feeling of power and rejection of newcomers despite the student true desire to acquire knowledge and have access to the workshops to learn and participate but Russel prioritised her own benefit over his needs as she is the one who puts and sets the terms for any engagement and expects other to obey and to submit to her

decisions only to further more she solidified her position as a hegemonic figure and as Armah argues that:

My name is Adogboba,” he said. “I’m from the north.” He spoke with hesitation. “I’m a student waiting to go to the University and I want to write, er, I want to learn. I’ve been coming here for about three months now looking for the Workshop but I haven’t been able to find a meeting. I wanted to say I’d like to join if you’re still . . .” But Akosua Russell spoke just then and cut the young man off. “That’s really a question of normal routine,” she said very evenly. “All such questions will be dealt with afterwards. See me after the soiree.” From the audience there was a brief murmur. The student, looking utterly confused, swallowed the remainder of his words and sat, while Akosua Russell looked more intently over the heads of the audience and said, “If you have no more questions, we’ll move on to item number two. (Armah, pp.114-115)

It is clear that, Akosua Russel showed all the characteristics of a hegemonic traditional intellectual according to Antonio Gramsci’s theory through her control over major cultural events, manipulation of others for personal gain and having power within the literary community. All features exemplify her dominance and influence by having access to knowledge and prohibiting it to newcomers and prioritising her own agenda only.

Overall, Russel’s actions and how Ayi Kwei Armah puts her image displays and reflects traits of a hegemonic traditional intellectual forcing and putting her power to use against others to solidify power , authority , and influence over her community.

e- Sir Derinola and the Managing Director as Traditional Intellectuals in *The Interpreters (1965)*:

Sir Derinola and the Managing Director are two secondary characters in Wole Soyinka’s *The Interpreters (1965)* who are presented as a ‘Chairman’ (Sir Derinola) and a Director (The Managing director) who made an interview for the journalist Sagoe. Both of them are depicted as a power dynamic where they assert the authority and dominance over the young candidate Sagoe,

Sir Derin turned such a stern rebuke on his levity that Winsala fled hastily to the friendship of the cabinet. The Managing Director spoke at large, 'Well, if the candidate does not even know why he comes for

interview, I think we also cannot know why he is here?' And now Sir Derin spoke. 'Young man, I hope you do not think you are here to waste our time.' 'No sir.' 'Just let him go, Chairman. How can an interview be conductible with someone who is not taking the matter serious?' 'Wait. Now, young man, you are I presume, an educated person?' 'I hope so sir.' 'I am sure you are even an intelligent man?' Sagoe was silent. 'No need to be modest, I am sure you consider yourself an intelligent man.' 'That depends in whose company I am sir.' There was a break in Sir Derin's sureness, but he decided that he would let it pass. 'Now, tell me honestly, as an intelligent man, if you were sitting here and I was sitting where you are now, what would you think if, on being asked why I want a job I say I do not know.' 'I would think, possibly, that you were beginning to feel you had made a mistake.' (Soyinka, 1965, P.78.79)

This quote shows how the character Sagoe is oppressed and dominated by the 'Chairman' and 'The Managing Director'. Their dismissive tone towards Sagoe reflects an attempt to maintain their hegemonic position and control the discourse. The characters of Sir Derin and the Managing Director can be seen as representing the "traditional intellectuals" in Gramsci's theory. They place themselves as authoritative, experienced elders who have the right to judge and dismiss the younger, educated Sagoe.

The passage illustrates the dynamics of hegemony and the clash between traditional and organic intellectuals, as conceptualized by Antonio Gramsci. The elders attempt to assert their dominance and control the discourse, while Sagoe represents the educated, younger generation challenging the established order. On the one hand, Sir Derin is presented as a character with strong opinions and insights who has the ability to lead and manipulate, this qualities took him to make an impact in Wole Soyinka's novel **The Interpreters (1965)** influencing the interpreters especially Sagoe. On the other, the Managing Director is also depicted as a strong character in the novel. He is portrayed as a corrupt figure, showing authority over the young Sago " Do you think we have come here to tolerate your cocky impudence? You small boy, you come here begging for job . . ." (Soyinka, 1965, P.79). The passage above shows how the Managing Director engages in manipulative actions, interrupting Sagoe and not allowing him to speak. The Managing Director's behaviour is

portrayed as obstructive and controlling, as he tries to assert his dominance and authority over Sagoe during the job interview using terms like 'Small boy' who is "begging for a job"... This portrayal of the Managing Director's conduct showcases his detrimental impact on those around him. His conceited manner and manipulative actions create an oppressive environment, undermining Sagoe's ability to engage constructively. Soyinka shows us how the Managing Director's negative qualities and abusive behaviour could have a damaging effect on the other characters in the scene. The Managing Director engages in unprofessional behaviour, such as "disrespecting higher management" and not allowing for discussion or disagreement, his actions are presented as abuse of authority as he demands respect and obedience without allowing for any questioning or opposition.

