

## Tatamkhulu Afrika's Fate, Life and Career

IDRIS MIGAN ELSHAFIE JAMAL ELDEAN

PhD Student

Sudan University of Science & Technology

MOHOUD ALI AHMAD

Coordinating Professor

### Abstract:

*The South African poet, novelist and political activist, Tatamkhulu Afrika, born in Egypt in 1920 of an Egyptian father and Turkish mother, they named him Mohammad Fua'd Nasif. His parents moved to South Africa when he was two years old, but shortly they died after their arrival of an influenza epidemic which broke out just after the end of the World War I. Millions of people were killed throughout the world at that time. He was fostered by a friend of his family and gave him a Christian name, John Carleton. When he was at the age of seventeen, wrote his first novel "Broken Earth" under his foster name. He volunteered for the ally forces during the World War I. He was captured by Italian for two years and another two by the German. After the end of the war he went to Namibia adopted by an Afrikaner family taking his third name Jwoza Jrrbert and spent ten years working as a shop assistant, barman, an accountant clerk and a drummer in Jazz band. He returned to South Africa to live in Cape town District Six where he reverse to Islam, changed his name to Ismail Jourbet. Afrika's life bonded strictly to the destruction of District Six where he began his battling with the apartheid. He established his own organization that affiliated to National African Congress, his fellows gave his fifth name Tatamkhulu Afrika which means grandfather. He honoured and adopted till the end of his life.*

**Key words:** Apartheid, District six, Group Area Act, uMkhonoto we Sizwe Cape Malays

## **INTRODUCTION:**

This study based on the south African writer, poet and political activist, Tatamkhulu Afrika who began to practice his craft when he was sixty six years of age. He wrote his first novel "*Broken Earth*" when he was seventeen years of age, published in England just as the Second World War broke out. He said, "The where house containing my book was destroyed by a blitz and never see another copy again." He stopped writing for almost half a century. He spent those fifty years as professional soldier, prisoner of war. Afrika return to South Africa after the end of the World War 11, he found his adapted mother died. In order to escape financial problems, he moved to Namibia. "South West Africa" Namibia

After the end of the first World War, South West Africa was placed by the League of Nations under the British mandate, with handed over to the government of South Africa, the relation between South Africa and South West Africa became more closely until in many ways South West Africa became the fifth province of the South African union. The region's prosperity began after the end of World War 11 largely thanks to optimistic market of diamonds and beef, but the wealth accumulated almost absolutely to white colonizers residents. Meanwhile the suffering of black population is forced by the introduction of south African apartheid laws in 1948. Tatmkhulu Afrika was accepted as a son by a politically conservative Afrikaner family. He assumed the name of his new family Jozua Francois Joubert.

In Namibia Afrika spent ten years working in cooper mines, shop assistance, barman, an accountant clerk and a drummer in jazz band.

Afrika left Namibia and went to live in Cape town District Six, where his fate as a person and poet inextricably bound to the distraction of District Six, one of the most undeniable and socially catastrophic events happened. The

historical background return to the apartheid effort to enforce the policy of racial classification everyone in South Africa classified according to race. Group Areas Act was implemented in order to enforce physical separation of races through creation of racially homogenous districts. The separate Amenities Act lead to creation of separate public facilities. This classification proved to be problematical for Afrika at that time, he was considered White. The revelation of his adopted mother when she told him about parents, was strange, but had little impact to him until he went to live in Cape Town, District Six, so he wanted the facts of his birth. He said "I went to Helen Suzman a member of parliament, The sole representative of the Anti-apartheid Progressive Party and asked her to trace my family history. She said it would be difficult but she would try. Helen Suzman leg work, however was to no avail. In 1966, a new government proclamation declared that great part of District Six would be reserved for white township and occupation. Then, in 1968 under apparent policy of urban renewal, the government began a programme of removal and demolition. More than fifty thousand families have been living side by side for five generations, were against their will expelled split apart and sent to live in bleak concrete township on The Cape Flats. The bulldozers moved on and turned District Six into waste land." I stayed until the better end" said Tatamkhulu Afrika I watched the houses came down one after another. All our protests were useless.

Afrika recalled his memories which interrupted by the cooing sound of doves landed from his lemon tree when he through seeds to them. This is known from his poem "Feeding the Birds"

*I never got to tame them  
Do not hope to anymore  
My eyes to new  
But I still set out the seed  
My eyes to the new rock-pigeon  
A lumbering ungainly bird*

*That looks at me with red-rimmed, startled eyes  
But seem slower at taking off when my shadow falls, on it  
And let me feel  
That someday it will float down to my every feet  
Angelic on silent wing  
And eating out of my hand, will grace  
My yard with old- time hallowed light  
Open the door for me  
To it own, by imagination screened  
Non- existent world*

Afrika reverse to Islam in 1960s around the time he was battling to preserve District Six. Islam to proved to a Turing point, Islam encourage him to lead more displaced life. He said "I was debauched when I was in Namibia, whoring and drinking". Also encouraged him to begin writing after a long time not poetry or fiction, but anti-apartheid propaganda. He wrote for his publication and for his political organization. "Al jihad reams and ream for bitter article against the apartheid government." As a political activist Afrika did not restrict his protest to apartheid government to the written word. In 1984 his organization affiliated itself to The National African Congress and joined a hit squad responsible for blowing and industrial building, one of the most manufactured expensive European cars. He was caught in this act. "We had been working all the time in the same industrial area of cape Town. It was completely deserted at night and easy to move around. but it was a mistake to operate in single area, for the police to establish a pattern of attack. The night we were caught, we had already reconnoitered our target, but before we could return for the attack we were trapped in our car". He was held in custody for many months in a number of jails including Victor Verster prison just outside of Capetown. His case sent to supreme court. They had three advocates defending them their defense was that, though they had planned to blow up the building, they had changed their minds. Right before the trial his advocate

said to him. "You are sixty-seven years old, you have to look at it ." he had given a suspended sentences, he had to a fine for having a gun without license and banned from writing anything for five years. He refused to be salience. He assumed his present name Tatamkhulu Afrika and after fifty years from writing his first novel, he turned his mind to poetry. He said " I wrote a whole volume of poetry after I came out of the prison it was called "Tormented " The following poem The Prisoner is extracted from it

