

**FROM VAGRANCY TO CONCERTED ACTION:
PROGRESSIVE COMMITMENT IN THREE NOVELS OF
ALEX LA GUMA +
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What a waste; here they got us fighting each other like dog. (The Stone Country, p. 74)

The above statement of awareness marks a turning point in the history of all oppressed peoples. It is made at the moment of truth because as long as the victimizer can prevent his victims from uniting, as long as he can keep them fighting each other, so long will he succeed in keeping them down. Ignorance, poverty, distrust, artificial divisions — all these are weapons for maintaining status quo in any colonial or apartheid situation as in South Africa. The growth of political awareness and commitment to freedom among the masses invariable comes through the efforts and sacrifices of very few enlightened individuals. Among them are many writers. This is true of Angola, of Mozambique, of Zimbabwe and of South Africa. The latter has been blessed with a fairly large number of writers, very much committed to the spread of the ideology of justice and freedom. Alex La Guma has made significant contributions in spreading that ideology. In the sequence of his four novels (*A Walk in the Night* and *A Three-fold Cord*, *The Stone Country* and *In the Fog of the Seasons' End*), he depicts journey into greater political awareness and commitment in what a critic describes as his native talent: "The powerful construction and flowing movement of his depictions... producing works which themselves have an inner dynamic flow."¹

For most South African writers, the mode of presentation has become an unvarying piling up of stark realities, of ugly outward features and inward animalism. In the hands of the less skilled, this has resulted unfortunately in what a fellow South African condemns as: "Journalistic fact parading outrageously as imaginative literature."² La Guma stands tall above this group. He has harnessed art and imagination in his novels not only to recreate blood-cuddling scenes of oppression and violence, but also to give us a glimpse into the changes wrought in his mind and those of his protagonists, a slow but steady progress from confused, resigned impotence, through faith in passive resistance to the acceptance of the inevitability of armed struggle.

J.M. Coetzee has made an interesting study of the search for identity in *A Walk in the Night*.³ Alex La Guma has however written more novels

since then and it becomes imperative to study at least three of his novels in order to appreciate the changes in his political vision brought about by the unchanging realities in his country. I have chosen to demonstrate this growth in three of La Guma's novels, the first, third and fourth, each separated from the other by five years (1962, 1967, and 1972), each touching upon a significant milestone in the author's life. Every writer is in a sense of historian because as someone aptly puts it,

Even when the writer reaches out into the uncharted areas of experience, the ingredients of his dreams derive from the impact of events around him⁴

La Guma's first novel, *A Walk in the Night*, is set in Cape Town's District Six where La Guman spent the early part of his life. *Stone Country*, the chronicle of daily routine of prison life, parallels the prison days of La Guma, when he was forced to stagnate physically, although ironically, this period proved the most creative, for he wrote his first three novels then. The author has since left South Africa to continue the real struggle from outside, just as Peter, Paul and Michael in his fourth novel, *In the Fog of the Seasons' End* has to cross over to Zimbabwe to continue the struggle from there. As a Gikuyu Proverb has it: "To know a grassland you must live a day there."⁵ La Guma knows by experience what he is talking about.

This titles of the novels are themselves most appropriate in showing this progress. The aimless and violence-prone wandering and restlessness implied in the first title changes into the stagnant and enforced reflective period in *Stone Country* and finally into the hope of victory through intensive resistance, defiance and persistent struggle which the fourth title strongly suggests. That La Guma has come to this conviction like Beukes, (the protagonist of the fourth novel is obvious in the following emotional statement:

I as a South African Writer, am prepared to run guns and hold up radio stations, because in South Africa that is what we are faced with, whether we are writers or whether we are common labourers. ⁶

"*A Walk in flight*" is an imaginative description in five words of the violence, the crime, the cruelty, the confusion, the frustration, the utter lack of direction that dominate and permeate every page of that famous but notorious novel of life in the Sixth District of Cape Town. Great

writers are prophets, for how else could Hamlet's father's ghost describe the blacks of South Africa so aptly in describing himself:

I am thy father's spirit;
Doom 'ed for a certain term to walk the night;
And for the day confined to fast in fires;
Till the foul crimes done in my days of nature;
Are burnt and purged away.'