Don't talk when I am talking otherwise just get out. We want the kind of person who is going to respect his superior not conceited boys of your type. Suppose you are not begging who is interested in that? Your betters are begging my friend go and sit down. (Soyinka, 1965, P.79)

Overall, this passage depicts the Managing Director's authoritarian, condescending behaviour, which reflects a clear abuse of power and a desire to maintain a hierarchical power structure where he holds the dominant position. The passage illustrates the tension and power dynamics at play between the Managing Director and the younger, more assertive Sagoe.

f- The Junior Assistant to the Secretary of the Civil Service Commission as Traditional Intellectual in Armah's *Fragments* (1970)

The Junior Assistant to the Secretary of the Civil Service Commission is yet another character in Ayi Kwei Armah's *Fragments* (1970) Armah did not refer to him by any particular name except for his given name at his job that is: The Junior Assistant to the Secretary of the Civil Service Commission, but he represented clear signs of hegemony in the novel and attributes of a traditional intellectual as Armah argues:

The Junior Assistant to the Secretary of the Civil Service Commission sounded furious. "You're very late. The appointment was for eleven." "I had to take my sister to the hospital," Baako said. "She almost had a miscarriage." You better know I'm a busy man," said the Junior Assistant, picking his teeth with a dry nib. "A very busy man. I can't waste time like this." With great concentration he stuck the nib into a blotting pad in front of him, and when he extracted it the soft deposit from between his teeth was left on the pad. "You will have to come tomorrow." "This is the fifth time you're telling me that." "Come tomorrow." "Look, all I want to know is what's happening to the papers I filled out." "I said come tomorrow." (Armah, 1970, p.77).

In the following quote from Ayi Kwei Armah's *Fragments (1970)* we observe that The Junior Assistant to the Secretary of the Civil Service Commission had asserted his authority over Baako not wanting to see him as he was late for their meeting scheduled at eleven although Baako explained to him why he was late but The Junior Assistant that he was of his major concerns to give him a part of his time or an immediate attention despite Bakoo explanation of his family emergency, The Junior Assistant showed no empathy or understanding making of his time a priority over Bakoo's urgent situation that almost turned into a miscarriage, He also displayed arrogance towards Baako's inquiry refusing to engage with him or provide for him any assistance or help. The Junior Assistant also showed visible lacking of accountability as he evaded all of Bakoo's relentless approaches to find out what happened to the papers he filled out but he kept only referring to a postponement of thing to a later date in the future without offering any concrete solutions for the time being something else worth mentioning about The Junior Assistant to the Secretary of the Civil Service Commission Was that Armah referred:

Actually, that's what made me come here today. I went again to see someone called the Junior Assistant to the Secretary of the Civil Service Commission. He's supposed to be dealing with my papers. He told me if I wanted him to help me— "That's what they say when they want a bribe," Ocran muttered, running a hand over his hair and pacing the floor. "Nothing works in this country. What can you expect? The place is run by this so-called elite of pompous asses trained to do nothing. Nothing works." He turned and came back toward Baako. "When did you send in your application?" "Three weeks ago, at least." "It isn't even that things are slow. Nothing works. There are dozens of organizations, supposed to take care of

this and that. But if you want anything done you have to go running all round these stupid organizations themselves.” (Armah, P.81)

As it was obvious in the first quotation that The Junior Assistant to the Secretary of the Civil Service Commission was showing signs of potential demand of bribery when he kept telling Baako to return and not taking care of his problem right away a sign confirmed by Kofi Ocran when he commented on him that the approach he took is a strategy used when they to ask for a bribe, clear evidence of corruption by The Junior Assistant. His Attitude of expecting financial bribe in exchange for aide and assistance reflected a sense of superiority as he assumes that Baako should comply to his demands and with no questions and no hesitation so he can get things done for him. Kofi Ocran views that these bureaucratic issues reflects a broader inefficiency and corruption inside the system and its organisations, this attitude aligns with the attributes of hegemonic traditional intellectual thinking and manors as they want to maintain leverage over individual taking advantage of their job or position in the community so they can impose rules and conditions that are in there best interests and serve their agenda. Overall The Junior Assistant to the Secretary of the Civil Service Commission has features of a hegemonic traditional intellectual all over his character in Ayi Kwei Armah’s *Fragments* (1970) as he showed multiple aspects such as corruption, manipulation, bribery, No sense of accountability and lack of empathy towards individuals adding to that the use of authority to his advantage of superiority over weak individuals.

g- The Engineer as a traditional Intellectual in Armah’s *Fragments* (1970)

One more character of importance in Ayi Kwei Armah’s novel *Fragments* (1970) that displayed hegemonic traditional intellectual attributes is the personage The Engineer: a high ranking responsible at the PUBLIC WORKS DEPARTMENT (Armah,1970, p.138). A character that showed plenty of sings making him fit the description of a traditional intellectual and a hegemonic one through the lens of Antonio Gramsci Theory , attributes such as Authoritative Decision-making, Dismissal of Concern and minimal engagement in crucial

cases and add to that a preservation of the situation that is in place as there are also many other features as Armah mentions:

At this point an escort policeman, the same one who'd been at the ferry, knocked at the open door and remained at attention outside it till the engineer ordered him to enter. "Accident to report, sah!" the escort said. "Yes, Idrissu, what is it?" "River entry block again. Lorry sah." "Good," said the engineer. "We'll have it cleared tomorrow." "Man die,sah." "Oh?" "Man die,sah." "All right, Idrissu. Dismiss." (Armah, 1970, p.138)

In this quote the Engineer exhibits several characteristics of hegemonic traditional intellectual. First of all, the response the Engineer gave to the policeman Idrissu when the last one reported an accident at the river despite the seriousness of the situation and gravity of it the Engineer only responded with a casual not satisfying " Good " and indicated that the issue will be addressed later on the following day. His way of handling such difficult situation reflects a sense of detachment from duties given to him by his position and it shows a superiority towards others in the way he handles the situation , characteristics of someone who is accustomed to have unquestioned authority . The Engineer does not show any signs of concern towards the dead man in the river as his response is brief and transactional he did not search for any given details regarding of how or when or what to do regarding this situation instead he dismissed Idrissu after he received the information and he did not want to get involved personally with the accident because to him it not a big matter and it does not arrange his agenda so therefore he did not want to have any implications in it as Armah further more indicates:

