

1989

## An Annotated Bibliography of South African Literature in English by Black Authors from 1976-1986

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## An Annotated Bibliography of South African Literature in English by Black Authors from 1976-1986

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### Abstract

This research project provides an annotated list of books suitable for primary and secondary schools. Selection for the list was determined by the following criteria: a) books written by the black South African authors living in the country or in exile, b) material includes novels and collection of short stories, c) all material is written in English and, d) copyright date of 1976-1986. The annotated bibliography consists of sixteen titles. Entries are arranged alphabetically by the names of the authors. Information given for each entry includes, author, title, city, publisher, page numbers, ISBN, series, and annotation, which ranges from 150-350 words.

AN ANNOTATED BIBLIOGRAPHY OF SOUTH AFRICAN LITERATURE  
IN ENGLISH BY BLACK AUTHORS  
From 1976-1986

A Research Paper  
Presented to the  
Faculty of the Library Science Department

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In Partial Fulfilment  
of the Requirements for the Degree  
Master of Arts

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by  
Khosi Moloi  
April 1989

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Date *April 19, 1989*

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## ABSTRACT

This research project provides an annotated list of books suitable for primary and secondary schools. Selection for the list was determined by the following criteria: a) books written by the black South African authors living in the country or in exile, b) material includes novels and collection of short stories, c) all material is written in English and, d) copyright date of 1976-1986. The annotated bibliography consists of sixteen titles. Entries are arranged alphabetically by the names of the authors. Information given for each entry includes, author, title, city, publisher, page numbers, ISBN, series, and annotation, which ranges from 150-350 words.

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## CHAPTER I

### INTRODUCTION

The term "South African literature" is unknown among the South African people, especially the literature that is written by black people. The little that is known has rarely been accorded its rightful place in or alongside the literature of other countries. The banning of virtually all black literary works written prior to the mid-1960s in South Africa is to blame for this problem. Censorship and white-controlled publishing are the major problems that inhibit the growth of South African literature by blacks. The other problem caused by the banning of literature by blacks is that the black South Africans stopped writing long works (novels) and, instead, concentrated on short stories, plays, poetry, and autobiographies.

Most black South African writers, and some white writers, left the country and now live in exile, either imposed directly or made necessary by a political banning that forbids publication in any form. Their books are not permitted into South Africa. Because of this reason, all that work is lost to the people that understand it and relate to it. Many literary works by black South Africans are published outside the country and are available to the people who have little or no interest in it. Most literary

works written in South Africa are not published because of the same reasons mentioned above, and the fear of being exiled also contributes. That material is, therefore, not accessible to the public.

The writers that remained in South Africa also face the problem of racial discrimination, which forms the main theme of their work. The type of literature they produced is about victimization. "That type of writing tends to be angry, argumentative, and polemical" (Rive, 1988, p. 32). Their writing is used as a cultural weapon and a shield at the same time. These authors, unlike the white authors, are faced with a dual role in the society, which is to join the struggle against apartheid, fight in the street, and also to report the incident. Rive (1988) refers to this as storming Pretoria's Castle and defining the happening when he says, "For some of us must storm the castles; some define the happening" (p. 32).

The South African population is made up of four main different groups/races, viz: Africans (always referred to as blacks); Whites (made up of people from different countries, e.g., Holland, England, Germany, and many more); Indians (these are the people who came from India to work in the sugar cane fields in Natal); and Coloureds (they are a result of miscegenation between Hottentots, Bantu--now referred to as Blacks and people of European descent). The Africans, Indians, and Coloureds form another group of the

population which is known as the "non-whites," the group that Martin Trump (1988) referred to as Blacks in his research study. He says that "The black South African community is constituted in terms of different strata variously based on wealth, education, color difference, and ethnic origins" (p. 35). He says that they are all unified by the fact that they are affected by the apartheid policies. But he also says that it would be unrealistic to think of the black South African society as an undifferentiated community; there are a few things that one has to consider, like the splintered allegiances and tension which often exist between groups such as blacks, the Indians, the coloureds, the wealthy, and the impoverished in the society.

In this paper, the researcher will concentrate on the Blacks, the natives of Africa. This study will survey the literary activities by the black authors and the literature that they have written for the past ten years, that is, from 1976-1986. The reason the researcher would be looking at the ten-year-period, which will be explained in the purpose of the study, is that South African literature (because of the Soweto riots in 1976), entered a new era. Writers, Black as well as White, because of certain commitment and obligation to report what is happening in the country (there is no other way, since the government censored all television and radio broadcasting), started to write about



the struggle against apartheid, the different lives that the people in South Africa lead. The riots started because the government wanted to introduce Afrikaans to be used in school in the Transvaal as a medium of instruction in the Black school. Most of the fiction books written after the 1976 riots have the same theme: "the struggle against apartheid." The year 1986 came with a new theme for the South African literature, which came into existence because of the introduction of the State of Emergency. This was not an entirely new theme, but an extension of the existing one.

In spite of so many South African books having been written, not very many books are in categories for young adults. There might be some problems in finding fiction books that would fit in the young adults category.

