

**CHAPTER III**

**DISILLUSIONMENT IN  
FRAGMENTS**

## CHAPTER-III

### Disillusionment in *Fragments*

Ayi Kwei Armah's first novel, *The Beautiful Ones Are Not Yet Born*, is thematically and theoretically analysed and interpreted in the previous chapter. Analysis and interpretation of his second novel, *Fragments* (1970) is done in this chapter. Like the first novel, it also highlights the disillusionment in Ghanaian society. It is written in the same vein. 'The Man', an honest and responsible employee and sensitive citizen, is the protagonist of the first novel and an equally honest and sensitive foreign return creative writer is the protagonist of the second novel. Like the first, this novel also throws light on several socio-political problems in the country. It is a thought provoking story of a foreign return young artist who wants to work for the problems of common citizens in the country.

The novel can be read as Armah's creative autobiography. Like Armah, Baako Onipa, the protagonist of the novel, is also a foreign return socially committed literary artist. It focuses on the corruption in the field of media and literature along with other socio-political problems in the country. It perfectly portrays the disillusionment in the country. He attempts to contribute to the development of Pan-African identity. He is well known for his revolutionary vision and uncompromising stance on severe problems of Ghana in particular and Africa in general. He is seriously concerned with sufferings of his fellow Africans in general and fellow Ghanaians in particular. He directly exposes and criticises all the social evils, which hamper the well-being of the common masses and tries to eradicate them. He also proposes some possible ways for cultural decolonisation in Africa.

The novel analysed here, *Fragments*, depicts disillusionment in post-independent Ghanaian society through various characters and incidents. Armah also offers some feasible solutions to eradicate it. It is a story of a young man, Baako Onipa, who completes his higher education abroad and returns back to his motherland. He was initially confused about whether to return or not and doubtful about whether he would be able to survive and do something good in his home land. Somehow he determined to return. On his way back, he meets his fellow citizen, Bermpong, who was also returning to the mother land. In conversation with Brempong, he gets glimpses of disillusioned Ghanaian society.

Baaako encounters drastic changes in the society, on his arrival in the home land. Being a foreign return, he is over-burdened with never-ending demands and excessive expectations from his family members, relatives and other people around him in the society. Although he is educated in the West, he has not forgotten his traditional native culture. He tries to lead life of traditional values and principles and becomes misfit in his own mother land among his own people due to the changed nature of the society.

The issues and events in the novel indicate that the country has not achieved complete decolonization in all domains of the society. Initially, it achieved only political independence and not the complete independence. Like several other postcolonial countries in the world, the true independence from the evil clutches of imperialism, capitalism and colonialism is still a dream for the country. European and American imperial powers joined hands with native leaders and elites to indirectly control and exploit human and natural resources in several developing countries like Ghana in the Third World.

The disillusionment in the post-independent Ghanaian society is a combined consequence of neo-colonialism and irresponsible and insensitive behaviour of the corrupt native elites. The western dominance still continues even after independence in all domains which maintains and widens the rift between various existing inequities such as- black and white, rich and poor, common and privileged. Materialism, corruption, exploitation, enslavement, various inequities and several other problems and social vices have contaminated the social atmosphere in the society. These things have become customary in the country. Consequently, the morale of the citizens is down.

Materialism is all pervasive in the contemporary post-colonial Ghanaian society and it is one of the factors responsible for creating decadence. Baako's family members have been waiting for return from a country with plenty of money and other stuffs like car. Brempong, Baako's fellow traveller on his return to the Ghana, tells him that one should take as many things as possible to home from a foreign country: "It's no use going back with nothing. You may not have the chance to travel again in a long time. It's a big opportunity, and those at home must benefit from it too. I don't see the sense in returning with nothing." (Armah, Fragments 82)

His mother prays for early and safe return. Once she meets Juana, doctor and shares her feeling about her son Baako, who is going to return from abroad:

