South African Writing in English

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As commentators such as Lewis Nkosi and Malvern van Wyk Smith have noted, even though writers from South Africa occasionally engage in an exploration of traditional African values (as has preoccupied the writers of many other countries), their truly characteristic impetus is to focus readers’ attention on the conflict between white masters and black servitors. As Bernth Lindfors and Reingard Nethersole have shown, South African writers have had a national obsession to describe in committed detail the practical implications of apartheid, and consequently have produced a literature that is unabashedly didactic. Those who choose to write “metapolitical” fiction are generally attacked as collaborators in injustice.

This, of course, had not always been the case, and the literature of South Africa can be divided roughly into five periods: the early frontier writing and that of the late nineteenth and early twentieth century, the period following the Nationalist election victory in 1948, that following the explosive response to the Sharpeville massacre in 1960, the new consciousness following the Soweto school rising of 1976 and the death of Steve Biko in detention in 1977, and the present transitional period away from apartheid.

In his description of the country as a “violent arcadia,” poet Sydney Clouts (1926–82) nicely encapsulates an early, but still enduring, vision of a postlapsarian Eden that would not easily bend to the newcomers’ wills. While many implicitly yearned for the European comforts they had, it was hoped, only temporarily left behind, others dug in for the long haul. Among this latter group, the earliest English writers identified the Boers, rather than the indigenous population, as their real opposition. It is true that one school of thought, led by J. A. Froude, saw the Boers as courageous warriors facing overwhelming odds; the opposing view that gradually gained dominance in the 1820s, however, portrayed them as brutish interlopers. By contrast to these Dutch immigrants, the Xhosa impressed writers like Sir John Barrow (1764–1848) as regal; others eventually extended this favorable description to the Zulus, as well. In both cases, however, these noble
savages were also described as being in need of England's paternalistic governance, and midnineteenth century literature, especially in the "mother" country, elaborated this mixed message.

In format, the literature of this early period can be classified in two categories. The first is a type of rough pastoral fantasy, culminating in the works of writers like Rider Haggard (1856–1925) and John Buchan (1875–1940), who tended to stress the exotic nature of the wilderness; this is a style now echoed to some extent in Laurens van der Post (b. 1906). The second is a realistic settler narrative, culminating in the work of Olive Schreiner (1855–1920), for whose characters personal survival, both spiritual and physical, becomes an issue. In this respect, her approach has come to dominate white writing in South Africa.

In the latter half of the nineteenth century and the beginning of the twentieth, as the portrayal of blacks in much South African literature became either fearful and heavily negative or sentimentalized, portrayal of the Boers by the English was frequently more positive. In 1924, with the publication of God's Stepchildren, Sarah Gertrude Millin (1889–1968) offered the classic embodiment of a related obsession of white writers: miscegenation, a word that appeared first in 1864. This was followed in 1926 by William Plomer's (1903–73) slightly more nuanced Turbot Wolfe. In general, sexual relations between races are portrayed in white South African literature as a threat to the master's identity; the threat intensifies in the literature as blacks become socio-politically secure and increasingly vocal. Before then, such relations are seen as a sexual reflection of the subjugation of the land itself, and an implied symbol for the settler's mission: typical of much colonial discourse, the colonized land is seen as feminine. "Mixing" with those who appear to be taking on the trappings of some semblance of equality, however, leads in the literature to malaise and soul searching, a fearful occasion for the blurring of distinctions between master and slave. In proportion to the white population, the community of mixed racial origin in South Africa is uniquely large throughout the continent—about 3.2 million (Boyd 97).

In 1883, Schreiner published The Story of an African Farm, an antiromantic and proto-feminist settler novel that introduced many of the thematic ambiguities that have become central in subsequent colonialist discourse in South Africa. She set the tone for many white writers, including Alan Paton (1903–88) and Nadine Gordimer (b. 1923), in her liberal humanism and optimistic endorsement of human dignity and individual effort. As will be seen, a different approach was gradually taken by emerging black writers. Schreiner also recognized that the Boer Wars (1880–81, 1899–1902), described principally by residents of England, would transform South Africa into an urban, capitalist country in which the veld, a pastoral retreat for many and a testing ground for others, would recede as a locus for serious fiction. Overtaking the interest in both Buchan's entertaining romances and the popular settler novels, the locus now shifts away from the veld, first to stories dealing with the mines, and then to those focusing on the troubles of the cities; before long, the typical white South African story turns inward, painting interior landscapes of psychological turmoil, guilt, and split conscious-
nesses. The stories of Herman Charles Bosman (1905–51) offer early examples of these growing doubts.