#### The Purpose

The government is trying to prevent the writing of fiction by the black South Africans by banning a number of books that it can lay hands on, and detaining the writers (some of them go on self-exile to other countries just to have their works published). In this paper, the researcher will try to identify literary works--novels and short stories--that have been written by black South Africans during past decade (1976-1986), the purpose being to find literature that can be suitable for the school libraries in the country from the primary to the secondary schools.

Although very little material is especially written for the young adult, many adult titles are accessible to this age group.

Why for this specific period? The rationale behind this is that literature in any culture is divided according to specific periods in time, like in English (British) literature; they have periods like the Renaissance and the Medieval. South African literature, whether written by blacks or whites, is no exception. According to Trump (1988), South African literature can be divided according to political events of the country, because that is what the writers tend to write. Couzens and Gray (1988) explain the different periods that exist in South African literature:

The year 1976 provided a watershed starting point which divided literature by blacks--in all its forms--from what now seems to be previous generations' work ... the decade closes with the proclamation of the State of Emergency of 1986, which appears in turn to have caused another changed configuration within the literature. (p.1)

These demarcations can be clearly seen in most novels and short stories by South African authors. The reason for this may be because of the government restrictions on the media--newspapers, television, radio--therefore, the writers take it as a commitment on their part to record and announce all the political events that the government is trying to conceal.

### Assumptions

For the purpose of this study, the researcher assumed that South African literature by blacks does exist, and that people would like to learn more about it and find out what is available, specially for the young adult, which seems to be a group of readers that is often ignored by writers. The researcher also assumed that among the books that are written for adults a few can be recommended for the young adult audience. This bibliography will contribute to other available sources of information. The researcher also assumed that the political situation that exists in the country now is the main focus in these novels.

### Problem Statements

Are there any fiction books--novels and short stories--written for the young adult audience by black South African authors in English? Can any of the available books be recommended for this audience and used in the schools or be added in the library collections of primary and secondary schools? How will those that can be suitable for children and young adult readers be determined from the list of published novels and short story collections readers.

### Definitions

Some terms which have been used thus far in this study, and which will be used throughout the study, need defining.

South Africa - is used to refer to the Republic of South Africa, which is the southern part of Africa.

Black and African - refers to the people of African origin.

Bantu - is the term that was used by the South African government to refer to all Black Africans in the country.

Coloured - this term is used to refer to the people of mixed origin, i.e., they are a result of miscegenation between Hottentots (Bushmen), Bantu--now referred to as Blacks, and the people of European descent.

Afrikaans - is the language of the Dutch-descended Afrikaners, developed from 17th Century Dutch. It is also one of the official languages in South Africa; another official language is English.

Afrikaner - are the white people in South Africa who are descendants of Dutch, German, and Huguenot refugees from France. They are also known as Boers--meaning farmers. They regard themselves as the natives of South Africa; they are, therefore, known as Afrikaners.

Apartheid - means a complete segregation of the races, that is, the political, economic, and social separateness of races in South Africa.

#### Limitations of the Study

Besides those limitations such as date of the books which have been imposed on this study, there are some other

limitations which affect the final product. One important one is the subjective judgment which necessarily enters into the reading, evaluation, and annotation of materials. Use of established criteria, both in evaluation and annotation, helps to keep this influence at a minimal level. Another limitation is the availability and accessibility of materials. The assignment of readability level is not expected to take into consideration the interest and maturity level of the student, but is left mostly to the professional judgment of the user of the bibliography. The programs that would help to determine the readability level are mainly designed for students who speak English as a first language. In this situation, the professionals dealing with the students, who have English as a second language, have to exercise their judgment in assigning the reading levels. This bibliography was compiled in such a way that both the first language and second language English readers can benefit from it. Despite these limitations, the final product should be of value to teachers and media specialists from elementary (primary) and secondary schools.

The significance of this study is that, despite of all the bibliographies that exist on this subject, this is the only one that is compiled for the benefit of this particular audience.

## CHAPTER II

### LITERATURE REVIEW

There is a lot of literature written about black South African authors and their works, but most of it has been published in South Africa and was, therefore, not easily available in this country. The researcher in this study relied on the secondary sources, and some parts of the primary sources, which have been republished in journals available in this country. Most of the literature that has been published are theses and dissertations.

Some of the types of literature available was that which traced the history of works of the black authors and the problems that they have encountered. For the purpose of this study, the literature to be reviewed will be the type that deals with the mission of black authors in South Africa, the themes of their works, and the reason why they tend to use English as a medium of communication in their works.

Malan (1980), in his study, gives an introduction to South African literature since the mid-nineteen-seventies. He describes the work by black South African authors as being unique. He says it bears some uniqueness which must be understood, because any comparison with a Western-oriented literature is out of the question. The uniqueness of this literature lies with the way in which the authors

present it. He traces this uniqueness from the oral traditions and from the works of the earliest authors.

