



The Achievers Journal

Volume 6, Issue 1

ISSN (ONLINE): 2395-0897 / ISSN (PRINT): 2454-2296

January- March 2020

Alex La Guma and the Crisis of Social Transformation in *The Stone Country*

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Abstract

The racially segregationist regime that led South Africa since 1948 under the concept of Apartheid created a society that established two nations in one society. The socio-political polarity that antagonized blacks and whites widened the gap which incited the oppressed to reclaim their denied humanity. This paper explores how Alex La Guma, in his novel "The Stone Country", grapples with the hardships that await the black man to liberate himself from the claws of the white man. The paper argues that freedom and human dignity are irreplaceable rights for an individual's humanity; any breach of them would result in enslavement of the subject. The discussion is guided by a New historicist approach from Greenblatt (1982) to comprehend the narrative's instances of violence that connect La Guma's characters to the historically socio-cultural and political hardships that are undermining the society they seek to liberate. In the end, it is noted that the call for individual freedom requires collective commitment.

Keywords: apartheid; black; white; freedom; humanity; revenge

The struggle for the re-establishment of the legal right for all in South Africa called for laborious sacrifice. Black recognition had been the outstanding claim that black freedom fighters chose to die for in the name of the liberation of the nation. This community felt a necessity to react against the oppression and the related numerous inequities caused by racial balkanization.

Alex La Guma has been angered by the antagonistic relations between whites and blacks. Whites wanted blacks to remain docile while the latter were claiming for an equal socio-political



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recognition. This equality denied by the oppressor incited the black man's rage to resort to violence in a way to demonstrate the whites that time for change had come to get back the usurped identity. In his novel *The Stone Country*, La Guma (1967) exemplifies this commitment to the liberation of the black community through the protagonist George Adams. He creates a character that is featured by a sense of purpose. His self-determination brings him to oppose the corrupt mindset of the beggar-like black servants whose strategies to survive are rooted into a passive submission:

Hear me, the only johns who get by in this place is them what know how to get things done for them, them what is hard case enough to make others listen, and may be them that licks the guards jack. Most of the time lickens don't last long anyway. "I'm not aiming to lick anybody." (Sic; La Guma 51)

The psyche of the black man has been profoundly distorted; but out of the distortions has emerged bravery. The painful grief caused by various deceptions is too deep and encourages him to keep the secret of endurance through struggle. In this extract, the protagonist expresses his strong commitment to fighting for dignity. He has constantly observed how some individuals of his community surrender to the oppressive force to "beg" survival with humility and he feels dejected. George Adams is scandalized by the black traitors who passively submit to the enemy to betray their fellows. In his revolt, Adams refuses submission that he suspects it would strengthen the coercive position of his adversary—the white man. In fact, the narrator stigmatizes the behavior of blacks who devote themselves to collaborate with the persecutor. In his opinion, such people merit to be combated in the same way the white man is contested. That a black person seeks to ruin his own community for the benefit of the white man makes the protagonist sick; he swears to fight without reserve against those crooks. His anger and dissatisfaction are manifested when he solemnly declares that he is "not aiming to lick anybody". To *lick* here is a concept that carries a derogatory consideration—the concept depicts black



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submission that has stunted the black humanity while fortifying the white oppressor. Convinced that “most of the time lickens don’t last long,” he does not understand why the afflicted black continues to create social ties that result in the negation of his own personality. George Adams cannot tolerate these corrupt relationships he considers nonsensical and that should therefore be overthrown at all costs to achieve the salvation of the black man. He likens the unconscious blacks to prostitutes and pimps—“the johns”— who only care for the ephemeral love and money they collect without thinking about the risk they might run—a danger that can obliterate the rest of their lives. He invites these insensitive blacks that he considers to be “the only johns” to come back to reason and defend the common cause of black liberation. In their betrayal, the narrator points out dehumanizing forces that have to be neutralized in a way to cut the bridge that connects them to the white oppressor. Though they choose to submit to the white man’s will, there is no pity. Whether accepting submission or not, it does not transform the oppressor’s wicked mind to alleviate the pain he is inflicting him or at least to acknowledge the efforts the black man deploys for the white man’s benefit.