Tomorrow the river can be cleared and the body will go to Kumasi for a postmortem. Nothing we can do now." "But we should . . ." The engineer ignored his words, looking at everyone there in turn. "You should have come to see me directly in the first place. You wouldn't have been caught in this mess. I'm going to give you special chits.Priority. Tomorrow the escort will be under strict orders to put you on first." (Armah, P.139)

This explains clearly how much The Engineer is ignorant and does not care about the death of the young man in the river or how things are blocked in the river and how things are going as he refused to listen to any alternative, he ignored all approaches suggested that something

should be done asserting his own authority and control . The Engineer blamed the others advising them they should come to him first to avoid all potential blockage and disagreements that the current situation has put them in as he suggested to Baako a special treatment for him in the form of “ special chits ” (p.139) and a priority escort to those involved in the situation , a clear reflection of a man in power and influential position that can grant privileges and do favours to whom he decides to give in full discretion , all signs that are suited for a man of great power in the community and the work environment. Ayi Kwei Armah demonstrates:

Did you decide that?” Baako asked. “General operational rules.” “But they make no sense. Surely you’ve got the power to change them?” The engineer was looking at him, working his throat as though something abrasive had gotten stuck to his Adam’s apple and he needed to swallow hard to get rid of it. “Look, friend,” he said in the silence, “I met two young men just like you. Talking easily, knowing my job better than myself. Listen: I joined the PWD (PUBLIC WORKS DEPARTMENT) twenty-three whole years ago. I was patient, and waited, that’s why I have my present post.” He rose, and the others got up too. “How many cars, four?” “Three,” one of the men answered. The engineer signed three chits with the words special priority stamped on them. He gave the two men theirs and held out the third to Baako, (Armah, p.139-140)

In this statement The Engineer justified his doings by pointing out that it was General operational rules he implied that they are established norms that are not easy to change as he suggested also that the current position that he holds came after long years of patience and following the rules of the institution that he works for , and despite of Baako’s suggestion that this rules can be altered or changed for the benefit of everyone else , the Engineer does not agree with Baako and he implied that complaining to these rules is necessary for maintaining order and stability within the organisation, The Engineer resisted any attempts that would challenge or could threaten already established norms. But although he is so attached to impose and work by these rules but he selectively granted privileges to people by his choosing so he gave them special priority chits to grant them priority while they cross the river, these actions permitted him to reward or punish individuals as he see fit . To end with , The Engineer holds within him major aspects of a hegemonic traditional intellectual as his

response to Baako's question revealed in him a strong sense of having power within his hand as he gives impression that he follows rules and norms set already but at the same time with his long experience that he gained through the years , he knew how to manipulate and find short cuts to alter these rules to his advantage and to the advantage of people by his own choosing to grant them favours . The Engineer showcased multiple characteristics of a hegemonic traditional intellectual such as: selective privileging, blaming others, minimal engagement in internal affairs and conserving the present situation as he sees best for his interest.

Chapter two: Organic Intellectuals in Wole Soyinka's *The Interpreters* (1965), and Ayi .K. Armah's *Fragments* (1970):

The aim of this chapter is to show how the characters of Wole Soyinka's *The Interpreters* (1965) and Ayi Kwei Arma's *Fragments* (1970) are comparative and how are depicted as 'Organic Intellectuals' using 'Sekoni' and 'Baako', 'Sagoe' and 'Kofi Ocran' as central characters in the Nigerian and Ghanaian novels. Before this, we will start first by presenting Wole Soyinka's and Ayi Kwei Armah's commitments and positions as Organic Intellectual and showing their influence in African literature, culture, and intellectual life. As a result, Ayi Kwei Armah and Wole Soyinka have both inspired generations through their powerful literary contributions to addressing socio-political issues in Africa.

Wole Soyinka and Ayi Kwei Armah's commitment and position as Organic Intellectuals:

Wole Soyinka holds a significant and influential place in African literature, culture, and intellectual life. Soyinka is widely regarded as one of the pioneers of modern African literature. He was the first African to win the Nobel Prize in Literature in 1986, which brought global recognition to African literature and inspired a new generation of African writers. The Nigerian novelist is a cultural icon in Africa, known for his deep engagement with African traditions, languages, and storytelling techniques. His work often explores themes of cultural identity, heritage, and the African experience. He has played a crucial role in preserving and promoting African cultural practices and has been an advocate for the revival of African arts. Soyinka is renowned for his fearless political activism. As a result, In 1967, Nigerian authorities arrested Soyinka and placed him in solitary confinement for almost two years for attempting to negotiate peace during 'the Biafran War'. He has been a vocal critic of corruption, tyranny, and human rights abuses in Nigeria and across Africa.

Wole Soyinka's activism has sometimes put him at great personal risk, including periods of imprisonment and exile. Despite these challenges, he has remained steadfast in his commitment to justice and democracy. Soyinka has mentored numerous young writers and artists, fostering the development of new talent in African literature and arts. He has also held academic positions in universities around the world, influencing students and scholars with his teachings and ideas.

Wole Soyinka's place in Africa is that of a pioneering literary figure, a cultural and political icon, a public intellectual, and a mentor to emerging artists. His contributions to literature, culture, and human rights have left an indelible mark on Africa and the world. The Nigerian writer has been a hard advocate for freedom of expression and the role of the artist in society. He believes in the power of literature and art to effect social change and challenge oppressive systems. His commitment to these principles has made him a symbol of resistance against censorship and authoritarianism in Africa.