*I am sentenced  
The court orderly's hand fallen on my arm  
What does he fear,  
That I will flee screaming down the corridors'  
Leap on unsuspecting magistrate,  
Bleed on the court floor?  
We file past my friends  
So pitifully few  
All huddled up together on a single front a bench,  
Their hands hung.  
Why can't they look at me?  
Is it from pity or are they now.  
The bearers of the guilt I cannot feel  
We go down to the cavern beneath the court:  
Keys jangle, doors clang,  
Someone shuffles past leg-iron;  
Incongruously, someone sing,  
A stockyard where silence crawls,  
Cowering into little corner  
And hang there belly soft  
Beneath the screaming hands.  
They take my fingerprints again,  
Saying Relax, relax'  
As they roll the limp lifeless finger  
On the still living hand  
Lovingly across the screaming pad  
Then they show me to a wash basin'  
Saying wash, wash,  
But not unkindly so*

*Just absently, as though I wasn't really there  
Am I really here?  
They take to the a cell.  
I am alone,  
Graffiti on the wall  
What else?  
I have read it all before.  
Who is stranger sitting in the corner then?  
The sunlight does not touch his face  
Though I turn and turn  
He wears a shadow like a veil,  
But the bright eyes glomming through it,  
Questioning me,  
And I feel that I yet will come to know him well,  
As I should have known him all along,  
But the first time I have sat with him,  
Measuring him as he measuring me,  
Listening to freedom wailing at the wal*

## **MATERIAL AND METHOD:**

In conducting this study the materials are carefully selected from Afrika's work, his poetry, novels and the critical studies about his writing as well as South African literary, political and geographical history during the apartheid period.

## **THE SUBJECTS OF HIS WRITING**

From his writing we realize that he is practiced observer of everyday life, and builds his poems on meticulous detail. He records the black- and –white finer points of his world and draw it to us into photograph, where loveliness and unattractiveness, richness and shortage stand side by side and filtered through his thoughts generally his poems are purely imaginative. One can judge why Tatamkhulu choose to live in Cape Town for the wind which scream round the bottom of his world is always appear in his verse. The sea and the delicate scent air with its

influential salt water is observable, capable of being heard, touchable as the Cape town trees that bend over away from the wind.

As other South African poets Afrika wrote about birds, bees, dogs, and cats. He took his place together with the famous South African poets, like Roy Campbell and Douglas Livingstone, animals were the main source of their ideas. South African poets highlighted the beast of their country lions, tigers, giraffes, zebras, elephant, and cobras. Afrika bond to the fauna of Cape Town, they typify for him the tension between wild and domestic, obvious and incomprehensible, he is for the most an urban poet, but nature in its totally oblige itself upon his awareness in a same way with its colours. Tatamkhulu Afrika glance at the natural world with calm but deferential eye gives. Afika's sense of humanities is explicit, his consideration helps him to make his verse distinct from his colleagues inside and outside his country. His poetry is visibly political. He describes himself as a poet of people. He wrote simply about prison guards, war mates, store clerks and street people. He brings to life all characters of his world past and present. The analysis of South African poetry written during the apartheid era reveals clash of style and tension between those – mainly Whites poets who expressed their resistance to apartheid in a deliberate logical tone and those mainly Blacks who discarded the familiar procedure of poetry as belonging to bourgeois ideal for the oppressor and uttered their anger without self-possession. Tatamkhulu Africa writes for the most parts in liberal humanist tradition of the former group; his reference for plain speech teller, his work participated in the struggle against apartheid. He is more than just a witness to inequality when he wrote about poor and dispossessed, he does so without sentimentality or false exaggeration. He says "I don't like talking about my writing, but he confesses to being purist when it comes to English language". The language is instrument of beauty that should not be distorted for effect. In

terms of his artistic process he says" I will puzzle over a single word for hours deciding which one I want I always begins with writing the first line I cling to it for dear life, then it will be like a leaves parting to admit a flow of water in a little stream, the words will begin to flow.

Afrika wrote 8 volumes of poetry, winner of 5 major South African prize and all African citation including ten South African poets. His poetry has appeared in journals around the world. He wrote the Innocent, four-novella volumes "Tightrope" and autobiography "Mr. Chameleon". Afrika reconstructed his novel " Better Eden" from memory, he won the following prizes

1. CAN Debut Prize 1991 winner 1-
2. Thomas Pringles Award 1991 winner 2-
3. Olive Schreiner Prize winner 1992 3-
4. 4- Sanlam poetry prize 1994 winner
5. Sanlam poetry prize 2000 winner 5-

## **GENERAL IDEAS ABOUT AFRICA'S WRITING:**

### **(A) The Idea of Shedding Skin & Race.**

The conceptualization is crucial element to understand the life and work of Tatamkhulu Afrika who intended to apply the colour of skin as a literal and symbolic dialectical interference between self and society, between subject hood and objectification. In his autobiography Mr. Chameleon, he sloughed a verity of skin personae and cultural affiliation and come to identify with racially activist position. Writing about skin has substantial history, including perspective from philosophy. Race study literary use skin as symbolic border that subjected personal, cultural and historical mutation. Skin can either be conceived as covering different of inner being or as directly representing the self. It can be perceived through sight to signifying categories such as age, health, race and gender. Skin can be conceptualized as a text which can be read or interpret. It can be means of touching and feeling. In his poems



and novels Afrika step into skin of another persona as he explore his surrounding, his memories. White skin associated horrifying and stigmatized pathology. As Rod Edmond points out, leprosy is boundary disease associated with deformity, uncleanness contagion. Leper are living corpse physically, socially and emotionally. Their bodily integrity is violated as their flesh is consumed and Leviticus as in any societies, they were classified as pariahs who were outcast from society and sentenced to dell alone. Historically leprosy has connotation of physical punishment for moral inadequacies. These constructions were associated with sexual licenses and radicalized by being associated by Black people.

By using the image of leprosy Afrika evoke a history of panic a round skin pathology and the same time overturned traditional racist associations. His deepest desire is to establish whether he belong to land, but he fears that the purity of water rather than his own blood sacrifice is what the land requires. These themes of skin pigmentation mixed motives vexed sexuality and his relationship to country and the continent characterize Afrika's concern through all his work.