Early poetry reached a high mark with Roy Campbell (1901–57), who founded the periodical Voorslag with William Plomer in 1926. He did much of his subsequent writing outside South Africa, but his principal works dealing with this country helped refashion writers' understanding of the myths of appropriation and renunciation that had set the terms for literary creation. This is especially true of The Flaming Terrapin (1924), a creation epic, and Adamastor (1930), a title that refers to Camoens' myth and the Cape itself as a symbol of the land, defiant yet conquered. Francis Carey Slater (1876–1958) played an important role in anthologizing indigenous literature and in popularizing aspects of Xhosa oral culture.

Unusual among early black writers, Solomon T. Plaatje (1875–1932) made a strong appeal for the franchise in Native Life in South Africa (1916), and he was supported by John Tengo Jabavu (1859–1921), who began Invoo Zabantsundu in 1884, and by the brothers R.R.R. and H.I.E. Dhlomo. With Hertzog's "Native Acts" of 1936 the endemic discrimination against blacks was specified and legitimized in what amounted to an extended run-up to the elections of 1948. Such legislation and that which followed responded to the escalating sense of black pride, which was advanced by their participation in the Second World War. The publication of Peter Abrahams' Mine Boy in 1946, the first novel by a black since 1930, no doubt called international attention to the situation of blacks in South Africa, but also outraged elements within white society. The imposition of apartheid demanded a response from its victims, and resulted in a literature of anger and resistance. The impact on white writers was significant, as well; as van Wyk Smith notes, their literature "has increasingly become a literature of dread, in contrast to a black discourse of endurance and challenge" (67). This can be seen in Alan Paton's Cry, the Beloved Country (1948), which embodied the liberal realism, based unabashedly upon the Sermon on the Mount, that many sympathetic whites hoped might yet ameliorate an untenable and increasingly dichotomized situation. In Too Late the Phalarope (1953), centering around an act of interracial sexual relations, Paton examines the Boer (Afrikaner) mentality, again from an English point of view, and finds it to be rigid and self-righteous. In the short stories of Sheila Roberts, Peter Wilhelm, and Barney Simon, van Wyk Smith sees "records of internal exile," documents of the dilemma facing liberal white South Africans with "impoverished sensibilities living out of touch with a vibrant and fecund world around them" (96).

Nadine Gordimer's work, which culminates in her acceptance of the Nobel Prize in 1991, charts an experience shared by many like-minded white writers in South Africa: the gradual movement away from the hope, expressed in Paton's fiction, that well-intentioned whites, working alongside patient blacks, could improve the country's internal politics while still maintaining an imperialistic capitalist economy and a hierarchical structure. Humanist individualism, once the mainstay of such writers, eventually wears thin; in its place has come a silent
despair, a retreat to fantasy or fiction that is not tied to South African concerns, or a nod to black writers to propose alternatives. The development can be seen from *The Lying Days* (1953), a mining story from the point of view of a woman gradually coming to an awareness of her disagreement with the ways of the world, to *Burger's Daughter* (1979), whose protagonist is forced to a similar self-exploration but now in a world of greater moral ambiguity, a world in which she worries that “no one knows where the end of suffering will begin” (356). In *A Sport of Nature* (1987) the solution seems to be to start over; in fact, in much of her fiction there is a fascination with time and human memory, notable, for example, in *The Late Bourgeois World* (1966). Most of Gordimer’s fiction circles around questions of the resolution of guilt, the possibilities for recompense, and the consequences of past actions.

The 1950s saw a period of prolific output among black writers, principally in protest to the policies of the recently elected Afrikaner Nationalist party, yet not tied to a particular ideology of its own (Shava 29). But this was also a time of false hopes: a multiracial opposition seemed to suggest that a multiracial society was soon to be realized, but in retrospect this was merely a dream of the disenfranchised majority and a few liberal whites. While colonial rule was gradually coming to an end throughout much of Africa during this decade, in South Africa most whites were tightening their grip. Except in small “native reserves” blacks could not own land and were thereby rendered economically dependent upon whites. Each main tribal group was provided with a “homeland” (a “Bantustan”), and they were encouraged by the white government to declare their independence. Consequently, within South Africa, where they worked, they could thereby be considered “foreign natives” and/or “immigrants” who had no political rights outside the homeland. This policy continued for decades, and by 1982 Bophuthatswana, Ciskei, Transkei, and Venda had declared this self-defeating independence (Boyd 98). Black writers sought to reverse this trend by alerting whites to their frustration, and by raising the consciousness of other blacks.