Just like Wole Soyinka, Ayi Kwei Armah is also a crucial figure in African literature and intellectual life, best known for his deep commitment to addressing the social and political issues that African societies faced after the end of the colonial rule. As an organic intellectual, Armah's works are established in the present experiences and struggles of the African people, aiming to a better social change and cultural restoration. Armah's major literary works include his debut novel, *The Beautiful Ones Are Not Yet Born (1968)*, which is a revolutionary work in African literature, it examines post-colonial Ghanaian society and addresses themes of corruption and disillusionment. He continued to explore African identity and socio-political issues in the following novels: *Fragments (1970)*, *Why Are We So Blest? (1972)*, *Two Thousand Seasons (1973)*, and *The Healers (1978)*.

In terms of cultural representation, Armah was a strong defender of writing and educating African languages, emphasizing their importance for true cultural and intellectual independence. His works focus on reuniting African history and cultural practices, and countering colonial discourses. Armah has also held various university positions, teaching at the University of Ghana, the University of Lesotho, and the University of Dakar in Senegal. Through these roles, he influenced many students and young writers. Furthermore, he mentored a lot of young African writers, encouraging a new generation of literary talents. Despite that he faced a great amount of political pressure and periods of exile due to his critical views on African governments, Armah continued to write widely on African political and social issues, contributing many essays and articles to journals and participating in cultural and intellectual debates.

While Armah did not receive many major international awards, his works are highly respected, and translated into several languages, and studied worldwide, demonstrating its global importance. His literature serves as a foundation for social and political analysis, critiquing corruption, abuse of power, lack of morals and the failures of African leaders.

a- Sekoni as an Organic Intellectual in Wole Soyinka's *The Interpreters* (1965):

The male character Sekoni is presented as a power engineer at the beginning then becomes an artist. He is depicted as a character who supports his country and works hard for the government. However, the authorities seemed against Sekoni who was not encouraged to test a power plant in order to prove his functionality. Sekoni's institutionalization symbolizes the suppression of forward-thinking ideas and the struggle faced by individuals who challenge established norms, reflecting a broader theme of the tension between modernity and tradition in the novel. This is the reason why Sekoni is depicted as an 'Organic Intellectuals' in Wole Soyinka's *The Interpreters* (1965). In this context, Soyinka writes:

'That's the safest idea. You put it in technical language.' And the expatriate expert came to Ijioha, saw, and condemned. And the chairman read the report and said, 'that expert never fails me,' salivating on the epithets, a wasteful expenditure, highly dangerous conditions, unsuitable materials, unsafe for operation. 'Bring me the Write-off file,' chortled the chairman. And the project was written off while parliament at question time resounded to 'the escapade of the mad engineer'. 'Interdict him shall we? Bring me Form Sz/7 Interdiction of Senior Civil Servants and Confidential File Sekoni Chief Engineer in charge Ijioha.' And the chairman-for his subsidiary company registered in the name of his two-month-old niece had been sole contractor for Project Ijioha-cleaned out a few thousands in immediate compensation and filed claims for a few thousands more. 'I always say it, the Write-Offs pay better than fulfilled contracts.' And to Sekoni, 'the expert says that was junk, Engineer, (Soyinka, 1965, P.28)

In this quote, we see the chairman's request for the expatriate expert to evaluate or control the construction of power station in the city of Ijioha. However, the expert's evaluation leads to a report which says that there are issues such as wasteful expenditure, dangerous conditions and the use of unsuitable materials, ultimately resulting in the project being stopped. This passage explores a scenario where external expertise is used just to justify decisions that serve personal gain rather than genuine concern for the project's success or safety. This tension created a conflict between Sekoni's innovative vision and the traditional beliefs or bureaucratic resistance represented by the authorities. Gramsci emphasizes that organic intellectuals play a crucial role in challenging the hegemonic power of the dominant class. Sekoni's character shows the concept of the organic intellectual in Gramsci's theory. His emergence from a specific social group, his innovative approach, and his clash with traditional authorities and beliefs align with Gramsci's conception of organic intellectuals as agents of social change and challengers of hegemonic power structures.

'j-junk?' The Chairman had called it junk. And the plant had never even been tested! Bigger towns still worked their refrigerators by kerosene, but Sekoni's plant would bathe Ijioha maidens in neon glow-the Village Head had chuckled at that, and Sekoni, carried forward on the excitement, began plans for a waterworks, to be constructed as soon as the power station was finished. Incredulous on his observation perch, the Head had promised him three wives, to include his own daughter. And this the chairman had called it 'J-j-j junk I' When the furnace had never even been lit!' (Soyinka. 1965.P.29)

Soyinka's description demonstrates the interaction between Sekoni, the Chairman, and the Village Head who exemplifies the struggle of organic intellectuals like Sekoni to navigate societal barriers, challenge established norms, and advocate for change within their communities, as theorized by Antonio Gramsci. Gramsci's theory emphasizes the role of organic intellectuals in challenging capitalist hegemony and promoting awareness among the masses, which aligns with Sekoni's efforts to introduce modernity and progress to Ijioha despite facing opposition. Furthermore, the passage delves into themes of corruption and deception within the bureaucratic system, as illustrated by the Chairman's unethical practices, wasteful expenditures, and manipulation of contracts for personal profit. The Chairman's disregard for ethical standards and Sekoni's confused response to the condemnation of his work underscore the pervasive corruption and exploitation present in the organizational hierarchy. Wole Soyinka shows how the skilled and imaginative engineer faces corruption and exploitation within the bureaucratic system.

b- Baako as an Organic Intellectual in Ayi Kwei Armah's *Fragments* (1970)

Like Soyinka in *The Interpreters*, Armah concerns his *Fragments* to the depiction of Organic Intellectuals committed to pursuit social change. Baako Onipa is the Central character of the novel, and it is all based on him and he is the best character that represents the Organic Intellectuals in Armah's novel. He is considered as a Been-to , a graduate individual that studied abroad and has come back to his home nation after finishing his studies . A Been-to is often symbol of an individual that has a certain level of sophistication and exposure gained mainly by their time spend abroad. Baako is presented as a writer hoping to go big and succeed in post-colonial Ghana desiring to write scripts for Ghanavision as Armah demonstrated it by saying:

the shadow of a smile was playing around

Brempong's lips, "you finished your studies." June.