In Mr. Chameleon, Afrika makes it plain that despite his pride of his rare achievement of crossing race barrier in the opposite direction, this was not simple problematic act by having self reclassified although he could easily have "passed" as White , he registered a powerful protest against apartheid regime for 30 years. He tartly notes that (*the more starry eyed are always asking me. What it was like to cross over from the White world into black? And did not undergo any spiritual transfiguration on the way? Without exaggeration, but put pitilessly – it was hell!*). Afrika disloyally palled skin led to his being treated on the hand with consideration or as lucky talisman or in the other hand a novice or agent within the Muslims community was anguish at being so lacking pigmentation despite his Arab- Turkish parental heritage that he obsessively tried to darken his skin.

“So desperate was I to smash the “White body” image that robbing myself all fullness and light that in the winter months when it incessantly rained and could not get down the beach to tan. I would colour my hands, arms, neck and face with Coppertone and try to persuade myself that I felt at home in my crude wild simulation of absurd skin. I was caught by unseasonably hot day and Coppertone with its vinegary smell began to run on my sweating skin. I would feel in paper cloth on a rainy day and would dart silently crying in pursuit of the last fragment steady shade” Afrika (2005)

The ontological crisis of skin colour in pigmentationally over determined context raises issues of authenticity imposter ship and mismatch between perception and self appearance in a world marks unstable space in which the subject become another such as fluid space of becoming “White” and “Black”, which mark the colonial notion of racial purity.

The stereotype binary schema of “Whiteness” typing goodness, purity, the intellect and superiority. Blackness characterized evil, dishonesty, corporeality and poor standard it rendered permeable as the pretend to be of brownness threaten to dissolve revealing its undercoat. The presentation of reverse passing of the apartheid’s borderland which place out on Afrika’s skin contains a number of significant effect which supported his autobiography. The skin is evoked in terms of gaze of onlooker who may notice the unsuccessful attempt to conceal the underlying truth. The self is perceived as exposing the dissonance between his idealized image of skin ravel the effect the self interns of various category crises of age, gender, integrity and wisdom as well as race. The persona connected with “Whiteness” which is foisted on an unwilling Afrika’s “White body” colourly infantilisation by which black adult during the apartheid era called “Boy” or “Girl”

Afrika’s history tells multiples shifting cultural affiliation and his tranracialism is therefore more complex than renegotiation between group ideologies. Afrika recounts in Mr.

Chameleon an anecdote about being to read an important document in front of huge public gathering of Muslims, however overcome rhetoric of the occasion, he concluded by the shouting "Allah-o-Akber" with the crowd enthusiastically responding with the refrain crowd this call is prerogative of the sheiks who were afforded by Afrika perceived pushiness'. Unlike the melting Coppertone the reference characteristically mordantly employing a metaphor of deprivation of skin contact. His personified opportunity provided him with authority to choose, cross, act, speak and write .obviously there was a degree of romanticization of the community he was entering and subsequent sense of the disappointment on both sides.

Afrika uses the borderlands concerns two ways: the first in which he moved beyond his overblown expectation of legalization through a assuming a leadership role in pre-existing cultural context and consequent disappointment. Secondly: he attained a sense of productive purpose which rise above sectarian through commanding a small anti-apartheid unit, yet he integrated his religion with this activism by attempting to respect the Islamic prohibition on killing.

His new-found peace and sympathy are interpret by ready forgiveness of a person within a group who had been disloyal to them after three years, leading the authorities to captured and jailed them. In addition to this racial activities which authenticated him Afrika attained a sense of announcement through publication of his poetry and prose and acclaim accorded his work by progressive literary circle which included member of all races. In his writing Afrika portrays the chillingly a brutal horrors and absurdities of the apartheid, further he writes from series shifting point of view. His own varying distinctiveness or skin and other varied viewpoints. He also points the need for strategic progressive alliance both in apartheid and past and by implication democratic present his work rises the question of minorities, the dispossessed, the homeless, the marginalized and alienated within the society.

Afrika explores the skin contact with sexuality in a view of his chosen community observing Muslims reticence in these matters. In his allegorical poem in which he mourns the loss of "District Six", he begins with explicit erotic memory

*I never laid  
With a lover without  
Swopping skins sliding on  
The stain of her lions  
breathing with her breath  
the fetors and fragrance of the flesh  
holding fast  
as though I clasped to my life  
her silk  
body's twining length  
motherly, sweet  
milkiness of her sweat,  
and all of her roundness slotting in.  
the crying hollow of my heart  
Abundant I 'd unlearn  
Our language of love  
Like some tailless  
Lizard from my childhood grow,  
Back my own  
Time and still cured  
Searching-over-thinner skin....*

In this account identification and shared need symbolic coming off of individual skin and the question of the shared skin and identity and the new language, the abrupt serving of relationship leaves the speaker remorsefully considering his painful self damage. The impression created after the lost of "District Six" of secure heterosexual history, yet his swopping of the skin.

In the poem, the selfishness and sympathy of the erotic act entail exchange skins casting off the limits of individual skin surface and imaginatively becoming the mother. The gross gender identification is quickly succeeded. Afrika remember his

childhood as being highly sensual and erotically charged although in sexual perspective. At various points during his life. Afrika become psychologically connected to men, he explores the highly charged emotional bond was libidinally through a third person, shared woman.” *AS he points” he snatched back his hand understanding the sickeningly almost too late that what he had sought was not her skin as her skin, but also the skin on which had lain – in an intimacy he had never shard – the skin of him to she belonged “ Afrika 1996”*

As one can response to this dynamic of this triangle, that the objectionable suggestion that woman belongs to man. He Afrika conflicted to the same sex attraction. His problem is worsen by the strict demand of Islam which he describes as more dominantly hostile to homosexuality than any other faith. The clearest discussion of this punishment occurs in an interview with him he discussed his contradictory about same- ex-love. “*I am not only talking about love in exceptional like suffering in a camp full of men. I believe people are born homosexual, and that bring me into violent conflict with my faith. Which says, it is dreadful sin. Now there people who ask me If I m homosexual? I answer that I have known love for women, I have known love for men. I have lived my lifelong moving through human landscape without boundaries.*”

Afrika in this interview toured stalemate of with respect to the unboundaries love of his past and the require of his religion is appeared out repeatedly in his writing. Despite religious and social sections he make plain same sex- attraction and sexual behavior occur even when individual do not identify as gay for instance in prisoner-of-war-camp and in prison.