Old Doughty, a white wreck of a man, quotes the above in his halting drunken voice and quickly adds for the benefit of his fellow victim, of society, Michael Adonis: "That's us, us, Michael, my boy. Just ghosts, doomed to walk the night."

The negative connotations of night are what gives sinister qualities to the walk in UK; night. Night is darkness and encourages deeds and attributes of darkness: violence, crime, hatred, betrayal and fear. Correspondingly, these make up the major themes of the novel.

Violence hangs thick over the novel: the characters, their actions and their language. Michael Adonis, in a fit of violent inward rage commits the violent act of murder, bashing the skull of the ex-white actor, uncle Doughty, with a wine bottle. Wilieboy, the anti-social man who scoffs at work, is the product of violent upbringing. An ex-student of reformatory school and an ex-prisoner for assault, we see him fight with white sailors in the brothel and violently knock down old Mr. Greene, a fellow non-white, with the intention of robbing him. The three petty gangsters who walk the night endlessly fixing "jobs" are part of the children of violence on the fringe of the underworld.

The night that covers District Six breeds fear, distrust and betrayal. Non-whites fear the cruelty of white law-enforcement officers, and the officers in turn are perpetually on the look-out for trouble. The segregation of living areas, the passes, the constant patrols, the unwillingness of the masses to give information to the police — all these and more are clear evidence of people that live in the night of general fear. Walking the night is a sign of insomnia and restlessness resulting from frustration, anxiety, lack of direction, loneliness and suffering.

The inhabitants of District six are for the main part ignorant and desperately frustrated people. They are worn out, wasted, brutalized and slum-scratched. Factory workers who form the majority can be described

in Robert July's words as: "Hardworking, ignorant little understanding their losing fight for existence against forces they cannot control".⁸ Thus the dominant image which La Guma creates is that of too poor, too frustrated, too full of destructive individualised hatred, too busy scratching out a miserable living, too ignorant of anything happening outside their world, too enclosed, too hedged in by law, too hunted and running scared, too isolated in their little self-centred minds to communicate effectively or to take any concerted action against the system that has so debased them.

Like Hamlet's father's spirit they are restless in their night of confusion and are still confined to fast in fires. Fasting and fires represent the deprivation and poverty coupled with cruel physical and mental tortures of these inmates of darkness. They live in seedy ghettos of overflowing dustbins and old cracked houses. The characters are no better than their surroundings. Old Mr. Greene has "a haggard wine-soaked, ravaged face." Joe combs the beach and roams the streets for his daily bread, for as he tells Adonis "I got nothing. No house, no people, no place" (p.69). Willieboy grows up in a crowded ramshackle tenement, where violence is always present, and where his depraved drunken father used to batter him and his mother at will.

Night, above all, is symbolic of lack of awareness, the absence of political consciousness. Unlike the more disciplined atmosphere of organized violence in Mega Mwangi's *Carcass for Hounds*, here each character goes his own separate frustrated way.⁹ Adonis murders, and escapes. John Abrahams sees Willieboy leaving the tenement and betrays his identity to the white police. Cully and Flippy dissipate their energy and lives over a worthless "goose". Michael Adonis drowns his hatred in drink, and full of the courage of four glasses of wine is ready to take on any white, yet in no time, his bravery gives way to self-pity (pp.20-21).

Very few of the characters in this book have ever been exposed to political ideology and even when none can hardly make any sense out of it. The taxi driver is a classic example. He says to his passengers Adonis and Greene: "It's the capitalist system. Heard it at a meeting on the parade. Whites act like that because of the capitalist system." (p.17). Unfortunately he confesses he does not understand it when Adonis asks "what the hell do you mean — capitalist system?"