George Adams proclaims that he does not intend to *lick* anybody. From this point, we are presented with a vision of La Guma’s cult for resistance. We have seen that licking denotes submission at the mercy of the white. A thorough re-examination of the black mindset needs a careful attention to situate each individual in an appropriate position. The writer, being deeply depressed and hopelessly pessimistic, is still confident that a committed struggle will overcome the racial marginalization and the related social inequities of which blacks are permanent victims.

A. Freedom or servitude: commitment for a communal struggle

Like Nadine Gordimer, La Guma hopes that the persecution blacks endure will end one day. This can only be possible upon a violent revolution in which all the oppressed have the obligation to



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partake. *The Stone Country* (1967) portrays a landscape of permanent violent confrontations that inaugurate a bloody revolution toward the search for black recognition and self-reliance. Being profoundly depressed by the white animosity against the black community, Gordimer and La Guma indicate the black man that the pain he has gone through must end.

In La Guma's perspective, this is the time of liberation—the occasion to overthrow the white empire. Most of his black characters symbolize the black laborious masses that have gone through the experience of painful endurance. They have the duty to reveal the oppressor that they have understood perfectly his lessons. The endless pain has generated a bitter consciousness that activates resort to vengeance. This feeling of dejection instills blacks the need to break the grounds. The writer believes that the vicious circle of violence should be didactic to awaken the lulling community. La Guma acknowledges that the task is not is easy. The struggle calls for individual determination which shall advance the claims of dignity that the black man sets forth. To him, there is nothing to fear but fear itself that would ruin the launched struggle. To break the links of those chains, only a decisive character of each black is required. This character must reveal a sense of violent resistance as the adversary in order to counteract his violent ambitions. They have even come to the point of despair that brings them to commit revengeful crimes. La Guma presents them as accomplished characters that have attained the extreme point of disgust except violence against whites. In the novel, George Adams and his friends—inmates—remind the black man that he has already reached enough maturity to discuss his future. The protagonist indicates that he does not need more sensitization because the torture and the psychological pain of marginalization he has accumulated have taught him enough. He must be the avant-garde of his destiny. In his struggle for freedom, he demonstrates that the veil that has been laid over the black man's face has been lifted.

However, for Gordimer, the future of black humanity will be achieved upon the sacrifice of people who claim justice for all. Being an absolute progressive, she belongs to the restricted



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circle of leftist whites who deny the dehumanizing policy of the apartheid. For instance, in *The Late Bourgeois World*, she creates a hero, Max Van Den Sandt, who is able to take a steady and fearless position to reject the white supremacy. In the narrative, a number of people are more and more impatient to get the materialization of unity for common interests. *July's People* discusses also this situation through the claims of the protagonist July against his employers:

I am the boy of your home, isn't it [...] what's the good of going on about that? [...] her arm flung across before his face [...]—If I offended you, if I hurt your dignity, if what I thought was my friendliness, the feeling I had for you—if that hurt your feelings [...] I know I don't know, I didn't know, and I should have known—[...]. She didn't know either, if he understood the words; [...] If he had never before used the word 'dignity'; to him it was not because he didn't think he understood the concept [...] it was only the term itself that might be beyond his grasp of language. (Gordimer 71-72)

While reminding the reader of the guilt of the white South Africa, Gordimer makes her fiction a sort of plea that backs up the black and condemns the white. She presents an apologetic sentiment to advance the rights of the *Other*. Gordimer's main preoccupations are rooted in the reunification of all races for a common nation and citizenship. In the passage above, the writer puts into confrontation Mrs. Maureen Smales—the white matriarch—and July, her black servant. July discusses the question of liberty and freedom with the matron in a comfortable mood. The mother appears soft when she tackles the issue of dignity which is the core of the discussion. She speaks apologetically questioning her houseboy whether she might have been rude toward him. The redundant questioning “If I offended you, if I hurt your dignity” gives evidence that the white lady feels guilty in some situations. She cannot reminisce the entire climate that characterized her past interactions with the boy; but she thinks she might have been unfair in some way—there reason why she presents excuses, “if that hurt your feelings...I didn't know,



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and I should have known.” In the successive queries, the narrator presents the character of Mrs. Maureen, a woman and a mother who feels preoccupied with the pain of the *Other*. She asks her servant July to remind her if she may have “offended” or “hurt” his feelings in any way whether physically or psychologically. Gordimer’s construction of Mrs. Maureen’s candid character mirrors an eventual change in the management of the nation. The self-recognition of the woman’s failures and the subsequent apologies she presents reflect the possibility of a political change that shall affect the political organization of the nation. Her docility is too instructive; while La Guma’s white characters emerge violent, Gordimer imagines peaceful white characters who aspire for peace and change.