He also observed that the literature of black South Africans in English is a literature of protest. The first recorded novel in English was written in 1917 by Solomon Plaatje. He said in a quotation from other works:

It was not, in fact, until 1950 that the Black writers began to turn their attention to contemporary and more specifically to general social problems; and up to eighties there has been little change with regard to themes like the westernization of traditional values and society; the adjustment problems and moral decline of Blacks in urban areas; the clash between Christianity and traditional ancestor worship, and the reluctant syncretism; the decay of traditional forms of authority. (Ziervogel, 1971, pp. 115-16)

Malan also gives a few reasons why black authors write in English. These also constitute problems for the lack of this type of literature. These reasons are problems distinguished as being: the high degree of illiteracy among adult Blacks, and the lack of interest among educated Blacks in works written in their own languages. These reasons and problems are true, according to the researcher's knowledge.

Another article which traces the history of black South Africa is by Couzens (1976). It is entitled, "The Hidden Literature of Black South Africa." In this article, he emphasizes the importance of this literature. "This writing, with an important tradition, has been disregarded and unassessed. Yet the poetry, in particular, has been an important medium of protest" (p. 272). This paper also

labels black South African literature as protest literature, and traces the history of this literature.

One of the major fallacies as far as black South African literature is concerned is the notion that it only seriously began in the 1950s. In fact, 'spoken' literature in South Africa stretches back to the distant past--adapting itself to events, such as the protest phase against white domination, since the 19th Century .... Written literature was soon used as a way of protest, also. A 19th century poet urged his Khosa countrymen to 'leave the breechloader alone' and 'fire with your pen." (p. 272)

The first recorded novel by a South African author was written in 1910 in Zulu and was then translated into English. The first novel in English by a black African appeared in 1917. Then from 1920 to 1950, no literature was recorded. It has been generally assumed that black literature in English largely disappeared. Couzens found out that a great many writers existed during this period. The mistake was made by not recognizing a medium for publication--newspapers for Blacks. The significance of this study is that it unveils the history of literature by blacks, which many individuals and institutions would like to pretend does not exist.

Rive (1988) traces the history of black literature in South Africa and also looks into the dilemma that faces the black writer in that country. Among many problems facing black writers is the dilemma of whether they should write, or fight, or do both. These activities can happen simultaneously, but the fact that they are black and



writers, poses another problem. They tend to produce literature that is one-sided in themes, literature full of anger and despair, literature of protest. Nkosi (1973) suggested that they should stop writing:

It may be more prudent to renounce literature temporarily as some have advised and solve the political problem first, rather than continue to grind out hackneyed third-rate novels--- 'what we get most frequently is the journalistic fact parading outrageously as imaginative literature. We find ... a type of fiction which exploits the ready-made plots of racial violence, social apartheid, interracial love affairs ..." (p. 110)

Such literature poses an open invitation to censors (apartheid regime). The present period is one of political turmoil and confrontation. Rive (1988) says that it is these situations that has affected the quantity and quality of black writing. He disagrees with Nkosi and says that no creative person should be asked to stop creating. "No writer must stop writing just because some critic feels the situation warrants it" (p. 32). Writers should continue writing, and in that way, they reveal the injustices that exist in the country.

Martin Trump (1988) conducted a study on Black South African short fiction in English since 1976. In his paper he examines the key elements of this literature, touching upon connections, not only with earlier collections of black short fiction, but also with short fiction by white South African writers. The term "black South Africans" is used to refer to the "non-white" population as explained in the

introduction. "South Africa" refers to the southern part of Africa, not mainly to the Republic of South Africa.

The key elements which were the main focus of his study were:

1. Themes--the violence and uproar in the country is given central place in this type of literature.
2. Style of writing--the authors follow communal oral storytelling traditions which can be traced back to the oral traditions of the preindustrial black societies.
3. Setting-- "a significantly large number of these stories are set in communal or public places, such as in trains, busses, yards, shebeens, and even prison cells, where there are a number of onlookers, some of whom are drawn into the story's action" (p. 44).
4. Characterization and point of view--Trump also observed that since the students' uprising of 1976, the central characters or narrators in the majority of this literature are young children or teenagers.

In the conclusion, Trump mentions that he does not see black South African literature as literature of protest. He says that some elements of anger exist in these works, as in much of the writing by white writers in English. He emphasizes the fact that there is more to black literature

than protest. "Black South African writing is much about assertion and affirmation as it is a record of hardship" (p.60). Trump's article is probably the closest in intended purpose to this research project of any material studied. The problem lies with apartheid policies--authors feel almost compelled to record the situation in South Africa and, in the process, overlook the young reader.

Totemeyer (1986), in his paper does content analysis of a few books by South Africans written in English and Afrikaans. Out of ten books, only one was written by a black South African. The explanation for this unbalanced analysis supports the point that was mentioned earlier in this paper--that because of censorship and apartheid policies, South African children's and youth literature is written almost exclusively by whites, and most of it is written in Afrikaans. Further explanation centers on the lack of juvenile literature by blacks.