Protest gained a focus in 1953 in the government’s bulldozing of the township of Sophiatown, a shanty-town with a unique character but with unsanitary conditions—that also happened to border white suburbs. For black writers the strong-arm tactics of the government came to symbolize the history of white domination in South Africa, the history of appropriation by the Europeans of the rights and property of the indigenous. Can Themba (1924–68), for example, writes, “I am itchingly nagged by the thought that slum-clearance should have nothing to do with the theft of freehold rights” (103).

Just as earlier white writers showed a preoccupation with the land of South Africa, fascinated by the notion of frontier, mythologizing on the Adamastor of the Cape, black and mixed-race (“coloured”) writers, too, speak of “the tyranny of place,” in the words of Es’kia Mphahlele (formerly Ezekiel, b. 1919). Increasingly, however, these black writers focused their attention not on the wilderness of the veld but on that of the city, in juxtaposition to the unique characteristics of their own township. Thus, the destruction of Sophiatown assumed great im-
In his stark autobiography, *Blame Me On History* (1963), Bloke Modisane emphasizes the township’s charms, and Modikwe Dikobe, in his novel *The Marabi Dance* (1973), recreates the area by describing its removal. The townships, as Nadine Gordimer has noted, began as reservations inflicted upon blacks: “once more accurately called ‘locations,’ since they are sites chosen by whites to dump blacks outside the limits, after work, just as they choose sites well out of the way for the city trash heap” (English 141). Nonetheless, in an attempt to resist Verwoerdian attempts to “retribalize” urban blacks, a great deal of literature is devoted to what might be described as a sentimentalizing of the townships: they’re not much, but they’re ours. In poetry, Lionel Abrahams (b. 1928) brings this spirit of place to Johannesburg in his volumes *Thresholds of Tolerance* (1975), *Journal of a New Man* (1984), and *The Writer in the Sand* (1988).

Exile and expatriation have been significant features of South African writing. Most of the major figures of the 1920s and 1930s left the country (Pauline Smith, Campbell, Plomer, Van der Post). After the Second World War a great many others left, including Dan Jacobsen, Sydney Clouts, Christopher Hope, and Roy Macnab. This was often in protest to the racist environment and the oppressive atmosphere that discouraged criticism or creative work. Most significant, of course, has been the exile of an entire generation of black writers: Peter Abrahams, Dennis Brutus, Lewis Nkosi, Bloke Modisane, Alfred Hutchinson, Can Themba, Alex La Guma, Arthur Nortje, Daniel and Mazizi Kunene, Mongane Wally Serote, Bessie Head, and Njabulo Ndebele, and others. Dennis Brutus (b. 1924), in *Sirens, Knuckles, Boots* (1963) and *Thoughts Abroad* (1970), has been among those who argue that the most honest South African literature must be that of the exile, written, as it is, away from the compromises that have been necessary for publication within the country. The works of many of the exiles, including Todd Matshikiza, Mphahlele, Nkosi, Modisane, and Themba, were banned in their own country. Some have been criticized, however, for writing “as if life in South Africa froze with the trauma of Sharpeville.” Referring to Alex La Guma (1925–85), Nadine Gordimer complains that “he cannot from abroad quite make the projection, at the deeper level, into a black political milieu that has changed so much since he left” (English 144).

Among this exiled group, autobiography is often the chosen genre for combining a sometimes eerie blend of elegiac remembrance of township life, family relations, urban violence, and resistance. Peter Abrahams’ *Tell Freedom* (1954), Mphahlele’s *Down Second Avenue* (1959) and its novelistic continuation *The Wanderers* (1971), Todd Matshikiza’s *Chocolates For My Wife* (1961), and Bloke Modisane’s *Blame Me On History* (1963) are among them. But a good number of writers did not fare well in exile—Nat Nakasa committing suicide, Can Themba drinking himself to death, Arthur Nortje dying of a drug overdose. Es’kia Mphahlele has written eloquently on the anguish of exile and of the choice to return to his native land (Chirundu ix–x), and the ambiguities of living “in-between” have been a significant issue among the writers (see Manganyi and Kunene).