Tatmkhulu Afrika's writing contains linguistic slipping between categories such as victim and hero, body surface and body politic, desire and taboo. The subject and transcendent that makes a person response to these metaphors of skin in the course of visual tactical identification. The resulting ontological

defamiliarization provide a fresh look to polemic issues of race and shedding skin.

### **(B) The Idea of masculinity**

Appeared in Afrika's novella "*Tightrope*" opens with Johnny checking into hotel undertaking a succession of encounter with a desk-clerk, the manger, a inhabitant, the barman, a beggar- in which dismissing the beggar, pausing long enough to eye him dismissing him as wretch hardly less wretch than himself, in each case his findings are wounding or dimensioning. Later a direct question to an elderly guy he has repulsed the previous day "how do you see me now", the only person that counts? Ask yourself: what am I now. Throughout the massiveness. Afrika's fiction his characters lack the psychological resources to accomplish a decisive self-substantiating, self assessment, but with generally agonizing result, sit themselves in relation to others. A white man whom his black friend Majizi recognizes, you have been around a lot of blacks? I mean deep down? And for so long now the blacks sort of breathed their blackness into you and now, when I smell my breath, it is only my blackness that smell? Once again Afrika's preoccupation with testing of masculinity and especially the male's anxiety with regard to other men concern that are here explored with constant and honestly sometimes belabored. The characters of "*Tightrope*" are nothing if not spoken, much of their dialogue as if delivered from psychoanalyst's couch. The treadmill Johnny has been regularly sodomized by fellow convict while in prison as his friend Mjozi learns, he comments "*When I see you in shower, think of that shit of doing you what he did I could kill because he's been doing off with what's mine, even though I don't you that way, don't want to even think of you that way*" Afrika starts to develop a regular dynamic that of relationship that in one sense or another is built on desire between males though the nature of that desire will often be source of dispute and what is articulated or defined in part in relation to the role of a

third party whose affection desire is rejected. It the dynamic that informs Mjozi's commitment to Johnny above that he also informs his friendship to Johnny at the earlier stages, When Johnny is talked up by elderly gay Matrins.

*Tightrope* is the Afrika's blackest work, the first of its four novella ends with murder, the second it double murder in clouding an unborn child, the third castrate and murder and the last with suicide. Not a single relationship that might afford love or friendship survive. The self-destructive tendencies of the characters in Afrika's novels or the legacy in their past action. Further Africa employs the narrative tone of voice referential foreground squalor and degradation, often to the point where the referential load seems unequal with important material observation, to combine with. In fact Africa's male characters are at the best unsure of themselves shamed by the regard of other a male, generally incapable of achieving or sustaining male bonding is highlighted and bolstered through a battery of narrative device that sometimes threatened to short-cut what is essentially powerful statement on dysfunctional masculinity. In *Tightrope* a similar potential for healing of alienation achievement of bonding is acknowledge. In the first paragraph of the third novella "*quarry*" the narrator , Clive, records his first meeting with a young man Buddy Da sliver(an assumed name) leading into stipulation of his own sexual orientation.

He's crossing the floor of the Recreation club's lounge , dance-hall to where the boys and I practicing for usual Saturday night's gig , and I am linking the way he moves. Clean-cut but thin, with thinness that in his genes, his all bones should be getting in the way, but he is coming smooth as you please, small arise neat and tight as a fist. And now I'm not gay-just like flesh- a woman or a man's to have pride, and this guy's sassy as I could wish.

Taking Buddy on in the bond and sharing his flat with him, Clive is tormented by the young man's virility , not because he admits of any attraction to him , but because the youth's active

sexual live articulate the narrator consciousness of his own impotence. The idea of the absolute alienated distinctiveness of self, self-dissolution in its definition by and other is the characteristic of Afrika's work; Listening to Buddy having sex in the next room, Clive feels "it is becoming more and more though I am right here with the kid, I am him". The impact of Buddy's being on Clive's apprehension is compounded by his awareness of the age gap and by race consciousness (Clive is white, Buddy is coloured) gradually Clive discovered that Buddy is a former payment boy and is on the run after murdering one of his clients. At the end of the novella. Clive finds Buddy asleep in his room , naked and dead drunk. Then come this astonishing passage:

I something like a tip of the tongue that's is just showing between his buttocks, and I spread them see he has piles , and had them bad. Quickly I get the jar of smelly but sure-fire slave than an old black herbalist gave me in the long ago, and spread the buttocks again and wipe the pile with moist, cloth then gently push them back in and follow them up with my finger coated with the salve

The strategy of the narrator might suggest the desire to wallow in the feature of immorality , but perhaps more noticeable there is the expression of the will to make well isolation through an act of understanding relationship with the other , that is explore through Afrika's work, through generally that choice , or starting is overwhelmed by the weight of various experiences of alienation. In evaluating the above passage throughout this novella.

Afrika show how masculinity might in practice achieve new definition a counter- hegemonic definition in which the need of testing is upturned, projected ironically or even abnegated altogether.



**(c) The Idea of Africanness & Europeaness:**

The idea of Africanness was degenerated after the apartheid government introduction the policy of exceptionalism through which South Africa was cast as separate qualitatively different from the rest of the continent .However the name Afrikaner literary means Africans illustrated the contradiction of claiming the impression of purely European identity is the heart of apartheid. In addition to his rejecting the apartheid racial hierarchy of whiteness, Tatamkhulu Afrika also insisted on claiming an African identity. His writing represented the anxiety behind apartheid system of racial categories that governed South African for nearly half a century. Whiteness could be distinguishable from blackness and Europeanizes could be indistinguishable from Africanness.

The relationship of European to Africa return to heritage of colonial era when South Africa was occupied by Dutch from 1652 and by British from 1806 onward. The continent witnessed undignified rush by the Europeans. Africa was sliced up like a cake and swallowed up by five rival nations, Germany, Italy, Portugal, France and Britain. 10 million square miles of a new territories occupied by one-side battle, soon the maxim guns became the symbol of the age. Diamonds ,gold and other precious metals particularly in South Africa became the answer of the European's merchants prayers.