If I get what I want. The prophet has promised me something, If only I have faith and follow him. 'Oh', the woman touched her belly gently-'he went away to study. He will come back a man. A big man. I don't understand,' the woman said, and her eyes began to fill with tears. I cannot understand. All my hopes went with him, and he was going to leave me here, like an old

woman on the shore, struggling to take my snuff in a hurricane.  
(ibid 55, 56)

A young, man who works abroad and has come back to homeland, was sitting in a restaurant with his mother and he promises his mother to bring so many expensive things next time: “Next year at Christmas I would have come back and given you many things you have dreamed about but never had. Did I not tell you? Was I a bad son to you? Why did you have to go so hatefully just when I was getting ready to come again?” (ibid 136)

The citizens desire and attempt to get the material comforts and pleasures like- lot of money, bungalow, car, etc. They feel helpless, if they do not get these things. Ocran, a senior teacher, explains the mentality of his fellow citizens to Baako:

Think again. Look well at all the people needing to have things to set them above people. Position, power, cars, wigs, houses, money. If they lost these things they'd get sick with their own emptiness. You have something to do. Forget about the rest and get on with it. The relatives, you keep talking about them. I suppose you're right in not blaming them for wanting things. But it's senseless to get sick because you can't help them get what they want. There'd no end to these wants once you started destroying your life to satisfy them. They're not interested in your hopes, have you thought of that? (ibid 274)

The citizens have become money-minded. They give undue importance is given to money. Their minds are always obsessed with the thoughts of earning money. Everyone is just running after earning by any possible ways. Eufa and Araba, Baako's mother and sister respectively decide to pre-pone the out-dooring ceremony of his sister's child. They scheduled it immediately after the salary day of the government officials. They want to collect more and more money in the form of donation. We can see money mindedness of the citizens in Efu's speech:

[I]t's time now for each and every person present on this happy occasion to rise up and give a generous donation in appreciation of the birth of this happy child. . . .I will call the honourable VIP guests first, the rest later. . . please step forward and show your appreciation. The big man from Protocol has given five. Let's clap for him!' Four cedis!' Efua shouted, Let's all clap for her. The big man's wife has made us proud with four . . . (ibid 264, 265)

Efua's child was not physically ready for the ceremony. Just on the fifth day of the child's birth, they organised the out-dooring ceremony and unfortunately, the child could not survive in the outside atmosphere and dies. So, because of money mindedness of Eufa and the child's mother, the child life was sacrificed.

Everyone who returns from a foreign country is expected to possess and also provide all these things anyhow to the family members. Their excessive expectations and demands overburden an honest person like Baako. Christina, one of the girls acquainted with Baako expects him to possess car and give her a ride:

Yes, mister been-to. You promised to come and take me for a cool ride one day and here you have hidden from me for months already. Don't pretend you can't remember. Soon as your car arrived, you told me. . . You caused me to dream of us two ever since. See, my eyes are sleepy still. (ibid 260)

Baako joins the office of Ghana Television Corporation and like 'the Man' in the first novel; he also goes to office by public bus and walks to bus stop on foot. This is really shocking for the other people in the society. Being a foreign return and working on a good post in a government organisation his fellow citizens expect him to possess a car and a bungalow: 'We saw him walking to take the bus every morning, so we were not so sure. Strange, he didn't have a car. They could at least have given him a bungalow.' (ibid 248)

In pre-colonial Ghana, community or society was at the centre. All members used to think of and work for the well-being of the community. Due to colonialism, gradually the focus has been shifted from the community to the family. Everyone is just trying to make progress of one's own family, even at the expense of the community. Baako clearly describes the mentality of fellow citizens in post-independent Ghanaian society:

It's necessary,' he said. 'I can understand that. But it's changed into something else, something very deeply set now, I think. The member of the family who goes out and comes back home is a sort of charmed man, a miracle worker. . . We have the old heroes who turned defeat into victory for the whole community. But these days the community has disappeared from the story. Instead, there is family, and the hero comes and turns its poverty into sudden wealth. And external enemy isn't the one at whose expense the hero gets his victory; he's supposed to get rich, mainly at the expense of the community. (ibid 150)