“July, August Two months. You’re going back in a hurry. Something urgent?”

“No, not really. After graduation I went to a workshop. It ended last week.”

“A workshop?”

“Yes.”

“You are ...” Brempong hesitated, “an engineer ...”

“A workshop for practicing writers and producers,” Baako said.

“Oh yes, oh yes. Yes, yes. Films and things like that.”

Brempong smiled. “And you are a producer or a writer?”

“I write,” said Baako. “Hope to. Try to, anyway.” “So you’ll be writing film stories.”

Scripts, yes.

“For Ghanavision Corporation.”

“Yes.”

“Ghanavision . . .” (Armah,1970.p.46)

In Gramsci’s theory, organic intellectuals are individuals that arise from specific social groups and classes and often are closely connected to these minorities, they are not essentially professionals in the traditional sense but they emerge from within their communities, Gramsci portrayed them as individuals that have an understanding of the needs and struggles of whom they represent.

Baako Onipa fit the description as he can be treated as an individual that carries the characteristics of an organic intellectual. He is depicted as a young man that just returned from overseas after he completed his studies and been a part of a workshop for writers and producers alongside his connections to his homeland, Ghana. Baako hopes to be an essential contributor to his country by inspiring to be a writer of films for Ghanavision Corporation.

This portrayal fits with Antonio Gramsci’s ideas of an organic intellectual as individuals that seek to connect theoretical knowledge and practical action,

serving as middle man between their social groups and a far larger society. Baako's role a writer that wishes to be a writer and produce films or stories for his country reflects his potential to communicate the expectations and aspirations of his people through his work which makes him an organic intellectual in the context of Antonio Gramsci's Theory. According to Antonio Gramsci's depiction of organic intellectuals, these individuals are often marginalised and not taken seriously or often oppressed due to the poor position they hold in society and for the majority of the time they struggle in a corrupt or selective environment that benefits the traditional intellectuals more than the organic ones in matters of integrity and obedience to high ranking individuals with power and influence and the unlimited control they possess within the official public services that they have access to. Armah In his novel highlighted this by saying :Are you the father?" the nurse asked, looking at Baako. "No." He pointed to Araba in the back. "She's my sister." "Are you a Senior Officer?"

"Look, I'm not in the Civil Service yet."

"Well," the nurse could hardly contain her disdain, "is the real husband a Senior Officer?"

"No," Baako said. "But why are you asking?"

"Look, beautiful awuraa Nurse," the driver said, winking broadly at the girl, "the woman is suffering."

"Taxi driver!" The nurse made the words come out like

shots. "I am not speaking to you." The driver looked away and whistled the refrain of the last high life song he had been singing. "So what is your status?" she asked, turning to Baako again.

"I have no status," he said. He saw the nurse's brows rise and the corners of her lips fall.

"Well," she said. "This new wing is for VIP's and Senior Officers. The rest, to the old wards." (Armah . p.75)

Through this fragmented dialogue, of Ayi Kwei Armah demonstrates that the Organic Intellectual Baako is marginalised by the nurse that refuses to give him and his sister access to the new wing that is meant for only high ranking officials and VIP's (Very Important

Persons) and senior officers. This shows fragmentation in the social order that shows Baako's place among the community where he lacks power and control and strong connection within the community validates his status as an individual that arise from a particular social group or class who are always oppressed by people that hold a certain position of power.

Baako's presence in the hospital alongside his sister Araba shows how he takes responsibility in accompanying his sister and support her through her labour, indicating a sense of familial duty and involvement in his community and familial affairs and when questioned by the nurse about his status, Baako responded honestly, stating that he is neither a VIP guest or an Senior officer indicating that he knows and is aware of his own position and lack of formal status within the power structure. Despite not holding a prestigious title Baako is still engaged with the challenges and realities imposed upon him from everyday life, Baako handled the situation with calmness while responding to the nurse demonstrating a capacity to handle his way through social complex situations and assert himself when necessary.

In Summary, Baako interaction with the nurse exemplifies several characteristics of an organic intellectual such as responsibility towards his family and leadership in harsh circumstances and a divergence from traditional professional roles and an understanding of practical realities.

Other characteristics that are embodied by Organic Intellectual, through the theory put by Antonio Gramsci in his *Prison Notebooks*, In his book , Gramsci insists that an Organic Intellectual showcases a sense of responsibility and leadership a major point that puts the individual in question in the case of our work. Baako Onipa due to his deep sense of duty towards his community and a strong will to take heavy measures to secure and to address social problems and inquiries and issues and to improve social conditions, Baako in a passage where he interacts with the engineer for the accident that occurred to the young skidoo that

lead to his death. Baako immediately takes leadership into his arms and goes fast to the engineer's responsible for managing and taking care of the river entry to ask some serious questions and inquire on the important measures to take regarding the whole situation that involves the accident of skidoo and his lorry Baako says:

Let's go.