As for Greene, he couldn't care less: "cut out politics," Greene says again. Those bastards all come from Russia... Have a drink and cut out

politics." (p.17) J.M. Coetzee's remarks about Mr. Greene's subsequent mugging by Willieboy aptly underscores this ignorance; "There is no hint that he (Mr. Greene) even now recognizes a connection between his fate and abstract political forces."¹⁰

Unlike the crowd in Sembene Ousmane's *God's Bits of Wood* which is united and committed to one objective, the crowd in *A Walk in the Night* is anonymous, and politically unaware. ¹¹ The only character that stands out in this crowd is Franky Lorenzo, described by La Guma as having "an air of harassment about him, of too hard work and unpaid bills and sour babies". It is Lorenzo who challenges the loud-mouth betrayer, Abrahams, and until family responsibilities make him more cautious, he alone dares defy Raalt:

*he met the constable's eyes holding them with his own,
until he felt his wife tugging at this arm pleading 'Franky
don't get into trouble, please'(pp. 62-63).*

La Guma presents a group of people who are not only walking in the night but are blind also to the fact that they need a guide through this "valley of the shadow of death" or that they can be one another's helper even as they stumble towards a dawn that must eventually terminate night.

If we have doubts as to the real hero of *A Walk in the Night*, Alex La Guma leaves us in no such doubt concerning George Admas in *The Stone Country*. He is the embodiment of those qualities so essential in those who must lead ignorant blind masses through dark, stony and foggy country into the light of self awareness and eventual political freedom. A man with a sense of direction and conviction, Adam knows that there is no colour bar in suffering, and extends the warmth of comradeship to all who are to respond. An ordinary human being and worker, with his fears, apprehensions, emotions, and family responsibilities, he seems however, far above the average in his commitment to the movement, his political awareness and his sense of direction.

Stone Country is the second stage in the journey and a logical development from *A Walk in the Night*. The assortment of its inmates are replicas of the violence-prone inhabitants of District Six, now hunted down by Raalt and his gang, and handed over to equally cruel and depraved prison warders.

Dedicated to the daily average of 70351 prisoners in South African goals in 1964, Stone Country tells the story of the drabness, the boredom, the cruelty, the bullying, the often fatal fights, the betrayals, the hatred and vengeance, the every-man-to-himself beastly existence that constitutes the life of inmates in the stone, cement, concrete and iron encasement of Cape Town prison. In such a place, only brute force and expertise in street fighting can guarantee one's survival, and that at the expense of exploiting and bullying into abject obedience one's fellow inmates. In men a place it is taboo to look a warder in the eye much less answer him back. They perpetuate the status quo by separating white, colored and African prisoners, serving them different foods, treating them differently, and preventing their victims of the system from uniting. In the words of Adam's black comrade, Morrison: "This jail is a small something of what they want to make the country. I everybody separate, boy: white, African, coloured. Regulations for everybody, and it white boss with a gun and stick." (p.2) It is a place where warders encourage inmates (for their own selfish reasons) to distrust, exploit and even fight one another to death.

Although the social realities and backgrounds of the first two novels remain the same, Alex La Guma highlights in the character of George Adams, a definite leap forward from the constrained defiance of Lorenzo in the earlier novel, to a fuller conscious commitment to freedom in Stone Country. Adam's political awareness is evidenced in his attending political meetings, helping to raise funds, going door to door at right distributing political leaflets, and above all, getting his preaching into practice in his own life and relationship to others. For example in the scene where the prison cat preys on the prison mouse, George Adams puts his philosophy simply and sharply into focus:

You were on the side of the mouse, of all the mice, George Adams The little men who get kicked in the backside all the time. You got thought, punched and beaten like that mouse, and you had to duck and dodge to avoid the claws and fangs... But he was glad the mouse had won out eventually had managed to escape the slashing claws, (p. 127)

Adam's co-worker and co-prisoner, Jefferson Mpolo, is a blackman whom Adams calls a brother. Adams knows that he and the others are "in it together", and he demonstrates genuine comradeship by his very human and sympathetic treatment of everyone, even the young hardcore

criminal, the Cabash Kid. He willingly shares his food, cigarettes and presents with other inmates.