Arowolo in his article aptly comments on the situation—"Extended family giving way to nuclear family. Traditional African values breaking down very rapidly." (Arowolo n pag)

Corruption has become rampant and a normal thing in the society. The citizens in public power and position use dishonest ways to amass wealth. They behave and also force others to behave in irresponsible manner to get more and more money. Baako several times went to the office of Civil Service Commission to submit his job application and to know the status his recruitment. He used to meet the Junior Assistant to the Secretary of the Civil Service Commission make enquiries about his application. The conversation between Baako and the Junior Assistant indicates the irresponsible and insensitive behaviour of the civil servants who are appointed to serve the citizens:

Junior Assistant: 'You better know I'm a busy man. A very busy man. I can't waste time like this. You will have to come tomorrow. (Armah 115)

Baako: 'This is the fifth time you're telling me that. Look, all I want to know is what's happening to the papers I filled out.' (Armah 115)

Baako later on meets Kofi Ocran, a senior artist, and tells him about his case. Ocran phones the Principal Secretary of the Civil Service Commission & takes Baako to meet him. Ocran tell to the officer about Baako's case: 'Those people at the Civil Sercive Commission are giving him run around, and there is no reason. He's a very capable man, and he's qualified.' (ibid122) Kofi Ocran explains to the reason behind the irresponsible and insensitive behaviour of the civil servants: 'That's what they say when they want a bribe. 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.' (ibid 121)

The citizens either must to be in contact with big people or must offer bribe to get their legal works done. Brempong tells Baako about the importance of nexus between the common citizens and big people like ministers, politicians, leaders and officials in the society: '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!' (ibid 73)

Due to worse conditions in the homeland so many Ghanaians living in foreign countries do not want to return. Efua, Baako's mother asks the reason behind it Juana: 'Tell me', the woman said, 'what is there that so many of our young people go there and do not want to return? (ibid 57)



Juana tells her that they are either confused or afraid of returning to their mother country. The technological backwardness is one of the reasons behind it. The Principal Secretary tells it to Baako before his joining the duties as a creative artist: 'We don't have modern systems here. This country doesn't work that way. If you come back thinking you can make things work in any smooth efficient way, you'll just get a complete waste of your time.' (ibid 123)

The public organisations, which are established to serve the citizens and solve their issues and problems, are not at all working for the same Kofi Ocran describes to Baako the situation of the civil organisations in the country:

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 running all around these stupid organisations themselves? The organizations might just well as well not exist. You keep getting pushed into using personal contacts. We have a Transport Ministry, but the transportation system is a joke. Like everything else. (ibid 121, 125)

Baako was in two minds before returning to the motherland. He was confused whether he will be able do something good or not for his country. Baako shares his feeling with his friend Juana: 'The worst thing was the fear of the return. I didn't know if I'd be able to do anything worthwhile.' he said. (ibid 149)

The Ghanaians have excessive obsession for the foreign products, especially European and American products. Brempong shares his view with Baako: "Where in Ghana would you find a thing like this? Sharp eyes. I bought it in Amsterdam, at the airport, actually. You just have to know what to look for when you get a chance to go abroad. Otherwise you come back

empty-handed like a fool, and all the time you spent is a waste, useless.”  
(ibid 71)

Western cultural dominance continues in the post-colonial era. The view that native culture is inferior and colonisers’ or western culture is superior is still held, even after independence. The native culture is looked down upon by natives themselves. Psychologically natives are still ruled by Westerners. The citizens blindly imitate and follow the foreign culture. Baako’s mother expects him to wear Western clothes on the day of a ceremony in their home: ‘Well, there won’t be too much to do. I wish you had brought a tux, or at least a suit, though. It would have been so fine.’ (ibid 144)