I would have liked to discuss more children's books by blacks, but until now, the writing of juvenile literature by blacks enjoys a low priority. It seems to be a complex problem for which there is no simple answer. My guess is that black protest writers, of which there is a considerable number, both in South Africa and in exile, perhaps consider the writing of juvenile literature a luxury in the tense atmosphere of struggle they are experiencing these times. (p.10)

Included among the themes that are mentioned in the paper are the themes that occur mostly in current books by South African authors which are: social criticism and protest which emanate mainly from black and brown

school-going youths and students. The protest they are engaged in is not about nuclear power, pollution, or ecological matters, and that there is no prevailing preoccupation with peace as is the case with youth in Europe.

Also mentioned is the fact that the majority of children's and youth fiction promotes an uncritical acceptance of the prevailing power structures and represents the viewpoint of the ruling class. The researcher thinks that there is an explanation to that fact--the literature that contradicts the policies of the ruling class is subjected to censorship and is not published. If it does get published, it gets banned before the public can get to it.

This part of Totermeyer's paper does not mention the criteria used to select the material analyzed, but is quite recent and relevant to the reader who might want to get information on the situation prevailing in South Africa. There are also a lot of materials by Black authors on these themes. The problem is that almost all of them cannot be read by South African readers because they are banned. In this paper, the author mentions only one formal title for black children and one book by a black author.

In the conclusion Totemeyer mentions the point that even the literature written by Afrikaans authors is steadily widening to include a vision of black socio-economic misery.

She also mentions an important point that has not been addressed yet in literature by white authors--that is, the question about who is responsible for this inhuman state of affairs. This is the fact that black authors always try to address, and that is one of the reasons why their work is rejected.

In the bibliography by Richter (1983), the author (and compilers) considered the level and development of criticism of English literature in Southern Africa, not only in South Africa. Richter intended primarily to assist student or research workers to obtain access to critical articles and commentaries on Southern African literature in English. The entries include works by writers whose original works were published in English, or who have published a free translation of a work which originally appeared in one or more other languages.

In order to obtain critical works included in this study, the compilers consulted numerous sources like journals, newspapers, theses on the subject, conference papers, and reports. They also asked for help from individuals. They took, as the criteria of Southern African writing in English, those works produced by writers who were either born in the country, or who have lived in it for part of their creative lives, or are recognized as falling within the category of Southern African writers because of the themes they write on, such as those which involve background

of concepts, location, or situation which are Southern African rather than elsewhere.

This was a valuable tool to review because it also includes the list of all the known bibliographies that have been published on Southern African literature in English. Among those bibliographies listed, none covered the content of this study. There are some bibliographies that concentrate on South African literature in English by Africans, but which do not cover the period and form that this study is covering, i.e., novels written from 1976-1986 by Black (African) authors.

One category not addressed in any research reviewed on the literature by black South African writers is the material that is now available in the schools. Such research was conducted for Nigeria schools by Tunde Okanlawon (1980). The problems being addressed are:

Who are the authors of Nigerian children's literature? In what languages do they write and for which audience? How far back can we date the literature? Who illustrates it and what are the illustrations? What are the sources of children's literature in Nigeria, where are the books to be found, who are the publishers? Who do Nigerian children like to read? (p. 30)

Data were gathered by looking at the type of books available to schools. Reading sources they offer were a primary concern. Okanlawon also gathered data on books Nigerian children read and the sources of their reading material. It was found that most books were published in other countries and were not written by Africans. In the

conclusion of this research, Okanlawon suggested that Nigerian authors should be encouraged to write for children, and that school children should read more about their culture as beginning readers, rather than reading imported books.

There was also a number of bibliographies published that were reviewed for this research. Some are for criticism and others for literature (primary sources) published in South Africa, written by Black South Africans. The bibliography most relevant to this research paper was compiled by Galloway (1980-82); it is in three volumes, published annually from 1980-1982. This series is intended to give an overview of South African literature during a particular year. The difference between that series and this research paper is that it surveys literary works by all South African writers, and this research paper concentrates on the works written only by black authors in a specific period of time. This series would be a good source of information to use in order to find some of the novels by black South Africans. It does not try to be exhaustive, but gives an overview of the works about main events in the country and some of the works that have a claim to literary merit.

## CHAPTER III

## METHODOLOGY

Material selected for this annotated bibliography was chosen from all available sources. Titles included were obtained from different available sources and then were checked in Books In Print and British Books In Print to ensure that they are available for purchase. Most titles, especially those published by Ravan Press, are available directly from the publishers. More than thirty titles were previewed but only sixteen matched the criteria set. Other reviewing sources like Booklist, Bookbird, and Tri Quarterly: From South Africa were consulted to help in identifying current material. Some data were gathered by consulting specialists in the field of African literature, who suggested relevant literary works to review and titles that could be included in this bibliography. Such information was requested from bibliographers for African studies, curators of African collections in this country. Institutions consulted were: Northwestern University Library (which has an Africana Collection), University of Illinois at Urbana-Champaign, Indiana University, and University of Pittsburgh, Pennsylvania. The researcher was lead to the above sources by Hazel Rochman, the assistant editor of Booklist. This bibliography not only concentrates on providing titles of material, but also includes detailed



annotations of the books included and recommended reading levels.

Once the population was determined, the researcher began collecting items to be included in the final list. Most items were available on interlibrary loan from libraries around the country. Some of the items identified were not obtainable because they were non-circulating items from the libraries where they were in the collection.