After the Sharpeville Emergency of 1960, black protest appeared in such novels...
as Peter Abrahams' *A Night of Their Own* (1965), a depiction of the role of the Indian community in the underground resistance movement; Enver Carim also writes about the Indian community, in *Golden City* (1968), and in *A Dream Deferred* (1973) he explores the motives of a group of revolutionaries. Alex La Guma's *In the Fog of the Season's End* (1972) is the story of a strike in which the dangerous choice of opposition is shown to be the only avenue opening on progress. La Guma is still considered by many to be South Africa's best short story writer, evidenced in such collections as *A Walk in the Night* (1967). In the eyes of some, his principal competition seems to be Richard Rive (1931–89) in *African Songs* (1963). His *Emergency* (1964) is a gripping account of the three days between the Sharpeville shooting and the declaration of the first State of Emergency. Described as the finest bildungsroman in South African literature, it details its protagonist's developing consciousness and gradual commitment to direct political action. Nadine Gordimer's *Something Out There* (1984) offers a liberal white view of militancy.

Poetry was increasingly used by black writers as a vehicle to avoid censorship on such questions. Oswald Mtshali, Mongane Serote, Njabulo Ndebele, Mandlenkosl Langa, and Mafika Gwala are among these poets. James Matthews (b. 1929), in his verse and short stories, is looked upon by many of those mentioned as the trailblazer into the wilderness of literary resistance. Critics like Van Wyk Smith point to Matthews as typifying a pattern of ideological development in many black writers that varies from that of most white liberals: a movement from personal alienation, frequently to imprisonment, and then to the adoption of a communal voice (100–101). In the 1970s, influenced by the Black Consciousness movement in the United States, Matthews and others, like Don Mattera, angrily assert racial pride in a much more direct manner.

The 1970s also saw the advent of radical theater, something quite new on the scene. In the 1960s they were principally escapist musicals; the political content, in general, is subordinated to the demand for entertainment and the making of money. The most famous of these is *King Kong*, dealing with life in a shanty town. Others, however, though acted by blacks, were white-produced and far from innocent entertainment. *Kwa Zulu* and *Ipi Tombi*, for example, were used to confirm the stereotypes of unthinking whites. In the words of Piniel Shava, "*Ipi Tombi*’s stress on music and dance, its glossing over the oppression of blacks and its portrayal of bantustans as ‘ hospitable’ landscapes to which blacks can conveniently return and resume their ‘simple, rustic life,’ obscure the politico-economic realities of black people" (128). In the 1970s, however, Athol Fugard (b. 1932) produced his most explicitly political plays: *Boesman and Lena* (1969), *Sizwe Bansi Is Dead* (1972), *The Island* (1973), *Statements after an Arrest under the Immorality Act* (1974), and then in 1982 with "*Master Harold* and the Boys." He did this with the Serpent Players who, along with Phoenix Players and Workshop ’71, used both black and white actors and were known as “town theatre” because they took place in town rather than in the black townships. Robert Mshengu Kavanagh describes the methodology of Workshop ’71: "Its plays deal
with the differences of its members and are performed before audiences whose responses are often conditioned by those differences" (66). An example of this approach is Credo Mutwa's *uNosilimela* [sic] (1973), a reassertion of black culture.

Black "alternative theatre" in the townships is represented each year at the Grahamstown Festival, and a small sampling of it has been published, notably Robert Mshengu Kavanagh's *South African People's Plays* (1981), but many of them were not scripted or written down. Some of the work of Gibson Kente (*Too Late*, for example), Mthuli Shezi (*Shanti*) and Zakes Mda is now available, and, in the view of Shava, "the radicalism of this theatre goes beyond that of Fugard in the sense that the theatre not only registers protest but also advocates change" (136). Noting the didactic nature of much of this drama, Shava concludes that it prepared "like the poetry of Black Consciousness, the theatre prepared the school-children and workers for the uprising" (143). Since the activist 1970s, workshop collaborations like *Woza Albert* (1983) have become popular. *Sarafina*, a successful musical on Broadway, has since been made into a film.