The cultural enslavement is clearly seen in the country. Baako refuses to follow the Western clothing culture, when his mother tells him to wear coat on the day of ceremony: Why else would I wear tuxes and suits in this warm country except to play monkey to the white man? I suppose your sacred ancestors laid down the word that we should sweat in stupid suits and tuxes for such ceremonies. Too bad. I’m going to wear clothes that won’t choke me.’ (ibid 145)

It has happened in other areas of culture too. The thinking, behaviour and society is general is changed. Naana, Baako’s grandmother realises the drastic change in the society. The citizens are blindly and wrongly following things in the foreign culture. ‘The world has changed . . . Always and everywhere the same words that brings a sickness to the stomach of the listener. The world has changed . . . And they think it is enough to explain every new crime, to push a person to accept all.’ (ibid 144)

Foreign return Ghanaians are expected behave like whites. The citizens who follow and imitate foreign Western culture of whites are

respected everywhere in the society. There is no respect for the native blacks who follow indigenous ways of life. Brempong explains it to Baako: “If you were an expatriate, a white man, it wouldn’t matter. You’d have things easy, even without real qualifications. But when you present yourself with your black face like their own, there’s no respect. You’ll see”. (ibid 74)

Well-educated, honest and socially committed citizens like- Ocran, Baako, Juana, etc. feel isolated and helpless, when they see that so many uncontrollable negative activities are happening around them. They always face strong opposition, when they try to correct and transform the society. Other educated citizens in the country just surrender to the situation. Juana tells it to Baako:

[T]he doctors here know things are a mess. But they accept it. Like some hopeless reality they can’t even think of changing, except to make the usual special arrangements for Senior Officers, friends, what you have. They told me I was wasting my time talking of a changed approach. A couple of them got very hostile and said I was wasting their time. Just like at the ferry. (ibid 192)

There is disillusionment among the educated youths as well. They are confused in such chaotic atmosphere in the country. They are getting addicted to the drinking and smoking. Baako tells more about the behaviour of youths who are educated in the country:

No,’ he said laughing. ‘The same things worry those who stayed here and went to Legon or Kumasi or Cape Coast. Not so fiercely, perhaps, but I’ve seen some of these fellows. They talk some, and do a lot of drinking. Purposeless, like to keep away things they daren’t face. Spend money like some kind of suicide. (150)

The failure of public organisations is also responsible for decadence in the society. The public organisations like- public works department, health

ministry, literary association, and television corporation are established to address and resolve the burning issues of the citizens. These organisations are not run properly. Once there is a huge rush of ferries on an evening at river entry. An accident takes place due to heavy traffic on the river and a boatman died in the accident. The river entry is blocked due to the accident. The engineer present there played the role of a spectator and just blamed the boatman. He said: It's always serious. They're just like animals. They don't think, that's all. Baako and Juana are present there and they go to the engineer to tell him to improve the situation. The engineer very insensitively replies to them in these words:

Good,' said the engineer. 'We'll have it cleared tomorrow. Nothing to be done now. Tomorrow the river can be cleared and the body will to Kumasi for a post-mortem. Nothing we can do now. No one asks them to rush. If they don't make the last ferry at four they can wait till morning. (ibid 198, 199)

It reveals the insensitive, careless and irresponsible behaviour of the civil servants. The engineer and his assistants do not do anything to manage the traffic on river. The tragedy could be avoided. Baako says: "It could have been prevented,' he said. 'I think.' Said Baako, the man who died said he'd waited three days already. 'This was carrying food up north,' Baako said. 'Is a day and night service impossible? There's more than enough traffic.' (ibid 199, 200)

Some of the insensitive and irresponsible officials in these organisations avoid these concerns and some others use their power and authority to amass wealth. Frauds in such organisations are routine in the society. Ocran tells to a junior artist:

Why do you have to worry about her and how she gets her money? If you have something you want to do, don't waste your time with her. Do it. All you do is think of that bloody