#### Criteria For Inclusion

Materials included are fiction works--novels and collections of short stories published from 1976 to 1986. They are all suitable for a children and young adult audience. These materials are written in English, by black South African authors living in the country (South Africa) or in exile. All materials are available for purchase. All the books chosen are either for an individual, a library, or a classroom collection.

Each book was chosen for its strengths, for example: books giving rare insight into the blacks' attitudes about the causes and effects of some episodes in the history of South Africa. Black South African authors are said to write for the reason of recording and reporting the events in South African history. These events, important to the black population only, may be excluded from history books, or important facts may be misrecorded. The books included

should also be useful to the potential audience, e.g. give more information about the country and people. The books that meet the criteria set by the researcher are included.

Each book was, therefore, included because of its strengths and its usefulness even though it may have some weaknesses. For example, there are problems of language in most of the books written by the people who speak English as a second language. Most of the time they tend to make direct translations from their native languages to English, and this does not always work. Another problem that can be caused by literary translations is that some of the words and expressions can not be translated from one language to another. The result is that some works become overladen with township lingo and vernacular expressions which are very difficult to understand even for the people who speak that particular language. Some expressions are in dialects that are only used by very few people or in very old language that is not used any more. The meaning of the story may be lost in this manner.

#### Description of the Final Product

The bibliography is arranged in alphabetical order according to authors' names. Information included for individual items is: author, title, city of publication, publisher, copyright date, number of pages, series (when

applicable), international standard book number, readability level by grade(s), and an annotation.

The annotations are descriptive. Each is designed to give the reader an overview of the book. The researcher paid particular attention to themes, style of writing, setting, and the point of view from which the story is told. Review sources were not available for inclusion. Most of these books are reviewed in the Weekly Mail available from Ravan Press and in Interracial Books for Children Bulletin which were not readily available for consultation.

## CHAPTER IV

## THE ANNOTATED BIBLIOGRAPHY

Dladla, Mboma. The Story of Mboma. Johannesburg: Ravan Press, 1979. 46pp. ISBN 086975 106 9. (Msinga Series). R.L. - Grades 4-5.

This is a true story about black South African life on the farms that are designated as white areas but which have black people who work there as unpaid servants. The only compensation that they get for their services is a place to stay and sometimes weekly or monthly food rations. Mboma, the narrator and protagonist, sees this as a normal and adventurous life because it is the only life to which he has ever been exposed. He is a fourteen-year-old boy who grows up herding cattle in a ragged and barren Msinga district of Zululand. He lives with his brother and his grandparents. His parents were forced, by lack of work which led to poverty, to go and seek work in Johannesburg. The parents usually come to visit them during Christmas vacation and occasionally send them some money.

Mboma talks about the fighting that usually breaks out between clans. The story is about his life on different farms to which he was forced to go and seek work because of hunger at home. He also talks about two delights of his life which he found on one of the farms which are horses and story telling sessions that they have in school. These two things happen to be the only form of entertainment that he knows.

Mboma who is the author, illustrator and narrator of this story, because of his age, gives an innocent account of life on the forced labour farms. This story, like the stories in Two Dogs and Freedom, depicts a world different from the adult version of the same life which Lauretta Ngcobo wrote about in her novel, Cross of Gold. Dladla looks at his life with a very honest eye and sees beauty in most of the things he enjoys doing, like herding and milking cows and working in the garden. Little does he know that at his age he is supposed to be attending school.

Kunene, Daniel P. From the Pit of Hell to the Spring of Life. Johannesburg: Ravan Press, 1986. 137pp. ISBN 0 8975 272 3 (Skotaville Series). R.L. - Grade 8.

The themes of bondage and freedom are central to Kunene's writing. His characters are often people facing significant choices. A man, who must chose whether to join a strike or to go to work for his family especially because of his sick daughter, Gugulethu, is the main character in

the first story "The Pit of Hell". In the second story "Maketoni", a young school boy finds himself with a very difficult choice; he must choose between his own life and education which he considered to be very important for his future well being. He, therefore, must choose whether to cross a swollen stream to reach his home so that he can write his final examination, or whether to stay away from the dark and wet road to avoid the danger of being killed by the Boers for being near their farms at night. In the last story, "The Spring of Life," the narrator and antagonist, Sandile is a man who sees armed struggle as the only option left open to him. Sandile was separated from his wife a few days after they were married because of the apartheid laws which prohibit a man and a wife to live together in the city or place of work. Other stories in this book are: "Lindiwe", "My Father's Crate", "When the Sorcerers Growl at Each Other", "Me", and "The Stop Sign".

Through careful observation of character and a subtle understanding of the relationship between the individual and his community, Kunene explores the complexity of the choice, its implications, and its potential to enslave or liberate. He relates the hardships and sufferings to which the black people of South Africa are exposed.

The time period for all these stories is during the outbreak of the Soweto 1976 riots, and they take place in the black townships other than Soweto. The stories are set in Nigel and Nyanga, other African Townships in the outskirts of Johannesburg and Cape Town, and also in the outskirts of Pretoria.