The white community begins to understand the emergence of liberation movements of the blacks. Dignity entails freedom. Once this freedom has been violated, dignity vanishes; and oppression and marginalization take the lead. This is what La Guma and Gordimer decry: the freedom that has been denied to blacks has ruined the dignity they should enjoy as humans. This dignity would grant blacks an equal consideration with the whites before the law to rejoice the beauty of the nation as South Africans rather than as white or black. Gordimer has understood that human dignity is an inalienable right that should be observed in all its dimensions. There is nothing that can be equated with it as it constitutes the milestone of an individual’s existence. Mrs. Maureen Smales, a white woman and a mother, possibly Gordimer herself in disguise, manifests her concern about a probable violation she may have caused to her servant’s dignity. This insinuates that the question of black oppression cannot be entirely imputed to the whole white community. Human dignity, Gordimer writes, “might be beyond ... grasp of language”. One has to live it rather than ruin it if really people, irrespective of color, want to build a sustainable and prosperous nation. It must be a pillar that should be beyond any other aspiration. Mrs. Maureen does not minimize her servant July despite he is a worker from lower social background.



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While portraying Mrs. Maureen deeply concerned with the freedom and dignity of her houseboy July, Gordimer would also like to condemn the blindness of the white patriarchy. In her fiction, those who carry brutal treatment against blacks are men either policemen or civilians. There is no single white female character that appears abusive in her relations with blacks. This narrative construction incriminates the white patriarchal structure which is precluding its own downfall. It condemns the senselessness and blindness that have covered up the sight to see far what the future might reserve to the oncoming white generations. The microcosmic representation of the innocence and gentility of the white female characters suggests the macrocosmic representation of all those whites—men and women—full of kindness and generosity—who do not support apartheid and its racial segregation rooted in color. The color bar antagonizes national forces and ransacks the structures that might support society's foundations to achieve a significant social and economic development. This is what scares Gordimer; and the construction of a wise personality for the white female character Maureen serves to this purpose.

However, in La Guma's fiction, violence is connected with both white and black male characters. In many cases, acts of brutality emanate from the instructions given by police and administrative officials. Sometimes these individuals participate themselves in the abusive arrests and killings of blacks. This implies that the oppressive system of South Africa has much to do with the politics of the rulers rather than the mere corporeal differences of color. This social state of affairs necessitates deep restructuring that La Guma restates at different stages in his novels. *The Stone Country* and *A Walk in the Night* discourse extensively on this socio-political blackout that is shutting down the doors of community welfare.

In Gordimer and La Guma's narratives, we are presented with characters that have already reached maturity and who feel that time for change has come. On Gordimer's side, we have young white liberals who, having transcended the issues of color, want to rebuild the society. To



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achieve the objectives, they decide to reject all the false beliefs on which the society is grounded. They develop the concern about the black man's pain which has become a national concern. In redressing the decaying society, they have to defy the wrong beliefs of inferiority, savageness and uncivilizedness that had been propagated by the racialist whites to obliterate black humanity. In the same way William B. Yeats, in his poem "The Second Coming" (1921), prophesies downfall of mankind if human wickedness still persists, Gordimer believes that the nation is at the threshold of an apocalyptic forthcoming. She consents with Yeats who observes the chaotic situation that is shaking mankind and anxiously concludes that

Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity. (Yeats 39)

The white liberals have developed a positive feeling about the cause of the oppressed and have come to consider this cause an outstanding concern to promote unity for a veritable brotherhood that shall promote the reconstruction of the nation. The anarchy that has been established in the nation must be eradicated. These people unite with the black community in the protest because their sole dream is to abolish the tyrannical regime and initiate a society free of discrimination whatsoever. The quest for freedom remains a motto to achieve black dignity.

B. The cost of freedom



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Importantly, the people who are fighting for freedom already know it is no longer the time when Africans—blacks—were called ‘bastards’ or ‘kaffir’ and had to pass by with body bent before the white man in total humility. They have learned enough and are now convinced that black humanity has been buried somewhere and must be deterred: it simply needs to be retaken back from those who have confiscated it. The acknowledgement of his strength is a guiding encouragement to face the oppressor until he remarks he has taken a wrong way that will bring him downfall.