La Guma's stated intention as a writer in an apartheid country is "to expose the situation with a view of changing people's ideas about what is happening in South Africa...so that they can move forward to take down the barriers which exist between different peoples" 12 This aim is fulfilled in *The Stone Country* by La Guma showing us not only those who "move forward" but also the majority of characters, both black and white, who frustrate consciously or otherwise, the slow march towards political enlightenment and freedom for the oppressed.

Adams embodies La Guma's ideology of individual or united front in passive resistance against an oppressive system. When some prisoners complain about their dinner ration being just bread and coffee, Adams advises without hesitation: "Prisoners ought to object... strike for better diet mos." (p.74) When confronted with contempt and insult from "Old Fatty" the warder who orders him out of his sight, Adams is defiant:

George Adams did not move, but continued to look into his flushed face. He was thinking Be damned if I'm going to let him get away with it. They expect you to crawl for everything... Why don't they run this jail proper? (p.75)

George Adams does not have the bulk of Butcherboy nor the razor sharpness of Yusef the Turk, but his self discipline, his courage and his moral strength mark him out and earn him the deep respect of those around him. The secret of his power is his awareness. He is conscious of who he is and proud of it. He is aware of the limitations of his enemies whose superiority is only in their arms, for they cannot abide the "clevers", or the enlightened blacks. He is aware of the political blindness of his people which has made possible the tragedy of *Stone Country* where victims victimize fellow victims in order to find favour with the victimizer.

This was the country behind the coastline of laws and regulations and labyrinthine legislation; a jungle of stone and iron, inhabited by jackals and hyenas, snarling wolves and trembling sheep, entrapped lions fighting off shambling monsters with stunted brains and bodies armoured with the hide of ignorance and brutality, trampling underfoot those who tried to claw their way from the clutch of the swamp, (p.81)

notorious among those inmates who are obtuse to their rule in bringing about a change are Butcherboy and his toadies. Butcherboy's massive bulk, his gorilla-like ugliness, his reddish eyes, rank smell and ragged toothless grin all go to emphasize his ignorance and stupidity.

Much more humane, much more teachable but still uncommitted is Yusef the Turk, described as sharp, tough and dangerous as polished spear or sharp razor. Although a skilled master of innumerable street fights he contributes nothing positive but rather detracts from the cause, yet his selfless interest in Adams and the risks he takes to defend him against the vicious Butcherboy, make him a potential comrade in arms against apartheid. Other desperate children of violence within and without this prison of stone lire represented by the Cabash kid with his "young old face of a slum child" (p.34). Son of a violent drunken father and crushed mother, the kid like Willieboy of *A Walk in the Night* seems doomed to perpetuate the cycle of violence, murder, and death. Since characters like him are too bitter, too undisciplined, too emotionally abused to look beyond their very noses or be concerned with anyone's problems but their own. It takes endless patience and love from Adams to draw the Cabash kid from his armour of silence, or to have him tear out and expose the grimmest page from the dirty book that contains the violent experiences of his young life.

Amidst this class of frustrated, self-centred, abused and self-abused characters that people *The Stone Country*, George Adams is recognised and respected. Yusef the Turk calls him "classy", "a man with understanding who has studied 'the government', and 'Professor'". The warders fear him because he is "one of those slim men", "a clever dary", a stirrer of trouble, an agitator, a potential "author and rebellion and mutiny". Adams' successful test of wills against the warder brings intense hatred from Butcher boy, the betrayer of the cause: "His mind, rusty, but treacherous as a forgotten bear-trap wondered whether he could do the bass a favour by dealing with this clever", (p.76)