“Where?” Juana asked.

“Back through the town. I wonder who's in charge of this.” He turned the car round.

A wind lifted off the river and

blew through women's head kerchiefs and cover cloths, giving the whispering knots of people an awed, lost air. He drove carefully back along the approach road and at the entrance asked the policeman where the big man lived. In the direction the policeman had pointed they came to a sign that said:

PUBLIC WORKS DEPARTMENT

ENGINEER'S RESIDENCE. (Armah. p.137 p.138)

Here instead of passively accepting the harsh circumstances and not giving much importance to the incident like the other people did at the river, Baako takes the initiative to address the situation by taking the decision to come back to town and find out who is in charge and this curiosity to find the man in charge reflects his critical thinking skills. He know that it is important to identify and to have knowledge about the decision makers and to have a better understanding of the chain in command to have a better outcome and solution to the issue in hand as he also says : I thought we were going down , Baako says: ‘ Going down? Down where? The engineer asked .To the river. The dead men ... ’(P.138) , this decision also puts Baako as an individual that has an engagement towards his community as he validates his position of an intellectual that cares for social issues and seeks alternatives to address what his community suffers from and bring close to the persons in charge so they can have a glimpse at what happened and to let them know that some drastic things have occurred and they are some tragic and troubling ones.

Mr Onipa showcased multiple features of an Organic Intellectual and that through the lens of the Theory put in place from Antonio Gramsci regarding Organic Intellectual arising from poor and distinctive social classes that are deeply bonded to this categories such as : community engagement, a careful consideration for them and a respect for the authority that is in place, alongside initiative taking and critical thinking in sensitive moments , and an ethical leadership with accountability and responsibility and transparency add to that a solidarity, All of which are key essential features that forms an Organic Intellectual.

c- Sagoe as an Organic Intellectual in Wole Soyinka's *The Interpreters* (1965):

Sagoe is also presented as a main character in Wole Soyinka's *The Interpreters* (1965), he is the first main character who was mentioned in the first, and the last chapter that is the eighteenth. He is portrayed as a journalist being an Organic Intellectual according to Antonio Gramsci's theory. Sagoe is a specific character in the novel not only because Wole Soyinka started by his words saying "Metal on concrete jars my drink lobes" (Soyinka, 1965, P.01) but also he is depicted as an important character as he was a victim of corruption and injustice against Sir Derinola and the Managing Director. The interaction between Sagoe and Sir Derin reflects the complexities of power dynamics, generational divides, and the challenges faced by individuals who seek to challenge established norms and hierarchies.

Do you think we have come here to tolerate your cocky impudence? You small boy, you come here begging for job . . .' 'I have not come to beg.' 'Don't talk when I am talking otherwise just get out. We want the kind of person who is going to respect his superior not conceited boys of your type. Suppose you are not begging who is interested in that? Your betters are begging my friend go and sit down.' 'If you'll excuse me,' and Sagoe rose to go. 'Please go from sight.' And he gave a long hiss. 'These small fries they all think they are popularly in demand, just because they have a degree . . .' And Sir Dcrin interrupted him, gravely. 'A degree does not make a graduate.' It had the pacifying effect of an Oracle. The Director went quiet and the room was hushed and attentive. 'That is the mistake all these boys make. A degree does not make a graduate. (P.79).

This conversation between Sagoe and Sir Derin shows the complexities inherent in power dynamics, where Sir Derin, as a figure of authority, expects deference and respect from Sagoe. However, Sagoe's defiant responses challenge this notion, leading to a conflict of pride and hopes.

Sagoe's declaration, "I have not come to beg," demonstrates his defiance against Sir Derin's aggression. By asserting himself in this manner, Sagoe rejects the idea that he is simply a passive job seeker. Adding complexity to the power struggle between the two characters, many situations resonate with the idea of organic intellectuals emerging from a specific social class and facing challenges within their environment, as Soyinka depicted:

Good, good. You mustn't mind what happened there. They get rid of the best people, that board, that is what I'm saddled with. I am supposed to be the editor-in-chief but I am not allowed at the interview. I have to eavesdrop outside the door and try to form my own conclusions. Then the real lobbying starts. That is how I keep going. (P.81)

These words are the character Mathias. He has a good relationship with Sagoe in the story. This message is addressed to Sagoe trying to maintain his position and reclaiming for the injustice and corruption in his environment because he is supposed to be the 'editor in chief' but he was not allowed at the interview. Despite facing constraints, the editor-in-chief's leading role within the organization is underscored by their positive actions. By engaging in the fight against lobbying, they perfectly exemplify the key characteristics of organic intellectuals. These individuals, emerging from specific social classes, actively participate in practical life, organizing and communicating strategies to their society. This goes the same with other characters in Ghanaian Armah's *Fragments* as it will be discussed further.

d- Kofi Ocran as an Organic Intellectual In Ayi Kwei Armah's *Fragments* (1970):

Kofi Ocran is mentioned in Ayi Kwei Armah's *Fragments* as an ancient teacher of the main protagonist Baako: Baako walked around the large studio with his old art master

(Armah, 1970, p.78) , Ocran is described as an organic intellectual by Armah as he carries multiple features put by Antonio Gramsci in his theory in *The Prison Notebooks* as Armah writes:

I understand,” Ocran said. Now he was no longer nodding; he was shaking his head. “I understand, and what you say is true. But there is something I’d like to tell you. I know you’ll think I’m crazy or worse. Anyway, it doesn’t matter. If you want to do any real work here, you have to decide quite soon that you’ll work alone.(p.81)

In this short interaction between Ocran and Baako , Ocran embodies the role of an Organic Intellectual as he showcases critical thinking and he demonstrates an ability to see and calculate different situations and viewpoints and assess them and their implications. Moreover, Ocran self-awareness permits him to anticipate potential criticism towards him for his odd ideas although he does not feel comfortable to express them, a characteristic of an individual that embodies Organic Intellectual features. Ocran also shows characteristics such as cultural insights and realism, features shown as he recognised the challenges that exist inside his community. He informs Baako of the limitations and complexities of navigating on the local environment advising him to take precautions and the need to have a strategy to make smart and good decisions.