Foundation money first. Suppose it didn't exist? Look your attacks on Akosua Russel are just stupid. All she's done is to find a way to make money without working. She's no writer and she knows it . . . But if you to be serious, decide what your art is and just go ahead with it. . . We aren't so full of energy, are we, so why waste so much of it fighting her? (ibid 169, 170)

Various types of inequities are everywhere in the world. In some parts of the world people oppose to such discriminating inequities and they try to dismantle them. In contemporary Ghana, however, they are blindly accepted by everyone. Baako's thoughts reveal this: "The most impressive thing in the system is the wall-like acceptance of the division. Division of labour, power, worlds, everything." Baako becomes crazy after that.

There is no scope given to the concerns of the common citizens such as slavery, exploitation, survival, etc. in the various programmes organised by these organisations. When Baako, the protagonist, tries to address these issues in his creative writing, his scripts are rejected. The reason given to him is that these problems are not part of the native culture anymore. Baako harshly criticises the attitude of his boss: "So, this aggrey kind of attitude is important. The educated really thinking of the people here as some kind of devils in a burning hell, and themselves the happy plucked ones, saved." (ibid 212)

Literary activities in Ghana are indirectly controlled by Europeans and Americans. They fund these activities and control them. They force native artists to write from their perspective. They scrutinise the writings of natives and do changes as per their wish. Mr. Boateng, a native novelist says:

I know. Everybody thinks I'm the editor of Jungle magazine. Secretly speaking, though, I'm only a kind of subeditor. The fools in London do what they like with my stuff before they print it. Ah, this life. Sure, our own literary magazine. The

country's most prestigious quarterly, trala. There aren't any,' Boateng laughed. 'Our quarterly comes out about once every two years. (ibid 156, 159)

The corrupt native elites like Asouka Russel and Asante-Smith cooperate the Westerners to maintain dominance over their fellow citizens. Edward Said aptly comments: "An entire massive chapter in cultural history across five continents grows out of this kind of collaboration between natives on one hand and conventional as well as eccentric and contradictory representatives of imperialism on the other." (Said 318)

The literary events are organised only to get foreign funds by Asouka Russel. They are not organised to genuinely promote the native literature and to provide platform to the emerging literary artists. Kofi Ocran knows this all and he tells it to Baako and Juana:

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 telling 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 162)

The literary organisation only works on paper. It does not run any programmes to give training to the youngsters and students about creative writing. A university student ask about it in a function Asouka Russel: "I'm a student waiting to go 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 haven't been able to find a meeting." (ibid 166) Boateng, a novelist, in the function talks about the misuse of funds and raises some doubts: "Nobody meets to discuss real writing anymore. This has become a market

where we're all sold. We're confused. There's money for this and that. Grants and so forth, but who swallows all this money?" (ibid 167)

A filmed television programme episode on slavery depicts how the chiefs promoted and practised the social evil of slavery even after the departure of the colonisers. Armah describes it:

A script on slavery had been done, accepted, approved, stamped and routinely filed. It would have gotten lost unused, except that the Scalden woman saw it, said she liked it and decided to turn it into theatre. There was a white man in the script, the enslaver, helped by a bloated African chieftain and his trinklet –wearing court of parasites. In the Scalden-woman's play the white man disappeared to be replaced by a brutish whip-swinging African and the whole thing became purely a free-for-all among yelling tribal savages. It was duly filmed for Ghanavision. (ibid 190)

Baako insists on the telecast of this episode. He thinks that after watching the episode his fellow citizens will be jolted and it will bring about some awareness among them. He, however, told by Gariba, the producer at Ghanavision Corporation, that this will be not telecast. He realises that there is no place and scope for addressing the problems of common masses in the programmes of television: "You'll see. We have to follow the Head of State and try to get pretty pictures of him and those around him. Isn't that difficult? We had a lecture before you came. A country is built through glorifying its big shots. That's our job anyway." (ibid 191)