La Guma's protagonist is no revolutionary. He does not organize the prisoners to stage a revolt nor does he attempt to indoctrinate even his cell mates. He seems quite content simply to observe, endure and survive the cruel life in the stony prison. Through the harsh experiences of prison life, he acquires more patience, bidding his time until he can leave to continue where he stopped* Louis James has commented that in Africa today "there can be no creative literature that is not in some way political, in some social."¹³ The actions and reactions of George Adams in

this novel worn to underscore La Guma's commitment to political sacrifice without regrets. In the author's words:

George Adams did not, have any regrets about his arrest. You did what you decided was the right thing, and then accepted the consequences. He had gone to meetings and had listened to speeches, had read a little, and had come to the conclusion that what had been said was right. He thought...There's a limit to being kicked in the backside, (p.74)

The natural reaction to the endless kicking in the backside is what In the Fog of the Seasons' 'End is all about. It is the story of Beukes, Elias Tekwane and a number of other workers for the independence movement, men who daily risk their lives, lacing ambushes and raids, hunted down, tortured and sometimes killed by the police in South Africa. It is the day to day story of their sacrifices, their patience, endurance and test for their faith in and hope for the dawn that will dissipate the thick fog of oppression:

Banquets of black entrails of the Black
Armour of parchment to wax
Fragile and fugitive when facing the burning stone
Will be shattered like the spider web
In the Fog of the Seasons' End. 14

As opposed to the opaque darkness of A Walk in the Night and the near impenetrability of The Stone Country, the fog holds out hope for light and dawn at the end, however, long the tunnel, however thick the fog. Any fog of oppression clears and dissipates in time when confronted by strong light or the rising sun of a united people determined to be free at all costs. This law is universal and immutable.

Yet the treacherous powers of fog, while it lasts, cannot be underestimated for it causes many fatal accidents. In the same way, because its days are, relatively speaking, few and numbered, apartheid has intensified its vicious grip, so clearly depicted in the cold and calculated torture of Elias Tekwane and the cold-blooded moving down of strikers in holiday mood: "In the open field, in the dusty alleyways where they had tried to flee, the dead and the dying now lay like driftwood." (p. 104)

Nonetheless and in spite of the fog or because of it, La Guma seems to imply that the promise of its end is sure at the end of the seasons: the

season of blindness and utter frustration, the season of violence and fear, the season of self destruction and betrayals, the season of imprisonment and house arrests, the season of painfully slow learning and awareness, the season of patient planning, and building of communication nerves, the season of police raids, of brutal tortures, even of supreme sacrifices. It is significant that the police van carrying Willieboy in the first novel drives through the dark night, but the one driving Elias Tekwane to torture and death symbolically "drove through the waking suburbs, the haze of the ending summer's night lifting from the roofs and the gardens." (p.1).

As with the two earlier novels, very little has changed physically and socially. The protagonist, Beukes, sees and hears the usual negative and disheartening things in his purposeful walks and rides through the city. At the park, he meets Beatie Adams, a middle aged maid pushing the carriage of a white baby, sacrificing her happiness in order to raise white kids. At the Bennets, he learns that they have just come back from a segregated beach where they had a "helluva time". On his way to Tommy's place, the taxi driver tells him about his wife who after twelve years as a supervisor of the conveyor belt, is forced to give up her job for a white! They pass areas that the government plans to rebuild for whites, sending into empty velds blacks who had lived there for over a century. They pass by an evicted old woman in an old deckchair "in the middle of the crowd amongst a pile of her furniture...with her bright moist eyes and her impregnable dignity" (p. 28-29). As he walks down the street, he comes across "a brace of bandits" in the guise of two small boys with torn clothing and dirty faces who level their wooden pistols at him. He comes face to face time and again with the police, yet each time his heart beats fast and pronouncedly.