La Guma, Alex. Time of the Butcherbird. London: Heinemann, 1979. 118pp. ISBN 0 453 90212 1. (African Writers Series). R.L. - Grades 7-11.

This novel deals with a time period and place that is not quite clear. The story focuses on two plots that seem to be unrelated at the beginning of the story, but as the novel progresses a reader can find some connection. The plots seem to be unrelated because they are set in two completely different worlds and deal with three different population groups: the "Coloureds", "Blacks" and "Afrikaners". These three different racial groups have different problems with which they are faced in this novel. The Afrikaners are faced with a drought which not only affects them, but is also a problem for the whole country at this time. The Africans on the other hand are faced with a more urgent problem; they can not go to church to pray, but have to face their enemies and fight for rights which they do not have. Their main problem is forced removal and resettlement to a place which is more drought stricken than the one from which they are removed. The Coloured man in

the story has a problem that could be solved in a matter of hours. He has some trouble with his car, but there is a mechanic to fix it. He seems to have no problem other than to be able to reach his home in time to avoid a clash with his ever complaining wife. In reality, Coloureds are faced with more serious problems than this one character in this story. One of the problems which is implied in this novel is that of being caught in between the clashes of black and white people, in which they can not take sides because of their mixed blood. Maimane, in his book Victims, addresses these problems in more detail. In this novel, La Guma explores some of the problems that face different races in South Africa.

Maimane, Arthur. Victims. London: Allison and Busby, 1976. 231pp. ISBN 0 85031 162 4. R.L. - Grades 7-11.

The time period for this novel is the 1950's when apartheid was still in its first decade, when social and political contacts across the colour lines were still normal occurrences and before the races, and even tribes, were forced by official edict and pressure into the tight and claustrophobic ghettos. The story is set in a once famous black township, Sophiatown, which was bulldozed a few years after the setting period of this novel to give way for a white suburb.

According to the story, South Africa was bad enough those days, enough to create uproar and intense hatred among people of different colours. The "Coloureds" hated "blacks" because the former thought they were better than the latter because they had some traces of "white" blood in them; blacks were considered to be too low in the social status for any other race to have anything to do with them. The "Whites" saw blacks only as servants good enough to look after their children, clean their houses, do their laundry, and cook their food. This created intense hatred and a great need for revenge on the part of the black people. Everybody, thus, became a victim of apartheid, but only the black people were aware of the state of things.

The novel has two connected plots. The first one is focused on Phillip, the narrator and protagonist. He was considered to be "a real man" by the people with whom he lived. He had a better job as a delivery van driver. He is the person who wanted to avenge the way in which the black people were treated by white people. He was, in turn, also a victim as was the person to whom the revenge act was directed. Jean, a white woman happened to be at a wrong place at the time when Phillip wanted to carry out his revenge which was to be directed toward any white person he could find on the street. The second plot of the novel, therefore, focuses on Jean, the life she lead with her husband and the way in which she tried to fight against her

own people after the incident. She saw her role in society as being that of a person who was to seek out the root of all evil caused by hatred among the different races. She, therefore, fought against her people for justice for all and in the process destroyed her marriage and became an outcast from her society and her own family. The author sees her and Phillip as victims of circumstances. Phillip tries to explain this victim concept to Jean by giving an example of a bus driver who gets involved in an accident. The driver and the person who was hit by the bus are victims of the accident. In this story blacks as well as whites are considered victims in the apartheid system; the only difference between them is that only the blacks are aware that they are the victims, not the whites.

Makhoba, Boyd. On The Eve. Johannesburg: Skotaville, 1986. 101pp. ISBN 0 947009 12 4. (Skotaville Series No.3). R.L. - Grades 7-11.

In this novel the reader will learn about the South African way of life. Makhoba recapitulates the lives of two families, one black and the other white. He looks at the way they live. The novel opens with the grown-up Zola trying to get his pregnant wife to the hospital. Makhoba tells us about the humiliation that he and the people who were helping him suffered on the way to the hospital when they were stopped by the police for no apparent reason, and also the humiliation they suffered at the hands of a black clerk in the hospital. From this opening scene the reader will learn about Zola's extended family. He then looks back in Zola's life and in the process also introduces the reader to the other family, the Malan's, Koos and his wife Berth. He tells us about the way in which these two families crossed each others paths in the past. He first recounts Zola 'Jake' Koyana's life, from the time he was forced to leave high school because his parents did not have the money to pay for his education, and how he became involved with Berth.

The novel has three connected plots: Zola's past and present life; his brother, Dana's life; and Mr. and Mrs. Malan's life. The novel ends with Zola and his family discussing the contents of the letter they received from the Superintendent, Mr. Malan, which was written to avenge Zola's past involvement with Berth.

Mphahlele, Ezekial. Chirundu. Johannesburg: Ravan Press, 1979. 158pp. ISBN 0-88208-122-5. (Panafrika Library). R.L. - Grades 7-11.