Alex Swan, in his essay *Survival and Progress* (1981), provides similar encouragement that backs up the black liberation movement:

For committed black militant the liberation of black people takes priority over everything else even, for them, life itself. Of what profit is it to live and devoid of liberty and freedom? For them it is indeed “better to die on one’s feet than to live on one’s knees”. It is within this context that “Freedom Now” has a pragmatic meaning. These black militants [...] hold freedom for blacks so dear that they are willing to risk their lives in the face of death so that the liberation of a people may be realized. (Swan 68)

In his compartmentalized mind, Swan feels uncomfortable to remain passive before the ongoing brutal treatment. The overflow of frustrations has turned him mad and violence dominates his feelings. He invites the black man to join fighting in a reclaim for liberty he lost since many years ago. Swan holds that the more the black is maltreated the more new strategies are discovered to defy the tormenter. As long as justice and equity are denied to the black, he is sure that violence will persist until the oppressed gets rid of his enemy. His hopes are that everyone be aware of his world and try to initiate a change. Like animals, human beings get wild and dangerous whenever they are threatened. Swan considers both whites and blacks humans and



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believes that they merit equal treatment to avoid trouble and confusion that would disrupt societal development.

By contrast, we see man enduring pain upon the wickedness of his counterpart. La Guma is shocked by this sadistic nature of the white who conceives the community into different two worlds: a forgotten *sub-humanity* for the dispossessed blacks and a powerfully *capable full humanity* for the aristocratic whites. He crafts heroes whose main aspirations seek to redeem the distressed from the bottomless pit they have been thrown. The narrator describes:

George Adams was feeling hot and the perspiration spotted his brow, and he unbuttoned his shirt, to slip it off and he said, “Political. Working against the government.” The three posed in their silent game of cards to look at him with curiosity, and the other man broke into chuckle. He said, nodding slowly, “Ah Resistance. Read about it.” He sat up and went on with bright-eyed enthusiasm.
(La Guma 38)

The narrator indicates that half-life is not living. The political imbroglio is too painful and resembles death. The protagonist manifests a persona that transforms him into an indefatigable pragmatic fighter. He gives a good example to his fellow blacks to be always willing and decisive. In his determination, freedom has no price. It is invaluable. Only those who have lost it and experienced the pain of its loss can identify its value. Its invaluable importance fuels the dispossessed to sacrifice their lives for the liberation of the nation. They feel a personal duty to stand up as South Africans not as blacks. In George Adams’s opinion, fighting and freedom remain inseparable dynamics as clouds and rain cannot be detached since the former births the latter.

The protagonist chooses willingly to launch opposition against the government. He decides to lead fighters toward liberation. The pain of racial segregation brings blacks to meet to express



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their choice to reclaim freedom. Violence and frustrations are therefore the acute features of La Guma's characters who consider themselves South African citizens which indeed they are. They want to live and enjoy the rights and privileges granted by this citizenship.

In *Tasks and Masks* (1989), Lewis Nkosi admires the courage and personality of La Guma as a person whose sense of selflessness remains unmatched in the South African literary landscape:

As a novelist of social commitment, La Guma holds an enviable position in South Africa Literature with a frequency which few can match. He still manages to find the exact metaphor for the cancer which is eating away the country's entrails.
(Nkosi 86)

Nkosi examines La Guma's personality and discovers him a hero to free the South African society from the hardships it is experiencing. The social determination that features his self-sacrifice projects a hope for victory over the oppressive forces. Nkosi is reassured that the writer has enough knowledge about the roots of the devastating evil of racial segregation; he sees La Guma as a candle which is shining in the dark to dissipate obscurity. This "cancer which is eating away" the foundations of the South African society must end its days. In the beginning, those afflicted by the evil had no courage to stand and denounce the threat of its consequences. But as days went on, people came to learn its aftermaths and developed a new insight that forced each to rise and say 'no' to its invading and deracinating forces. There are many indicative signs to defeat the demon: the overriding sign is the presence of black individuals who boldly stood up against it despite the danger of death they were facing. The second evidence of victory is that part of whites has decided to join these blacks in a communal fight against the societal monster. These two forces provide ataraxia to a heartbroken community in need of a peaceful rest that would grant them socio-cultural, economic and political security.