The population of South Africa consists of African. Europeans and Malays, the slaves brought to South Africa by Dutch from India, east Africa and South West Asia. The term" coloured" came into wide-spread use after the abolition of the slavery and referred to free slaves. The larger blacks collectivity after the end of slavery undermined by the colonial polices that would make worse differences among Blacks and instilled the term "Coloured" with expand of disgrace for its association with miscegenation with African and slave roots. The shame of slavery leads to an ensure in folk memory of such origins and

emphasis on European family connection instead. Therefore the meaning of Europeanness and Africanness became deeply implicated in the concept of race in South Africa.

The era of Dutch control (1652-1806) slavery prepared all social relations in the colony, and this has profound and lingering result of the concept of race and sexuality at the Cape Town colony. The colonist were given access to slave woman's bodies under Dutch rule. The cape colony was among the most racially heterogeneous places in the world and an extensive and complex set of relations developed around the skin colour, citizenship and social status. In the Cape colony extensive and close interrelations between the coloured, African and Dutch build the later the myth of "pure race".

The Whiteness in South Africa was problematical by different and competing colonialism of Dutch and British imperialism in South Africa, interrelated layers of Dutch (later Afrikaans) and the English identities inflected distinct type of "Europeans" in Africa through their name "Afrikaners" declared the an intimate possession of the African landscape. Yet paradoxically under apartheid the Whiteness was name Europeans revealingly English-speaking whites and vesting Europeans.

The assertion of apartheid of a untainted and pure Whiteness in South Africa that is also openly European thus both continued and radically contradicted concept of race that developed under colonialism. The history of race is crucial to understand Tatamkhulu Afrika's writing and contradictions that undermine the certainties of racial labels and unsettle the assumption of stable nation of Europeanness and Africanness in South Africa.

In South African and Indian colonial territories and later apartheid, Islam played a crucial role in the colonial anxiety about policing differences, Europeans in the colonies compulsively policed difference through an assertion of separateness between themselves and the other races for

colonial purposes. Yet the colonial subject refused to remain stable in their differences and as the result, the uncertainty of the colonial body was the source of the severe anxiety of the colonist. Islam offered enslaved people a degree of independent "Slave Culture" that did not fall under control of dominant society. Islam provided not only a realm of belief for enslaved people that dominant slave-holding society, but resulting degree of social organization that developed through prayer meeting, burial rituals and teaching.

Afrika wrote about the interior changes of his life, he recounts the painful period in 1960s when he was unemployed, and for five months survived on a pint of milk and half loaf of bread every day. Afrika lingers on slow process of time changing. During his testing period comes the beginning of profound return to Islam when Afrika reads a second-hand copy of holy Qur'an. In its rendition the unhurried growth of conviction. Afrika conveys the movement inward to private realm of identity. Afrika shows in his writing that the private realm is not solipsistic he shows how the private realm of friendship and family relationship are deeply politicized in apartheid South Africa. Tatamkulu Afrika recounts his visit with a friend to coloured woman living in observatory who pass for white, after witnessing her rigid self-policing and anxiety of being caught with people who were noticeably considered black, he rejects her with disdain resolve never to see her again. Afrika later reflects of his tendency toward unforgiving anger as part of a habit of distancing himself from others. Afrika recounts in his autobiography *Mr. Chameleon* (that *night we were caught they at once separated me from my men, they thought I was White or European. Later offered me a chance to have charges dropped against me by the security police if I betrayed the rest of the group.*) Afrika realizes that he has been made the offer because they thought he was white. Under apartheid the meaning of race extended to every aspect of life,

even in jail the food and treatment of prisoners reflect racial division.

Rejecting Europeanness that his upbringing and his light skin have given him. Afrika seeks Africanness through Islam activism and empathy with other black African, for him an African identity does not reside in skin colour, but it earned and recognized by the others.

What is most illuminating in Mr. Chameleon, Afrika recounts an incident seen through the window by a young chameleon changing colour to match its surrounding. He asks a woman he knows as Gran Why this happen? It the way he get what he wants dear and to escape from those who want him.

Islam played a central role in Afrika's life it is the key of the door of the private realm of the self and natural recognition of humanity despite self-delusion and differences. Islam is a means through which Afrika rewrites an African identity on an apparently European skin, embodying anxiety behind apartheid idea that whiteness could be indistinguishable from blackness and rejecting the label of race to claim an African identity.

## **THE RESULTS:**

The main imperial fending of this study is strongly bonded to the period of apartheid and how it influences on Muhammad fu'd Nasif The poet the author, and the political activist, World War II prisoner, a founder of Alihad ream organization, a member of the armed wing of ANC. He was born in Asaloum small coastal town in Egypt of an Arab father and Turkish mother in 1920. His parent went to South Africa when he was only two years old, but shortly after their arrival they died of epidemic flu, left him orphan. He was fostered by a Christian family as a white child and gave him a Christian name John Carleton. His adoptive parent informed him that he was not their biological son. At the age of 17 he wrote his first novel “

*Broken Earth*” published in London 1940. John Carleton volunteered for the ally forces during the Second World War 11. He was captured by the Italian and the German for four years. After the end of the war he went to Namibia and adopted by an Afrikaner family obtaining his third name Jouza Joubert, working as a copper miner, barman, shop assistant, a jazz drummer. He return to South Africa and lived in District Six in Cape Town. In1964 he reversed to Islam changing his name to Ismail Joubert and demand the apartheid to be reclassified as non- white. When District Six declared to be white only area he began to write ant-apartheid propaganda, Launched Islamic militant organization which affiliated to uMkhonoto we Sizwe (MK) the armed wing of the ANC. When his political activities were discovered by the government, he was arrested and charged with terrorism. The apartheid authorities banned him from writing and addressing people for five years, but he refused to be silence and went on writing under his fifth name Tatamkhulu Afrika ( grandfather) which was given to him by his fellows uMkhonoto we Sizwe (a Zulu word means Spear of nation) the armed wing of the ANC.