That’s what they say when they want a bribe,” Ocran muttered, running a hand over his hair and pacing the floor. “Nothing works in this country. What can you expect? The place is run by this so-called elite of pompous asses trained to do nothing. Nothing works.” He turned and came back toward Baako. “When did you send in your application?”

“Three weeks ago, at least.

It isn’t even that things are slow. Nothing works. There are dozens of organizations, supposed to take care of this and that. But if you want anything done you have to go running all round these stupid organizations themselves. (P.81)

Kofi Ocran expresses frustration and anger towards the institutions of his country due to their inefficiency and corruption that runs through them. His statement: that’s what they say when they want a bribe,” (P.81) reflects the pessimistic view of him towards the officials that practice bribery to do what they are paid already to do but nonetheless they impose and demand a bribe to do their arranged task. Also Ocran's representation of the leaders of his

country as “elite of pompous asses trained to do nothing ” (P.81) depicts the elites that run the country and their incompetence , he points that there is a mass dysfunction due to the existence of multiple organisations that are meant to reinforce bureaucratic problems, The individual therefore has to go through bureaucracy procedures to fulfil the simplest tasks .

Kofi Ocran is depicted as an Organic Intellectual reflecting Antonio Gramsci’s theory, Ocran embodies characteristics that puts him an individual worth the title. He shows multiple features as Critical thinking and analysis, awareness, realistic point of views, skeptical thoughts and frustration of the current situation.

It all keeps coming back down to this, in the end,” he said, lifting the receiver. “The organizations might just as well not exist. You keep getting pushed into using personal contacts.” He turned the side handle on the old machine and said, a long pause later ,“Suzie...Kofi Ocran here.How are you? Look, could you try and get me the Ministry of Information?

It’s urgent. Ask for the Principal Secretary . . . No. They’ll say he’s out, but say it’s an urgent personal call . . . Yes . . . Thanks, Suzie.(P.82)

Ocran again and through his words and vision permits us to see his depiction of the struggle they are having against big corporations barriers imposed upon them and slows them down with non-effective communication and actions. Ocran is shown by Armah in Fragments as a furious and angry individual with the inefficiency of these organisations that reflects a bureaucratic nightmare that often fails to fulfil the needs and inquiries of ordinary people and as Kofi Ocran mentions that a person should rely on his personal contacts to get his needs accomplished is a feature of an organic intellectual that is pessimistic towards any change that could alter or happen that will change the way this corporations work , Ocran demonstrates the characteristics of an Organic Intellectual that is committed to challenge already established power dynamics put by high ranking officials.

You’ll be agreeing with him all too soon. I hate these stupid Ghanaian big shots. They know things don’t work, but they’re happy to sit on top of the mess all the same. Now he feels he’s done us a great favour, and that’s the way he wants it. You’re expected to be grateful. (P.84)

In the above citation Kofi Ocran portrays his criticism of the people with power and their institutions as he referred to them as “ stupid Ghanaian big shots “ (P.84), and that because they maintained a dysfunctional system from which they benefit but ordinary people , Ocran strives to challenge their oppressive practices , He also recognises that the Ghanaian system is a total failure as he says “ things don’t work ” (P.84) , which indicates his awareness that his country’s system is not working properly at all and this regime is hypocrite in a sense as Ocran adds " Now he feels he’s done us a great favour ” (P.84) , this statement implies that although the dysfunctional and failure within this system, these so called elites think that their actions serve as a benevolent one or helpful to the him and Baako but the truth behind it is full with a corrupt and dishonourable and unethical manners from the officials put behind desk to serve the general population.

In Summary, our analysis on Sagoe and Sekoni in Wole Soyinka’s *The Interpreters* (1965) and Baako and Kofi Ocran in Ayi Kwei Armah’s *Fragments* (1970) emerge as Organic Intellectuals. Through their interactions, Ocran critique the inefficiency and corruption and dishonourable practices of the Ghanaian and Nigerian elites. Ultimately, Ocran’s and Baako alongside Sagoe and Sekoni figures serve as voices that are critical and fighting against unethical behaviour, of governmental structures in both Ghana and Nigeria.

V. Conclusion

This piece of research has investigated possible affinities between Nigerian novelists Wole Soyinka's *The Interpreters* (1965) and Ayi Kwei Arma's *Fragment* (1970) using the theoretical paradigms of Italian Marxist philosopher Antonio Gramsci mainly his concepts of Hegemony Traditional And Organic Intellectuals. The two subsequent chapters of our comparative study on Soyinka's *The Interpreters* (1965) and Ayi Kwei Arma's *Fragments* (1970) discussed the political disorder in postcolonial Nigeria and Ghana. Both nations faced severe challenges following their independence from colonial rule. The novels highlight similar themes, illustrating the extent of corruption among postcolonial leaders in African countries. The settings in both stories clearly portray how colonial powers disrupted hope and hindered development in these African nations. Using Antonio Gramsci's theory Traditional and Organic Intellectual, we emphasized the similarities between the characters and the settings in the two novels which share the same situation in the same period. Both authors used their novels to explore into the complexities of post-colonial African society, addressing issues like corruption, identity, cultural conflicts, and the impacts of colonialism. On the one hand, as a Nigerian writer and activist, Soyinka was especially concerned with the role of intellectuals and the struggle to navigate between traditional African values and Western influences. On the other hand, Armah concentrated on themes of disillusionment, alienation, and the quest for meaning in a rapidly evolving world.