We hear of Elias Tekwane's mother who receives a compensation of forty pounds for her dead miner when white widows receive fifteen pounds a month for life. We are shown a country where no educated and politically-aware black man is safe, where people are arrested and tortured without trial and sent to labour camps and sometimes punished to death like old Tsatsu. The background is therefore just the same, where in Elias's words:

Whites command everything now, even the length of time one is entitled to live in this world. If they did not do it with the gun of the hangman's rope, they can easily write it out on a piece of

paper ending days, years, life, like a magician... making playing-cards disappear. I p. 128)

Despite very depressing social realities, despite the constant police harassment and surprise raids, this novel is full of hope that results from positive action and confidence that results from having a sense of direction. The dedication of men like Beukes and Tekwane to the movement, the willingness of men like the doctor, the support and selflessness of women like Frances and Mrs. April, the fearlessness of men like Mr. April, all these add up to the hope that this novel inspires, a hope that prophetically inspired the poet Vilakazi to write in the early forties through a miner's mouth:

*Growl more softly, you machines I...
Or else we may now care for you
When that far day, not hiddne, dawns
And we, at last, will cry "Machine!
You are ours, the black men's now. "15*

If the lifting of South Africa's fog is a future reality which is a "now hidden dawn", that fog continues thick and treacherous because the oppressed are not of one mind. There are many like Beatie Adams, for whom home is "a room in the servants' quarters off the backyard of a big, pink and white house," and who see no hope for their frustrated life of years spent changing other children's nappies. For her and her type, there is no need to do anything for in Beatie's words, "it's so hopeless. You only get into trouble", (p.11) There are a great number like the-Bennetts, who accept their petty middle class status quo, who contentedly have "a helluva time" in segregated beaches, and who are too concerned about their safety to be involved. Nagging Mrs. Bennett literally stamps Bennett: "There is not time for politics now, Arty' she tells him, "You got a lot to do, hey", (p.21) There are obliging friends like Tommy who live in squalor but remain insensitive to the injustice around them. For Tommy, music is his god and his radiogram his alter. He is content with his life as it is and does not want to be disturbed, even though willing to run few errands or put up Adams occasionally.

Looming over both the positive and negative groups is what Wilfred Cartey calls the ever-present encroachment of "they!"¹⁶ it is the "they" of Willieboy's Lament in a **A Walk in the Night**: "They's always kicking a poor bastard around" (p.87). It is the "They" of The Stone Country that drag together the assorted composition of faces George Adams sees around him:

Old faces, young faces, middle-aged faces; faces burned with stubble or cicatrized with scars; bloated faces and depraved faces; vicious faces and kind faces faces hopeless, impersonal, happy, frightened, brutal (p. 16)

It is the "they" of in the Fog of the Seasons' End who taunt Elias Tekwane with "It is my duty to destroy your organization," who knock him senseless, urinate in his faces, apply electric shocks to his bare body and beat him to death. "They" are police officers, the agents of brutality and oppression. "They" however are not only white but include all black collaborators who are often more brutal than whites. It is the destructive activities of these people which make imperative the progressive commitment to armed struggle of Alex La Guma's later protagonists. The defiance and potential resistance in Lorenzo of the first novel develops into the politics involved: the planning becomes more elaborate, the operational venues more diversified, the methods more varied as police harassment intensifies. Above all else, the plan to have Fjony April drive Peter Paul and Michael across the border for military training confirms the author's conviction that an armed struggle is inevitable before the sun of freedom can rise to scatter the darkness of apathy and ignorance, the stoniness of brutality and small-mindedness and the treacherous fog that can trap and destroy even the warriest.

The growth in commitment is yielding fruits; voices of defiance on street walls cursing the racist regime; wider distribution of propaganda leaflets by air; timed recorded revolutionary speeches left in parked cars at strategic locations; door to door contact and teaching; the admittance by the Minister of police that "the Republic is facing" a new wave of guerrilla incursions on its northern borders; the strike; and the confidence of the traitor, Flotman that "they are getting plenty nervous, especially since the fighting started up north" — all these are ample evidence that the movement is alive and growing stronger.