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Tasks and Masks is an essay that gives much support to all those who are struggling to defy the enemy. In an exclusive corrupt society that has imposed oblitative masks over the faces of its children, people have the task to work hard and lift the barriers that have been imposed in the objective to clear a way for liberation. *The Stone Country* and *July's People* create an environment that epitomizes the liberation movements that were fighting against the segregationist government of Apartheid since the 1960s South Africa. The violent characters that La Guma imagines epitomize the freedom fighters of ANC and other liberation factions that were at odds with police and the governmental strategic institutions. Having obtained fire weapons and a rebellious military training, they succeeded to force the racist government to acknowledge the presence of blacks and the other non-white communities (Coloureds, Indians...) that are part and parcel of the nation's citizens.

C. Removing the veil and resisting the pain of 'double-consciousness'

The subversive movement La Guma initiates in his narratives is an appropriate projection of the bitter realities the nation is experiencing. In his call, the writer invites the entire non-white community to reform the system. Particularly, they have the duty to overthrow the corrosive system that Nkosi considers a "cancer" that "is eating away" the nation's potential. They have the task to transform and make it of what would appease the bleeding heart of the dispossessed South African. Such a costly undertaking can only be achieved in an atmosphere where people are convinced of the truths inherent in their past and present existence. Liberation or self-reliance therefore is of paramount value in the scarred psyche of the deprived black. For blacks cannot be conscious of themselves and accept to remain in bondage. The veil has already been lifted by La Guma, Gordimer and the other writers who support the black cause. The factual liberation movements that are active on battlefield to coerce the discriminatory white government have also reinforced fortitude to remove the veil.



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Like Du Bois, in his essay *The Souls of the Black Folk* (1903) which also deals with the liberation of the marginalized African Americans in the 1890s America, the South African blacks are plagued by a feeling of double-consciousness. Like the black American who endures the traumatizing psychological pain of “twoness”—that of being American and a Negro—the South African Black experiences the same pain: that of being South African and being treated as a *bastard* or *kaffir*— that of being South African and be treated as an outsider—hence reducing his humanity to nothingness. The double-consciousness has created a void in the psyche of the black where two souls and two thoughts, with unreconciled forces, meet to create warring thoughts that result into chaos. Some characters commit irreparable crimes out of the uncontrolled double-consciousness that has devastated their hopes. The Casbah Kid, in *The Stone Country*, swears to avenge the death of his father who died of white wickedness. Unfortunately, his victims are not actually those who have orphaned him. He only empties his anger and hatred on those whites physically incapable to resist him. Wives and children become his preys. The two warring thoughts in his body jeopardize the security of the society.

The idea about liberation and freedom was an important preoccupation for number of scholars. Theo Gerdener, in the almanac (1973-1974) about the socio-political events that that were undermining South Africa, warns that the South African government:

[...] has a few years left to put its house in order. [...] The burgeoning aspirations of the blacks, the growing gulf between urbanized and rural Africans, the hopelessness of the level of living of a large number, and the determination of the upper strata to gain for their people a permanent place in the country’s existing and luxury city areas, can be ignored by the blind. (Gerdener B402)

The central point of Gerdener’s observation is an open black consciousness about the South African concern. Like La Guma, the critic notes that Africans have been stunted by the



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unfounded fears that they no longer contain. These fears have been frozen in order to seize victoriously the common foe who is holding the black into perpetual grief. Forced accumulation of injustice perpetrated over him demands compensation in form of freedom and moral rehabilitation. Such a pain cannot be ignored except the blind. Blacks have the obligation to learn that without contradiction. The black community have the duty to know that blacks have same ideals, same misery, same distress, unique needs, unique aspirations and a unique demand: freedom and self-determination. Their role is to reassert pride, human dignity, group identity and solidarity through a political movement that should transform their needs and aspirations into an effective reality. In line with Gerdener's observation, La Guma advises blacks to be unique with a view of emancipating and liberating from the physical and psychological oppression.