Baako does not get discouraged and keeps on addressing some of the burning problems faced by his fellow citizens. The leaders and elites in the country do not want to awaken the citizens about these problems. They want to let their sufferings and exploitation going on forever. Baako is stopped from working on such television programmes. He is given another reason in the production meeting by his senior, Asante-Smith, as Armah quotes:

You understand me, Mr. Onipa,' said Asante-Smith, with a small yawn. 'Look, we're free, independent people. We're engaged in a gigantic task of country building. We have inherited a glorious culture, and that's what we're to deal with. 'Mr. Onipa,' said Asante-Smith, 'I know what the trouble is with you. You're too abstract in your approach to our work. For instance, what you've just said has nothing to do with our people's culture – all this slavery, survival, the brand. (ibid 210, 211)

The native elites try to ignore the problems of people. They say these problems are not part of our society and culture. They vanished with independence. Baako gets very angry replies to Asante Smith: 'So,' Baako continued, 'this aggrey kind of attitude is important. The educated really thinking of the people here as some kind of devils in a burning hell, and themselves the happy plucked ones, saved.' (ibid 212) Baako's anger does not change Asante Smith's mind. He remains firm on the decision of not giving any tape to such programmes which according to are not at all important:

At any rate,' said Asante-Smith, 'we have no film or tape for drama.' 'I know,' Asante-Smith answered. 'It's all booked. There are important national holidays ahead. Founder's day, Liberation day, the Freedom Festival of Youth. And Independence Day itself isn't very far off. We'll be busy. (ibid 216)

The honest and sensitive citizens like Baako and Ocran are purposefully isolated. Baako unsuccessfully tried to oppose the corrupt and insensitive behaviour of Asante Smith and becomes helpless because he desperately wanted to telecast the programme on slavery. He goes home and burns all his scripts and goes mad. The atmosphere in the country is fully filled with decadence and disillusionment. The corruption, exploitation, dishonesty, immorality have become normal ways of life in the country, in



which honest citizens feel suffocated confused, strange and helpless in the almost completely contaminated social milieu.

The impact of disillusionment on the society is twofold. The citizens either succumb to the situation or they protest against it. Majority of the citizens surrender to the situation. They accept it and try to adapt to it. Only few sensible and honest citizens like Ocran, Baako and Juana do not surrender and even prevent others from succumbing to the negative situation in the country. They advise others also to ignore the undue expectations and temptations and to contribute something positive and substantial to the development and well-being of the society. Ocran, a senior artist, rightly advises to Baako:

The relatives, you keep talking about them. I suppose you're right in not blaming them for wanting things. But it's senseless to get sick because you can't help them get what they want. There'd no end to these wants once you started destroying your life to satisfy them. They're not interested in your hopes, have you thought of that? You have something to do. Forget about the rest and get on with it. (ibid 274)

Several inter-related causes of disillusionment are depicted through various characters, incidents and description of the places in the novel. Majority of the citizens try to go with the flow that is they try to adapt to the corrupt and pessimistic atmosphere in the country. Juana explains to Baako how even educated citizens like doctors react:

[T]he doctors here know things are a mess. But they accept it. Like some hopeless reality they can't even think of changing, except to make the usual special arrangements for Senior Officers, friends, what you have. They told me I was wasting my time talking of a changed approach. A couple of them got

very hostile and said I was wasting their time. Just like at the ferry.’ (ibid 192)

They just blindly accept it as reality and try to follow it. They do not try to change it. Moreover, they oppose everyone who tries to change it. The educated and sensitive citizens like Baako, Okran and Juana are shown as real fighters. They all try to bring about awareness among their fellow citizens by leading from the front and by walking their talk. They face opposition everywhere at- family, workplace and community; however, they do not give up at transforming the society. They see pessimistic atmosphere around them, however they try to remain hopeful. Kofi Ocran decides not to attend anymore literary events in the city, yet he next year attends a literary event. Juana asks him about what changed his mind. Then he replies: “Well I suppose those little bits of hope stick to your old brains no matter what you see.” (ibid 161)