The concept of apartheid brought to South Africa by the European during the Dutch time. It is political and social system. It was used by white minority in the 20<sup>th</sup> century from 1948 to 1992. Racial segregation in South Africa had been used for many centuries, but the new policy started in 1948 was strictly and more systematic. According to this policy the of people South Africa people were divided by their race and colour, black, white and coloured, they were force to live apart from each other. Many laws were issued to keep up racial segregation. The system used to deny any right for non-white, particularly the black south African who lived for many centuries before the advent of the European. Black people have to carry pass or have permission to live and work in a particular area and they could not vote. The aim of apartheid was to separate people of South Africa into small independent

state. The government did not want to spend a lot of money to develop the areas where black people live. The majority of South African land was kept for white specially the richest place like the gold mine in Johannesburg. They wanted black people to work in these mines for little money. The apartheid government began to implement the policy of apartheid, interracial sex and mixed marriage were made illegal. The group Area Act was issued to enforce the physical separation of race through certain racially homogenous districts. District Six in Cape Town where Tatamkhulu Afrika lived, located just east of the city center in the shadow of Table Mountain it was poor overcrowded, but absolutely energetic neighbor of degeneration nineteenth century houses and paved streets. It initiated numerous poets, artists, and jazz musicians. It was multi-ethnic to local African, coloured, and immigrant merchants, Arab, Jewish, Chinese, West Indian and coloured. The word *coloured* holds a particular meaning in the nomenclature of South Africa. It mainly refers to mixed race descendant from whites, Hottentots, Bushmen, and slaves indentured labours imported from, east Africa and South East Asia. As Tatamkhulu describe District Six was slum, but its people have a great zest of life. In 1966, the government declare that great of District Six would be reserve for white township and occupation. The authorities began a programme of elimination and destruction. More than fifty thousand families had living side by side for five generation, were against their will force to leave came apart and sent to live in bleak concrete township on the Cape Flats. The bulldozers moved in and turned District Six into ravage land. All the complaints were useless.

Afrika spent four years in a prisoner of war camp, in North African. He was held for two years by the Italian and other two more years by the German. Prisoner of war camp is worse than any jail, they were starve. As he said , the time of their liberation they were just skins and bones. He was unable to

eat. When they put a plate of food for him, but he took more than hour to finish it. His novel " *Bitter Eden* " deals with the relationship between two prisoners of war, exploring what it means to be "male" and the experience of male bonding. Afrika had an intense relationship with an English man, they were real bodies. When they were in their final march across Germany, Afrika fell down and couldn't move, his friend, thought was but half of his height, picked him , through him over this shoulders and carried him., he said " that was the love in its purist possible state. He had already written about this incident in poem called "war mate"

## **DISCUSSION:**

South African was colonized by European and was for sometimes became a battle field between bore-Zulu, Anglo- Zulu and Anglo-Bore. Although South Africa became independent in 1910, the nation varied ethnic component have not been unified in harmonious outlet and tension arising from unequal relation between blacks and white. In 20th century much of the South African literature written by real writers and poets born in South Africa. This literature considered limited in its viewpoint, because the writers often softly apprehended the aspiration, traditions and perceptions belong to South African people than their own. English speaking South African writers were mainly urban and cosmopolitan, their culture is English and they have audience among English speaking communities aboard. The phenomena of urbanization and apartheid that appeared in the 20<sup>th</sup> century, greatly affected the psychological makeup and thus the literary expression of English and Afrikaner speaking white as well as ingenious people in South Africa. The moral and artistes challenge inherited the stimulated writing up to point the preoccupation with apartheid and racial problems ultimately have proven experimental to the creation of an authentic national literature.

South African literature in English began effectively in late 19<sup>th</sup> century predating the republic of South Africa, and became fairly plentiful in 20<sup>th</sup> century. During the early decades of the 20<sup>th</sup> century the black African largely cut off from tribal customs and values including the oral literary tradition and to write in English.

Tatamkhulu Afrika, like the others South African writers and poets described the landscape with romantic reunion, his writing is a set straight of much deepness. As the South Africa after the World War11 ,the literature is often dynamically with extra-reverted verse that often sounded a note of threat with more moderation, experiments and diction, the literature of the new generation being related to people and often suggested by image and rhythm that considered uniquely South African experience.

Afrika's novels thrives on his observation about the relationship between prisoners were treated with more realism than the rest of prisoner camp. His experience at some points is like an existentialist of fever dream. Afrika acknowledged all the events of the apartheid period literary, but no publisher even in United Kingdom dared to touch his work for fear of prosecution and outrage. In fact till at the end of the twentieth century no South African publisher was prepare to accepted his work, so many of his writing remain unpublished and this is an indictment of not only in South Africa publishing but also can applied to all of countries of the cotenant.

Afrika rejected the concept of apartheid which born of fear and bitterness of the other races. This idea extended to cover every aspect of life. An African child was born in an African only hospital, taken to home in an African only bus, lives an African only area, goes to an African only school. When he grows up, he can holds African only job, rent a house in an African only township. Travel by an African only train and stopped at any time and ordered to bring a pass, if he fails. He will be arrested and put in jail. An example for this segregation



happened to Nelson Mandela and his Indian friend Ismail J.N who were at Wit University rushed to Kholvad House and they boarded a tram despite the fact that Indian were allowed, the African were not, then the conductor turned to Ismail and said in Afrikaans “ *that kaffir friend*” was not allowed on, when Ismail exploded at the conductor, telling him that he did not even understand the meaning of the word *Kaffier* and that was offensive to call his friend the name. The conductor promptly stopped the tram and call to the policeman who arrested them, took them down to the station and charged them, and they ordered to appear in the court the following day.

In prison although all the prisoner were kept together, but their diet was fixed according to race. For breakfast, African and Indian received the same quantizes but Indian and coloured received half spoon of sugar, but the African expected non. For supper the Indian and coloured received four ounces of bread, but the African received none, This division is made from an old primes that African did not like bread which is more stylish or western test. At the university the teachers shed away from the topic like racial oppression, the lack of opportunities for blacks and the nest of laws and policy that subject black people. A university teacher viewed that law is a social science that women and Black were out of control to master its details. An educated Englishman to the South African students was a model in Fort University, the principle of the college was Dr, Author Wellington, stout and stuffy Englishman who boasted of his connection to the Duke of Wellington, at the outset of the assemblies Dr, Wellington onstage and say in a deep bass voice I am descendent of the great Duke of Wellington, an aristocrat statesman and general who crouched the freshman Napoleon at Waterloo and thereby saved civilization for Europe and for you the native “ at this all the students enthusiastically applaud. What their aspired to be was “Black Englishman”. As south African student believed that, the best ideas were English ideas, the best government

was the English government and the best men were the English men.