The time has finally come. To Flotman's comments, that "only some years ago we were holding meetings, marches, passive resistance", Beukes (La Guma's Voice) replies: "there is no point in talking violence if you can't put it into effect" (p.89-90). That was the case in the two earlier novels. It is highly significant that the fighting up north has today resulted in a free Zimbabwe, the fog is gradually lifting. Mugabe is another Elias Tekwane who survived ten years of imprisonment. Stephen Biko is also another Elias Tekwane and like him has been tortured to

death, but no doubt another Biko will arise to prophesy doom for apartheid as Tekwane has done:

You are reaching the end of the road and going down hill toward a great darkness, so you must take a lot of people with you because you ate selfish and greedy and are afraid of the coming darkness... (p. 6)

Alex La Guma has shown a willingness to amend his views, and courage to stand by the amendments. He has fulfilled in his works the dual classical roles of giving pleasure while teaching. The artistic mastery of La Guma is indisputably heart-warming. At the same time, he fulfills his stated objective of being useful to humanity by showing his readers where his people have come from, where they are presently and where they need to go. Soyinka once commented "that time has now come when

the African writer must have the courage to determine what alone can be salvaged from the recurrent cycle of human stupidity".¹⁷ The fourth novel of La Guma is a serious pointer to "what" must be salvaged and "now it must be done, now that time is running out of South Africa." It will also be interesting to see what new political ideas La Guma will present in his subsequent novels and short-stories.

FOOTNOTES

Novels by Alex La Guma

A Walk in the Night, first published 1962, African Writers Series, 1977 edition. The Stone Country, first published 1967, African Writers Series, 1974 edition.

In the Fog of the Seasons' End, first published 1972, African Writers Series, 1972 edition.

All quotations from the above three novels are from the African Writers Series Editions herein indicated.

1. Wilfred Cartey/ Whispers from a Continent (New York: Vintage Books, 1969, pp. 112-113.
2. Lewis Nkosi, "Fiction by Black South Africans", Introduction to African Literature, ed. Dili Beier' (Illinois: Northwestern University Press 1967) p.212.
3. J.M. Coetzee, "Alex La Guma and the Responsibilities of the South African Writers New African Literature and the Arts,

- Vol. III, ed. Joseph Okpaku (New York: The Third World Press, 1973), pp.116-124.
4. Ime Ikeddeh, "Ngugi Wa Thiong'O: The Novelist as a Historian" A Celebration of Black and African Writing, eds. Bruce King and K Ogungbesan (Ahmadu Bello University Press and Oxford University Press 1975), p.204.
 5. Austin J. Shelton, ed. The African Assertion (New York: The Odyssey Press, 1968), p.253.
 6. Per Wastberg, ed., The Writer in Modern Africa (New York: Africana Publishing Co., 1967, p.22.
 7. William Shakespeare, Hamlet, Act. 1, Scene V.
 8. "The African Personality in the African Novel," Introduction of African Literature, p.219.
 9. Meja Nwangi, Carcase for Hounds. This story of Mau Mau struggle against white settlers and oppressors of Kenya people is rich in patriotic sacrifices both by the forest fighters and the villagers as well. There is by and large a unity of purpose among them.
 10. Coetzee, p. 121.
 11. Sembane Ousmane, God's Bits of Wood, first published in 1960. The crowd 3 hero in this novel because the workers are politically aware and together with their wives and children, present a solid front. The success of their strike for better wages and benefits called for everybody's sacrifice.
 12. African Writers Talking, Dennis Duerden and Cosmo Pieterse, eds. New York: Africans Publishing Co., (1972) p.93 13
 13. "The Protest Tradition", Protest and Conflict in African Literature, Cosmo Pieterse and Donald Munro, eds. (New York: Africana Publishing Co., 1972), p.93
 14. From Martyrs by Conte Saidon Tidiane (Guinea)
 15. Vilakazi from Zulul-Horisons — the Vilakazi poems rendered into English by D.M. Malcolm and Florence I. Friedman (London: Bailey Bros and Swinfen 1962), p. 178.
 16. Cartey, p.120.
 17. "The Writer in a Modern State", The Writer in Modern Africa, Wastberg, ed. (Upsala: Scandinavian Institute of African Studies, 1968), p.20.