All the common, well-educated, honest, sensitive, sensible and socially committed citizens do not participate and cooperate in any unethical activity. Consequently, they are physically as well psychologically alienated by the corrupt citizens. They become helpless, when they see realise that they are unable to control and stop negative activities happening around them in the country. They always face strong opposition, when they try to correct and transform the society through protest. Other helpless citizens in the country just surrender to the situation. Juana tries to change the atmosphere in her department, but faces a very strong opposition from everyone. Baako also tries to eradicate the gloomy atmosphere in the society through his creative writing, but he also faces a strong opposition. In a fit of rage resigns the government job and decides to work independently, however, it does not work for him, as Armah describes:

It was a mirage after all – the pace he'd thought would follow after his resignation. He'd been looking forward to a quiet time in which he'd calmly think his way outward into something not so empty. The time had come but instead of peace it had brought a whirling torture to fill his mind as he tried in vain to grasp some substance out of the blighted year behind. (ibid 188)

Only few like Ocran and Juana are able to sustain in this intensely disillusioned atmosphere. Baako is not able to tolerate this and eventually goes mad in the end: In a year's time he gets completely disturbed and goes mad out of helplessness. His fellow citizens in the society around him talk about his madness: "a been-to, returned only a year ago. His mother waited a long time, and now this happens to her." (ibid 248)

Very few educated and sensitive citizens like Kofi Ocran, Baako Onipa and Juana try to find out some feasible ways to eradicate the disillusionment in the country and achieve true independence. They struggle like real fighters to bring about some positive changes and rays of hopes in the lives of miserable fellow citizens. They try to bring about awareness among their fellow citizens by leading from the front and by walking their talk. They face opposition everywhere at- family, workplace and community; however, they do not give up at transforming the society. These sensible and sensitive citizens try to find shelter in their pre-colonial pure native culture to get rid of foreign influence.

Sensible and sensitive citizens like Kofi Ocran, Baako Onipa and Juana choose to shoulder the responsibility of eradicating these problems and not succumb to the corrupt socio-political atmosphere in the country. They support and encourage other like-minded people around them to actively participate in this mission. For instance Kofi Ocran, a senior artist in the novel encourages Baako Onipa in further words: "You know. Don't stop

thinking, Onipa. You have a good mind; don't afraid to use it. Stop thinking you've done people wrong. Nobody cares, anyway. If these people had your talent, they wouldn't want to be that way. They wouldn't need to." (ibid 273) They try to use honest behaviour and peaceful protest as powerful tools to bring about awareness among the citizens and change in their attitude. They propose some active solutions to the acute and long-lasting problems. They realise that there have never been people to save Africans from these problems and they themselves should awaken and protest against all social vices and be their own saviours.

As honest citizens like 'the Man' and the teacher in *'The Beautiful Ones are Not yet Born'*, the honest citizens like Kofi Ocran, Baako Onipa and Juana in the *'Fragments'* feel trapped and choked in such polluted atmosphere and suffer from helplessness, isolation and disillusionment. They try to peacefully protest against and refuse everything which is destructive for the well-being of common citizens and the society in general. They face strong resentment from his family members and close relatives for his honest behaviour; however they hopefully continue their long-lasting and peaceful protest.

The citizens like Kofi Ocran, Baako Onipa and Juana understand the root causes of various long-lasting socio-political and cultural problems like-slavery, pervasive corruption, abuse of public power and money and deterioration of culture in the post-independent Ghanaian society. The citizens express their anger against the black African rulers who have betrayed their countries. They strongly oppose any kind of foreign attempt of dominance and interference to exploit country's natural and human resources. They aim at revival of indigenous culture. They try to contribute

substantially to the mission of uprooting colonialism in all forms and achieving the dream of true independence.