In his philosophy of search for freedom, La Guma rejects the double-edged contribution of the white liberals. For him, these people are not important to the revolution because they disguise as freedom advocates while they are spies who have been mandated by the oppressive white ruling aristocracy. He believes that they have been assigned a mission to collect revolution strategies and reveal them to their chiefs and fellow whites. He likens them with the black traitors—represented in his novel by Butcherbird—who collaborate with whites. In a way to avoid abortion of their struggle, Africans must resort to their own means, be they weaker or not, in a way that reassures them. This is evidently possible provided that blacks accept to commit themselves to the duty body and soul: the internal dissensions that are dividing blacks have to stop in a way to focus on the plaguing communal issue of racial marginalization. This would provide an assuring force to overcome the enemy. The struggle has to be directed against the white man—particularly the ruling class from whom the African grief sprouts. The illustrative scenes can be observed from *The Stone Country's* incidents where most of the violent crimes are engaged between blacks and police. Since blacks deny remaining submissive, clashes burst and the whole social structure vacillates.



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This commitment to freedom and human dignity is also felt in Peter Abrahams's fiction when he advises in *A Night of their Own* (1985) that "the point of the risks we all take is to create a South Africa in which it is possible for us to live and grow and feel like people. All of us" (Abrahams, pp. 50-51). In his melancholic tone, Abrahams has no doubt the transfer of sovereignty is possible though the route seems hard to take. It is strewn with hurdles hard to surmount; yet freedom fighters never lose courage to proceed further. In contrast to La Guma, the critic rejects indubitably the role of color. In Abrahams's opinion, La Guma's conception of "skin whiteness", that he perceives in his mind as an evil, radicalizes enmity and can drive the situation into an endless destruction. Abrahams does not ignore blacks are victims or racial discrimination. Yet, he believes that people should not radicalize the racial status and social belonging to define their identities. While combating racism and all its vices, he does not tolerate anyone who might seek to promote social welfare upon racial evil of exclusion, be they white or black. The fight he advocates is a war against all the enemies of the nation irrespective of color.

Presently, he engages war against whites not because they are whites by skin but simply because they are active enemies of the nation's potential; he discovers that they are troublemakers who inevitably must be got rid of the society to achieve peace and security for all within a holistic brotherhood. This suggests that Abrahams is even ready to wage a war against a black man if he comes to sow trouble in the community—whether the trouble would affect the white or not. The writer advocates the ideals of a human being, just a man in complete humanity. Universally agreed, Abrahams in his moral conviction, concludes that every human being has the right to life and a free pursuit of happiness in all its multidimensional facets. The conditions granted by nature through birth cannot define or explicate the rights or privileges a person would have to enslave his counterpart. Servitude or marginalization, in any form they may be, have to be fought without reserve. Abrahams considers the *Other* as his equal not as his half. Any feeling of domination leads to sub-humanity that wraps and imprisons the practitioner into a world of dark



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and ignorance which prejudices his future. By enslaving his neighbor, man condemns himself. The color identification is nothing to rely on, but a way to perdition.

Thematically, La Guma unearths the plight that the black community faces defenselessly. He discloses the role of a writer as being part and parcel of an appropriate style of life and values that would advance society in all its dimensions. Like many of his contemporaries, he makes audible voices of protest against injustice. The awareness of Africans' intellectual and moral capacity to liberate themselves has to be grasped and lived. His novels suggest that the gap between whites and blacks must be bridged in a way to reconstruct a community where the black and the white shall meet to build a solid nation for all.

Conclusion

This paper discussed La Guma's 'blistering' novel with regard to the principles and strategies he advocates to achieve denied freedom and recognition in a nation to which he belongs despite the contestation by the white man. The question of South African regime, its segregationist rule of Apartheid, its brutal oppression and its aggressive savagery are some of the motivations that activate the black community to stand up and claim for freedom. In the novel under study, the vengeful acts perpetrated by black characters against whites can be understood as acts of self-defense to secure survival. The thirst for an integrative peaceful home has called on the oppressed to decry and condemn the oppressive regime with its absolute judiciary that incriminates the innocent and acquits the guilty. La Guma advocates for a re-establishment of equality through the abolition of bondage rooted into color considered as stigma in a multiracial community. The struggle for liberation of the oppressed demands a dedicated commitment. Similarly, to Gordimer, the writer discovers a political paradox in the rights and obligations of a government toward its citizens. This contradiction fuels him to reclaim his denied freedom to the



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cost of life. The brutality and radical violence featured by his characters are a clarion call presented to the white to insinuate him that his domination is dying away.

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