As the result of the policy of racial segregation in South Africa, the Black fell victim to the apartheid idea that they were unable to master any jobs like flying a plane, and example of this sensation happened to Mandela, when he travel by plane from Khartoum to Aids Ababa he wrote” *When I was boarding a plane from Khartoum airport I saw a pilot was black. I said to myself How can a black man can fly a plane, but I immediately caught myself and quelled my panic that I fell into a apartheid mindset that flying a plane was white only job.*(Mandela 1995)

Africka became practicing Muslims in 1960s around his battling to preserve District Six. Discovering Islam proved to be a turning point. Islam encouraged him to lead a discipline healthy life. He said “ I was utterly debouch when I was in Namibia. Islam also lead him to begin writing after fifty years of silence not poetry or fiction, but anti-government propaganda. He established his own organization Al jihad ream and ream of better article against apartheid. witch affiliated to the arm wing of ANC.

The religious perception appeared clearly in his writing. In his novel “ The Innocent” He wrote” Yusuf was a religious man, once wryly working that was all that saved her from the beating, she deserved. In Ramadan, he fast he speak to her with less dourness Arabic she did not understand yet. Yusuf did not forget his prayer and reciting holy Qur’an after a tortuous ritual ablution saying the missed prayers facing the direction of the Holy City according to the passion of the moon. When he went to the restaurant, he gristly chunk from the meat which he strongly suspected was not halal. When Yusuf quarreled with his wife he said to her” Yes, I must say in the Qur’an in the cabinet is a paper signed, it says that before god I am now giving you three divorces, that from now you are as my mother’s back. Take to Imam perhaps he still then more quickly understand this matter between you and me.

Islam played a crucial role in the anxiety of the European, American and White South African from the colonial period till now. The European compulsively policed differences through ascertain of separation between themselves and the others for colonial purposes, yet the European refused to remain stable in their difference, so the result was severe anxiety. An exemplary stories of such mutability in the colonial period found in the figure of Fernao Lopez who travel to Goa in the early 1500s with Afonso D'Albuquerque a Portuguese general colonizer of the region who left him in charge of Portuguese to settle and ruled a local population. On his retune Afonso found Lopez and other converted to Islam and sided with the Muslims resistance to Portuguese, upon capture Lopez and the others were punished by having their right hands and thumbs of their left hands served ,their tongues, ears, and noses were also cut off as reminder of their treachery, Lopez's hair and bread were scraped with clam shells in a process known as " scaling the fish" Why was such remarkable violence shown toward Lopez's body? For converting to Islam and becoming part of the resistance to Portuguese in India. Lopez personified terror that usually resided insidious figure of the colonist. After six centuries from Lopez's period we see what is happening to Muslims now as in Guantanamo By detention camp that houses prisoners from different Islamic countries of the "War on Terror". How they interrogated and incarcerated By the American magistrates and soldiers is still remains open.

The western anxiety about Islam extended to cover the civilization conflicts particularly after the events of September 11,2001, would be specially widespread between Muslims and non-Muslims received real attention to shift discussion of international affairs. From ideological, geographical of the Cold War to resurgent religio-cultural identities rooted deeply in the history. With the statement of geography such as Europe ends, where western Christianity ends. Islam and orthodoxy begins. As Samuel Huntington put forward in his book "Clash of

Civilizations” he arguably contributed to an intellectual atmosphere within which many discipline writers felt greater freedom to write their own manifestos linking current anxieties about terrorism, elemental struggle between Islam and the West. The humanities embody by the western civilization, the high achievement which are noticeable in the societies makeup and the standard the underscore individual freedom and political secularism rather than push Muslims and Muslims societies to adopt these ideas. embodied by policies that promote multi-culturalism and ignore pathologies of immigrant culture by opening the gate of societies to large- scale Muslims immigration and failing to involve assimilation. This approach has put Western societies specially European societies on a path that will eventually leads to downfall of the Western culture. Nonetheless the demographical factors linked to differential marriage and the fertility rate will now lead to unchangeable decline or “*slow suicide*” to of the Western civilization. The only way to correct this decline and to avoid the last day scenario, the western authors suggested that, the assertively condemning the Islamic culture and to promote women’s emancipation with Muslims communities. As the related theme of the clash of civilization, between Islam and the West, the European authors see they are living in the midst of jihad and they don’t even realize that. Muslims living in the West are necessary engaged in jihad to dominate Westerns and deprive them of individual freedom. Those Western authors see the West has no truthful allies within Muslims world. Placing Islam as extreme religion that prevented incorporation and negotiation, while Islam is self-motivated, flexible and endowed with positive values.

Tatamkhulu was a son of Africa, brought up in an African culture , but he wrote poetry and fiction in English language because he went to study in an English school. Despite of his schooling his work have an African flavor. In the Innocent he wrote” When a lion eats a human flesh. He would

not leave it again” .The snake that lay in waiting for one’s leg” When Thandi said to Yusuf “ My uncle greatly liked you, and he wanted you to be P.A but he remind you that you had not yet held the spear and he had to be certain that you could. With spear Afrika refers to ”Mm Khnt we Sizwe” the armed wing of ANC which means the spear of nation.