The honest persons like Kofi Ocran, Baako Onipa and Juana feel trapped and suffocated in such polluted atmosphere and suffer from helplessness, isolation and disillusionment. They however, peacefully protest against and refuse everything which is destructive for the well-being of common citizens and the society in general. Although they face strong resentment from their family members and close relatives, they continue their hopeful and peaceful protest till the end.

Armah's characterisation in the novel perfectly suits the theme of disillusionment because he has properly chosen all the characters. The characters in the novel represent different classes and communities. He has chosen an insider that is Baako who works as a creative writer in a government organisation, to expose the corruption in government offices and in the organisations which deal with literature and literary activities and in society in general. He has accurately chosen the close relatives of Baako to expose the materialism, greed for money and undue and excessive expectations from a foreign return son. He has aptly chosen Naana, Baako's aged grandmother, to comment on changing values and ideals of the citizens. Baako and Juana represent the class of very honest and responsible employees in the country. He has chosen elites like Asante Smith and Asouka Russel to expose the corrupt and insensitive behaviour of the elites in the country. He has rightly chosen Kofi Ocran, a senior artist as a commentator on the issues and happenings in the society. He has accurately and thoughtfully woven characters in relationships to show the complete picture of the society. For instance, Baako is a foreign return son of a kind of materialistic mother, brother of money minded sister, a junior employee in a

public organisation, a friend of a doctor in a government hospital and also a creative writer. So, major characters play various roles in the novel. He has succeeded in presenting various socio-political problems, social vices and the atmosphere of disillusionment created due to them and way out of it through intentionally chosen and developed several characters in the novel.

Unlike in the first novel, Armah has used sophisticated language in this novel. Abusive and vulgar words are not used in this novel. The language is also used to properly express spontaneous reactions of the characters about the issues and events happening in the world around them. The disillusionment in the country is appropriately communicated through the words and images selected by the writer. The language perfectly performs the intended function of jolting and awakening the reader.

Hence, on the one hand, it is a story of exploitation and sufferings of ordinary citizens of any corruption-affected and morally degenerated country in the world; on the other hand, it is a story of endless and peaceful struggle of honest citizens to correct and transform the society. In other words, it is an account of a few citizens' struggle and continuous protest against all odds in completely disillusioned society. Armah realistically presents various socio-political problems responsible for the creation of the disillusionment in the country. He also proposes some realistic solutions to eradicate it. It is a comprehensive story of a country that is fully filled with the atmosphere of disillusionment.

The dominance of Euro-Americans and corrupt native elites are the major root causes of the disillusionment in post-independent Ghana. Armah has suggested feasible ways to eradicate the disillusionment and achieve true independence. He gives the message that his fellow Ghanaians and Africans should follow their pre-colonial pure native culture and must strongly oppose any kind of foreign attempt of dominance and interference to exploit

country's natural and human resources. He aims at revival of indigenous culture. He suggests that every citizen of the country should contribute substantially to the mission of uprooting colonialism in all forms and achieving the dream of true independence.

Armah objectively describes unethical and immoral personalities and activities in the country. He naturalistically presents various long-lasting socio-political and cultural problems such as slavery, pervasive corruption, abuse of public power and money and deterioration of culture in the Ghanaian society. The characters repetitively and directly express their anger against the black African leaders and elites who have betrayed their fellow countrymen. This is clearly seen in the characterisation, tone and language of the novel.

Armah proposes through the character of Kofi Ocran that all citizens should take responsibility of eradicating these problems. He advises that his fellow citizens should not succumb to the corrupt socio-political atmosphere in the country. He here emphasises that honest behaviour and peaceful protest can bring about awareness among the citizens and change in their attitude. He proposes some active solutions to the acute and long-lasting problems. He has realised that there have never been people to save Africans from these problems. He proposes that people themselves should awaken and protest against all social vices and be their own saviours.