This novel deals with events in an unnamed country north of South Africa. The story focuses on a number of different plots. One involves the South African refugees in the unnamed country who were known to demand excessive attention from their host country, who were also known to despise the masses among whom they lived, and were, therefore, outcasts in their refuge country. The book also deals with the customs and traditions of the people of that country; the change of government from British rule to African "black" government, the way in which the old chiefs were treated by their own people because of the lack of education and the corruption of the educated people in the government; the conflict of traditions and customs of the African people and the white people's Christianity. An example of the conflict that the author gives is the Marriage Law which the Africans were used to and the law that was introduced by the whites. According to the African custom a man is allowed to have as many wives as he can afford to support; the Christians on the other hand regarded that as a sin, polygamy, which no man was at liberty to commit. A greater part of the novel is about a divorce trial of the narrator-antagonist who married his first wife under the traditional system of his country and left her at home to go to the city to seek work. In the city he married another wife, first under the custom of his people and then under the Christian way. He did not think that his first wife was going to complain, and he was surprised when she filed for a divorce and was supported by both families.

Mphahlele, the author of the book has been out of South Africa a number of times in self-exile. This novel is, therefore, written out of his experiences in the countries of exile.

Mzamane, Mbulelo Vizikhungo. The Children of Soweto: A Trilogy. Johannesburg: Ravan Press, 1982. 245pp. ISBN 0 582 78554 5. (Drumbeat Series). R.L. - Grades 10-12.

Mzamane's book takes the form of a trilogy, comprised of three discrete but thematically related narratives: "My Schooldays in Soweto", "The Day of the Riots" and "The Children of Soweto". He blends fact and fiction; real characters and historical events weave in and out of the fictional milieu and produce a detailed account of the Soweto riots in 1976.

The book gives a rare insight into black attitudes about the causes and effect of this episode in South African



history and presents moments of great bitterness and ironic humor.

The first and the third sections of the novel are narrated by the fictional Sabelo, a high school student who leads the student organization in Soweto until exile in Botswana at the end of the novel. The first section gives an idea of the inadequacy of Bantu Education and the subsequent student grievances, which culminate in their organizing debates and a political structure to resist the imposition of Afrikaans as a medium of instruction. The second section tells the story of a white insurance salesman caught in the house of a black colleague on the day of 16 June riots and the family's grudging attempt to save him from the student activists. The third section deals mainly with the student resistance, led by Sabelo, for a period of roughly a week after the beginning of the uprising. In this short period Mzamane describes most of the major historical events of the six-month period after the uprising: the popularizing of resistance, the arrest and torture of students, the backlash by Mzimhlophe hostel residents, the attempted march through town to John Vorster Square, the assassination of the hated black policeman Hlubi, and the mass funeral of the narrator's best friend Muntu and other victims of police brutality during the uprising.

The action is regularly punctuated by asides and digressions explaining the origins, motives and results of events. Parts of the novel resemble nothing as much as a sociological treatise.

The book was banned in South Africa on 23 July 1982.

Ndebele, Njabulo. Fools and Other Stories. Johannesburg: Ravan Press, 1983. 280pp. ISBN 0-930523-19-9 Hardcover. ISBN 0-930523-20-2 Paperback. R.L.- Grades 7-9.

The characters are drawn from virtually every class and sector of the black township population. In this collection of short stories, Ndebele presents a community united by a common determination to survive against all odds and not infested by political violence as in Sepamla's and Mzamane's novels. The time period in all the stories is after the Soweto uprising in Nigel, a black township a few kilometers from Johannesburg.

The first story, "The Test," is told from a third person viewpoint. The reader sees the world through the eyes of a young boy, Thoba, whose only worry is the fear of catching a cold as a result of playing outside in the rain, and also the thought of disobeying his mother by playing in the street. In this story Ndebele reveals a typical African neighborhood: young boys playing soccer in the streets with a self-made rag ball, competition that exists between the

kids from different streets, and the form of entertainment available to the children in the black township. From the kids playing in the streets Ndebele takes the reader, through Thoba, to the bus stop where he reveals the humanity of the black people when a woman gives Thoba a cardigan to shield him from the rain.

To expose the reader to different ways of life in an African community, Ndebele places his characters in different situations and in different communal places, such as, the bus stop, women coming home from work, in one of the township's houses, a sick woman with her friends visiting her in the second story "The Prophetess". In the third story, "Uncle," he writes about the relationship between a brother and a sister and between the whole community. In "The Music of the Violin" he reveals yet again the relationship among family members and also the relationship between the rich and the poor. In the last story "Fools," he finally confronts a political situation. In the previous stories, there was no mention of any political violence. It is in the last story that he finally addresses a problem that faces young people in the country, the inequality that is brought about by the apartheid system, the fact that blacks are subjected to the poorest living conditions, given the most inferior education, and are treated worse than animals.

Ngcobo, Laretta. Cross of Gold. Washington, D.C.: Three Continents Press, 1981. 289pp. ISBN 089410 171 4. (Drumbeat Series). R.L. - Grades 7-11.