There continue to be autobiographies, such as D. M. Zwelonke's *Robben Island* (1973), Molefe Pheto's *And Night Fell* (1983), Mark Mathabane's *Kaffir Boy* (1987), and Don Mattera's *Memory Is the Weapon* (1987), but their reminiscences over the townships have been considerably muted and replaced by a more urgent black consciousness. It might be said that the Soweto uprising of 1976 prompted a new direction in black writing, or a new audience. Now there was less attention paid to alerting the world, especially the world of whites, to the evils of apartheid; instead, black writers turned their attention to black readers and sought to raise their involvement in a growing resistance to the system. To a great extent, poetry became the preferred genre for this era. Leading the pack were Mbuyiseni Oswald Mtshali, whose *Sounds of a Cowhide Drum* appeared in 1971, and Mongane Wally Serote, with *Yakhal'inkomo* in 1972. Both focused on Johannesburg rather than rural parts of the nation, both showed the growing black pride, and both sought to extend their national consciousness to a sense of the African continent, as well. Later in the decade Mafika Pascal Gwala published *Jol'inkomo* (1977), and Sipho Sepamla wrote both satire, in *Hurry Up to It!* (1975), and embittered frustration in *Children of the Earth* (1983). The death of Steve Biko in 1976, though, threw many of these writers into the dilemma of wondering whether silence might not be a more eloquent response in the face of such powerful inhumanity. In *Forced Landing* (1980), Mothobi Mutloatse offered a militant manifesto against Western forms of writing. In Ingoapele Madingoane's *Africa My Beginning* in 1979, however, we also begin to hear the new voice of poets-in-performance, something like political street theater that educates and inspires its audience. Again, the principal difference in the post-Soweto writing is that it now seeks not to win over the ruling whites by its confessional mode of personal suffering; it seeks, instead, to build a constituency among fellow sufferers, who can together bring about change.

The new sense of mission is best expressed in the writings found in *Staffrider*, the journal founded in 1978, which seemed, in some sense, to catch the contem-
porary spirit in the way that *Drum*, founded in 1951, had in an earlier era. *Drum* provided a home for an impressive array of black writers, and Nat Nakasa's *Classic*, founded in 1963, printed a great deal of their best work. Can Themba was associated with this group, as were Casey Motsisi, Modisane, Matshikiza, Mphahlele, and Bessie Head (1937–86).

Head's writing career was carried on almost entirely in Botswana, where she sought to find a sense of rootedness, in both space and time. *When Rain Clouds Gather* (1969) is her autobiographical novel, and *Maru* (1971) raises the question of racial prejudice to a universal plane of isolation by portraying intolerance between tribes. In her principal novel, *A Question of Power* (1974), which is also autobiographical, she places herself firmly in the tradition of the South African miscegenation novel; in doing so, however, she twists the genre into a study of schizophrenia and implied rejection of such a system's definition of sanity. Her collection of short stories, *The Collector of Treasures* (1977), significantly introduces the question of women's rights and their sense of double rejection by the world around them (Harlow 134–36).

Certainly several whites have shared intimately in the effects of opposing the oppressive regime. Breyten Breytenbach (b. 1939) has been recognized as the leading Afrikaner poet of his generation and became an expatriate in 1959. In Europe he was active in the anti-apartheid movement and, upon returning to South Africa in 1975, he was arrested and served seven years in prison for “terrorism.” He himself recognizes the ironic position of such a writer, in his novel *The True Confessions of an Albino Terrorist* (1983). His prison experience gave him a clear view of the maintenance of the apartheid system even there: “Even the condemned man's last meal is subject to apartheid. Before being hanged, the white prisoner gets a whole roast chicken. The black prisoner gets a half a chicken. . . . It's like a kind of reaffirmation of apartheid in the final moment before the gallows” (24). His *Memory of Snow and of Dust* (1989) is a sophisticated and gripping account of an unjust imprisonment and employs poetry, drama, and letters in the course of its narration.

J. M. Coetzee (b. 1940) deals with myths of appropriation and dispossession in most of his fiction, frequently circling around a consciousness that has been warped by the demands of imposing an unjust social structure on others. He most resembles Kafka in his enclosed, paranoid worlds. Like Breytenbach, he reflects on the sense of being an interloper when he addresses issues more personally central to black South Africans, as in *White Writing* (1988). Speaking of himself in the third person, he elsewhere reflects on his condition as something other than narrowly South African: “At the age of twenty-one he departs South Africa, very much in the spirit of shaking the dust of the country from his feet. . . . Does he grow homesick for South Africa? Though he feels at home neither in Britain nor in the United States, he is not homesick, nor even particularly unhappy. He merely feels alien” (Interview 393).