Inspire of the political changes after 1994 multiracial election, ANC formed a real democratic government but there still a huge inequalities between Black and White. Afrika just full of hope. The changes he dreamed with will not take place in his lifetime, but after a long time. Mandela wrote “When I walked out of prison, that my mission is to liberate the oppressed and the oppressor both. Some say that has now been achieved, but the truth is that, as Mandela wrote.” *We are not yet free, we have merely achieved the freedom to be free, the right not to be oppressed. We have not taken the final step of our journey, but the first step on a longer or even more difficult road,*

## **CONCLUSION:**

The research traces Tatamkhulu Afrika’s life since his berth in 1920 and the place he went to and work. The careers he took throughout his time life. The most decisive period marked the history of South Africa, was the apartheid period (1948- 1994). The study shed light on this period, and refers to some rule and regulations that have directly effected on Tatamkhulu Afrika’s live and work. In 1950 the government authorities issued Population Registration Act which classified all the people according to race, white, black and coloured. Afrika was classified as white according to this act, but he demand the apartheid authorities to reclassified as non-white. In 1950 also the government issued Group Area Act in accordance with act the apartheid authorities declare District Six where Tatmkhulu Africa live white only township, so bulldozers moved on and turned District Six into waste land after all the

protests were useless. From that time onward Afrika started his political activities and anti-apartheid struggle. The apartheid government issued in 1950 Suppression of Communism Act, this act was not directed to the commonest Party, but to any political group who oppose the racist policy. Afrika was accused by this act and spent many month in many jails, banned from writing and addressing people for five years. The apartheid government accused him with terror to be incarcerated for 11 years with Nelson Mandela In Robben Island. Afrika reverse to Islam in 1960s during hid battling to preserve District Six, Islam to Afrika was a turning point, made him lead a discipline and healthy life and turn his mind to writing after fifty of silence, under the code name Tatamkhulu Afrika ( grandfather) which was given to him by this comrade in the armed wing in the National African Congress.

The research also goes behind Afrika's life when he was tow years old. A child of an Egyptian father and Turkish mother when his parents moved to South Africa and died shortly after their arrival to South Africa of a flow epidemic and raised up by a friend of his family and they gave him a Christian name John Carlenton. He was not told about his real family until he was at the age of seventeen. When his fostered mother came to him saying that she felt that it is her duty to tell him something. He wrote first novel "*Broken Earth*" published in London, but the ware house contains his novel was destroyed by a blitz and he saw no another copy again. In 1940 volunteered for the ally forces in North Africa, he was captured for two years by the Italian and other two by the German. In the camp of prisoner of war he wrote his he wrote his second novel "*Better Eden*" the guard found the novel and tore it. He describe this as killing his own child, but he later reconstructed it. After the end of the war Africa went to Namibia to work there and returned to South Africa after ten years. He chooses to live in Cape Town District Six where he started a new life as a poet, novelist and political activist. He wrote eight volumes of

poetry, three novels, two collections of short stories, as well as his autobiography, *Mr., Chameleon*, won five literary prizes. The research attendances the central ideas in Afrika's writing like the idea of shedding skin, masculinity, Europeaness and Africanness and the idea of pure race in a country which considered from the most heterogeneous place in the world. Afrika rewrite an Africa identity on apparently European skin. Rejecting the label of race and colour to calm and African identity. Afrika's life was unusual in term of his manes and religion as a chameleon that changes his colour to match what it surrounding him to escape from those who want him and to get what he wants.

## REFERENCES:

- 1- The free encyclopedia, Wikipedia.(2005).*history of South Africa*[1-http// enwikipedia org/ history of South Africa](http://en.wikipedia.org/history_of_South_Africa) (retrieved 14 May 2014)
- 2- Pekenham, Thomas, (1991). *The Sharable for Africa*. Great Britain Gorge Winfield & Nicolson.
- 3- Badren, Gabeba, (2009). *The five names of Tatamkhulu Afrika: Africanness*, World literature today. Vol **83** 65-60
- 4- Mandela, Nelson (1995). *Long Walk to freedom*. USA Hachette books group
- 5- Shenfiels, Karain. (2002) *from District Six to Windy house* .[www.booksincanada](http://www.booksincanada.com), (retrieved in May 2013)
- 6- Smith, James, Harry, and Parks, Eds, Field. (1967) *the Great critics*. New York. London. North& company,
- 7- Afrika, Tatamkhulu. (1992). *Nile lives* Carrefour South Africa /hippogriff
- 8- Perrine, Laurence. and ARP, Thomas, R. (1994). *Sound & Sense*. San Diego, New York. Harcourt Brace Collage Publishers

- 9- Coetzee, J. M. (1988). *On The Culture of Litters in South Africa*. New York San Diego New Haven. Yell University Press.
- 10- Afrika, Tatamkhulu (2005). *Mr., Chameleon*. Johannesburg.. Jacana Media.
- 11- Alegi, Peter. (2002). *Landu, Soccer, Politics in South Africa*, South Africa University of Kwazulu Natal Press.
- 12- Myhead, Robin. (1965). *Understanding literature*. Cambridge. Cambridge university Press.
- 13- Afrika, Tatamkhulu. (2002). *Better Eden*. London Arcadia book lit
- 14- Stobie, Cheryl. (2007). *The shedding skin: Metaphors of Race and sexuality in writing of Tatamkhulu Afrika* .Journal of literary studies [http://www. Tondfonline com /loi /riszo](http://www.Tondfonline.com/loi/riszo) (retrieved on 15 May 2007)
- 15- Homad, Nouba (1986). *A survey of English literature*. Jordan Al Quds open university.
- 16- Coetzee, J. M.. (1988). *On The Culture of Litters in South Africa* Writing Yell University press.. New Haven, White
- 17- Stobie, Sheryl. (2007). *Mother Missus, Mate: Bisexuality in Tatamkhulu* [.http://www.archive.org/stobie%20somewhere%20in](http://www.archive.org/stobie%20somewhere%20in) (retrieved 18May 2007)
- 18- Afrika, Tatamkhulu.(2005). *Mr. chameleon*. Johannesburg Jacana Media.
- 19- Alegi, Peter (2002). *Landu, Soccer, Politics in South Africa*, South Africa. University of Kwazulu Natal Press. Natal
- 20- Khan, Muhsan, Muhammad. (1994). *Sahih Al-Bukhari* Riyadh Saudi Arabia Dar-UsSalam Republication
- 21- Jr, William, Struck. (1999). *the element of Style* USA A person Education Company.
- 21- Pldaic, Chris (2004). *The Concise Oxford Dictionary of Literary Terms*. Oxford, New York. Oxford University Press.
- 22- Funk, Meena, Sarif.(2013). *Pervasive anxiety about Islam. A critical reading of contemporary clash literature*. Canada.



University of Wilfred Laurier. Department of religion and culture.

23- Misra, S, K. (1981). *Tenth century poetic English drama*. India. Vickas publishing house Put lit Disttt Ghaziaabd up