In conclusion, both Soyinka and Armah effectively depicted the realities of independent African nations in their novels. They expressed their opinion and critiqued the challenging conditions that African countries continue to face today in an engaging way. Our study also revealed that these nations have been betrayed by their own citizens, complicating matters further and leaving people deeply disillusioned, as they had once seen these individuals as a future of the two countries.

References

Primary Sources:

Armah, A. K. (1970). *Fragments*. Heinemann.

Soyinka, W. (1972). *The Interpreters*. Africana Publishing Corporation.

Secondary Sources:

Agu, I. E. (2016). A linguistic examination of different narrative structures in Soyinka's *The Interpreters*. *International Journal of English and Literature*, 1(1), 239161. <https://ijels.com/detail/a-linguistic-examination-of-different-narrative-structures-in-soyinka-s-the-interpreters/>

Ayieko, G. O. (2023). Application of the schema-theoretic approach in the interpretation of the stream of consciousness in Wole Soyinka's *The Interpreters*. *CLAREP Journal of English and Linguistics*, 5, 145–166. <https://doi.org/10.56907/godfo37y>

Baral, R. K., & Karki, N. C. (2020). What is inside the Mask: White or still Black? A Post-Colonial Musing on Wole Soyinka's *The Interpreters*. *International Journal of English, Literature and Social Science*, 5(6), 2113–2123. <https://doi.org/10.22161/ijels.56.43>

BBC News Africa. (2017, October 30). In conversation with Wole Soyinka, Nobel Laureate in Literature [Video]. YouTube. https://www.youtube.com/watch?v=N6fTNv_waV0

Bouhadiba, M. (2010, June 30). Symbolism and Narrative Strategy in Armah's *Fragments* and *Why Are We So Blest?* ASJP. <https://www.asjp.cerist.dz/en/article/149323>

CGTN Africa. (2017, November 5). TALK AFRICA: A conversation with Wole Soyinka [Video]. YouTube. <https://www.youtube.com/watch?v=OFKYJBAnjV4>

Colmer, R. (1980). The human and the divine: *Fragments* and *why are we so blest?* <https://www.semanticscholar.org/paper/The-human-and-the-divine%3A-Fragments-and-why-are-we-Colmer/e1fd63b571f4db72de7f9e1149e998c3cf97186d>

Content Analysis of Naana's Character in Ayi Kwei Armah's ; *Fragments* ; Advances In Literary Study, 08 (01), 23-33. <https://doi.org/10.4236/als.2020.81003>

Djiman, K. (2008). The Intellectual at the Crossroads: an Analysis of Ayi Kwei Armah's *Fragments*. Commonwealth Essays And Studies, 30(2), 95-106. <https://doi.org/10.4000/ces.9172>

Electric Book Company Ltd. (1999). Essential Classics in Politics: Antonio Gramsci (EB 0006). London. ISBN 1-901843-05-X.

Furlani, A. (2007). Northrop Frye and the poetics of process. International Fiction Review, 34 (1-2). <https://journals.lib.unb.ca/index.php/IFR/article/download/14023/15105/18731>

- Girrald, G. (2018, December 20). Lecture on Wole Soyinka, *The Interpreters* (1965) for H235 African Literature, Murdoch University, 1976-7 <https://literariness.org/2023/07/26/analysis-of-wole-soyinkas-the-interpreters/>
- Mambrol, N. (2023, July 26). Analysis of Wole Soyinka's *The Interpreters*. Literary Theory and Criticism.
- Moradi, B. (2022). Black-skinned Intellectuals Wearing white masks: A Neocolonial study of identity crisis in Wole Soyinka's *The Interpreters*. International Journal of Linguistics, Literature and Translation, 5(6), 13–22. <https://doi.org/10.32996/ijllt.2022.5.6.2>
- Odi, H. (2023). Re-visioning Ayi Kwei Armah's *Fragments*: A corpus stylistic analysis using Wmatrix. ResearchGate. https://www.researchgate.net/publication/377976327_Re-visioning_Ayi_Kwei_Armah's_Fragments_A_Corpus_Stylistic_Analysis_Using_Wmatrix
- Osei-Nyame, J. K. (2020). Neo-Colonialism and alienation in African fiction: Ayi Kwei Armah's *Fragments*. <https://www.semanticscholar.org/paper/Neo-Colonialism-and-alienation-in-African-fiction%3A-Osei-Nyame/36ed1b6b580df1f6e84767e93214d5fc64ac6544>
- Osim, F. S., & Asuquo, U. E. (2022). The quest for the survival of African culture and tradition: A structuralist reading of Ayi Kwei Armah's *Fragments*. ResearchGate. https://www.researchgate.net/publication/363503223_The_Quest_f

or the Survival of African Culture and Tradition A Structuralist Reading of Ayi Kwei
_Armah's Fragments

University of California Television (UCTV). (2008, May 1). Conversations with History:

Wole Soyinka [Video]. YouTube. <https://www.youtube.com/watch?v=wosbdri9dRc>