André Brink (b. 1935) is another Afrikaner, who has won the most important South African literary prize (the CNA Award) three times and whose novels have
been shortlisted for the Booker Prize twice. He has also won several other international awards, and now teaches Afrikaans and literary theory at the University of Cape Town. He has been compared to Camus in his existentialist description of the good man as one who does not align himself with the world's oppressors. His nine novels are highly accomplished narrative experiments and his latest, *An Act of Terror* (1991), has prompted some to compare him to García Márquez as embodying his entire culture.

Somewhat unique on the scene is Christopher Hope (c. 1944), who writes very funny satire. He left the country in 1974 and is ignored by some as being flippant in the face of intransigent problems. Nonetheless, novels like *A Separate Development* (1980) provide a welcome alternative voice. Following in this tradition is Damon Galgut (b. 1963), who writes novels, drama, and short stories. *The Beautiful Screaming of Pigs* (1991) takes the South African novel in new directions in the area of gender questions. Poet Mike Nicol's recent novels, *The Powers That Be* (1989) and *This Day and Age* (1992), offer another promising voice in fiction.

The acceleration of political change in South Africa in recent years will clearly have a great impact on the literature, but it remains to be seen what "voice" these changes will take. It is premature to predict that the "grammar" of the nation's writing, its preoccupation with race distinctions, will be transformed overnight. In this context, however, one might suppose that black writers, as they are increasingly freed from the immediacy of political goals, may turn with more relish to the sort of fiction currently being written by whites—more allegorical, less realistic, and postmodern in its experimentation. This has always been a tricky political question in South Africa. As Thomas Banks has noted, "the term 'African,' when applied to the novel and other literary genres, does not ordinarily include the Arab states of the North or the peoples of European descent who may have settled in Africa. It refers to the black, indigenous population in the southern two-thirds of the continent" (2033). But such a policy would exclude literature that is central to South Africa's national identity and struggle.

NOTES

1. In 1652 the Dutch established their first colony at Cape Town; the British annexed the Cape of Good Hope in 1814. There are now about 38 million inhabitants of the country, and about 13 percent are white. Of that 13 percent, three-fifths are of Dutch origin (Afrikaners), and the other two-fifths are of British descent. There are also about 1 million Indians (Boyd 97). Early immigrants from Europe, like those in other areas of nineteenth-century empires, set about the task of appropriating their new land to the consciousness and mythology they had brought with them.

2. Although the African National Congress (ANC) was founded in 1912 and gave evidence of a growing black political consciousness, early black writing, sponsored for the most part by mission schools and training colleges, was rather tame. Some of the writing was altered by publishers and made to conform to the polite standard of white expectations.

3. In 1961 South Africa became a republic and withdrew from the British Commonwealth; during this decade Britain gave independence to Swaziland, Botswana, and Le-
sotho. International isolation became increasingly unavoidable between 1975 and 1980, as Portugal and white-ruled Southern Rhodesia no longer offered a buffer zone for South Africa's commerce and racial policies. In 1983 a new constitution guaranteed that real power would remain in the hands of the whites, but also provided for separate parliamentary chambers to be elected by the Indian and Coloured communities. But both communities supported blacks, who were still to be unrepresented, by refusing to vote. In reaction to the general unrest, the government called a nationwide State of Emergency in 1986. In the same year, the United States imposed economic sanctions against the nation. In 1989 Frederik de Klerk was elected president and significant changes were set swiftly in motion. In the next year he lifted the State of Emergency and released from detention Nelson Mandela, Walter Sisulu and other leaders of the now-legal African National Congress (ANC) (outlawed in 1961). Opposition between the ANC and Mangosuthu Buthelezi's Inkatha party (ISO) brought before the eyes of the world the serious rivalries among black factions within the country. Nelson Mandela was released from prison in February 1990. The black citizens of South Africa were granted franchise in 1994 and Mandela was elected President. Mandela and de Klerk were jointly awarded the Nobel Peace Prize in 1994.

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