This powerful, poignant novel tells the story of one man's stubborn struggle against the system that divides and rules. This is the South African apartheid system which divides families, a system in which a man and a wife are by law expected to live separate lives. According to the system, if a man leaves his place of birth and gets a job in a "white area," his wife and children are expected to stay home rather than move with him. In this novel the reader will learn more about the South African way of life, especially about the way in which the black people in the population are treated under the existing laws. This is a story of the Zikode family who were exposed to such misfortunes. The setting is not in one place and one point in time, but the author followed Mandla, the elder son of the Zikode family, to all the places he went during his entire life.

The novel's first setting is on the other side of the South African border, in Botswana, where the reader meets Sindisiwe (Mrs. Zikode) who is hopelessly waiting for her sons Mandla and Temba, twelve and fourteen years old, to join her. After the detention of her husband, Sindisiwe

went into self-exile to live in Botswana, leaving her sons with her parents in Ekuthuleni (Zululand). The joy of her reunion with her sons is short-lived because of her death which resulted from a bullet wound she received trying to run away from the border. From this point onwards the story is focused on Mandla and his miserable life. After leaving Botswana he went with his brother to live with his mother's friend in Sharpville, a black township on the outskirts of Verreeniging.

It is in Sharpville that he comes face-to-face with the problems of being black in South Africa. He is forced to grow up fast in order to face the system that separated him from his mother and father at such an early age in life. He is detained as a result of a night raid that the police operate when they have nothing else to do. In this case there is no apparent reason for his detention; he is not old enough to carry a pass. In prison, he goes through a mock trial and is sentenced to six months imprisonment and is given a choice of serving his sentence in prison, on a farm as an unpaid worker, or to pay a fine which he can not afford. Without being given any chance to choose, he was taken away to a farm, where he was ill-treated and served more time than was expected. After his escape from the torture on the farm he went back to Sharpville, and again lands in prison. He becomes exposed to a fear of living with other human beings because of the ill-treatment he went through. After a series of sufferings, he decides to go back to Zululand to his grandparents and his brother. What he did not know was that he could not run away from the suffering of the black people, because wherever he went, he still had his black skin with him. The novel ends with his death sentence for a crime he did not commit.

Sepamla, Siphosiso. A Ride on the Whirlwind. Johannesburg: AD. Donker, 1982. 224pp. (African Writers Series). ISBN 0-435-90268-7. R.L. - Grades 6-10.

This novel takes place during the 1976 June riots in Soweto and provides a powerful and moving account of the tension and turbulence, intrigue and confusion which enveloped the township and rocked the nation.

The action begins two days after the uprising with the arrival of Mzi, a guerilla trained abroad, who is sent by the Resistant Movement in Dar es Salaam to Soweto to kill a brutal police officer, Andries Batata. Mzi, on whom the action centers, meets with uncle Ribs Mbambo, his contact man. Through him the student leader, Mandla, with a group of student activists, is directing resistance in Soweto from the house of Sis Ida. They initiate a series of successful operations against the police, the symbol of oppression. Those operations include a blow-up of a Jabavu police

station which led to the death of a cop and left three more injured; the attack was an attempt to assassinate Batata. In the inevitable crackdown, several of the groups members were arrested; Mzi and Mandla manage to escape. A description of the torture the arrested people suffered at the hands of the police is given. The book ends with Mandla fleeing the country into exile and Mzi attempting to persuade a white helper to drive him to Swaziland.

Sepamla sets out to explore the psychology of terrorism and dying in an atmosphere of fear, suspicion, bitterness and uncertainty.

Banned on 11 August 1981 and unbanned on 4 June 1982.

Sepamla, Siphon. The Root is One. Nairobi: Nelson, 1982. 131pp. ISBN 0-17-511624-5. (Panafrika Library).  
R.L. - Grades 8-12.

This novel, set in Johnstown township, tells a story of the black man's predicament in a world where the forced removal of an entire community is the result of an arbitrary decision. The events in this story take place within a period of six days. In this period, the reader will follow the vicissitude of Juda, the narrator and protagonist, against a background of corruption, destruction, betrayal and erosion of personal relationships.

The author reveals one of the main reasons that usually causes the forced removal of the black population from the places of residence in South Africa. In this particular story, the Afrikaners who are referred to as 'Bergers' thought that the Africans were living too close to them and that they had to be moved to a place that is fit for them. In an attempt to prevent the removals the people of Johnstown find themselves in a state of confusion and despair, where they do not know the people who are fighting against the removals and those who are in favour of the problem at hand. In the mist of this confusion, Juda's father gets killed because of his involvement with the police as an informer. Juda on the other hand becomes caught up between loyalty to his father who was in favour of the removals and loyalty to his best friend with whom he has been involved in the fight against the removals. In the end, because of what the people of Johnstown did to him, he finds himself betraying them to be in favour of the system that failed to protect his father against the people. When all the plan to disrupt the removals fail, Juda becomes overwhelmed by the sense of guilt and ends up committing suicide.

Sepamla, Siphon. Third Generation. Johannesburg: Blackshaws, 1986. 163pp. ISBN 0947009 09 4. (Skotaville Series). R.L. - Grades 6-8.

This novel is about a third generation in the Resistant Movements. The name, "Third Generation," is also used as the name of the group in this story. The first movement was formed in the early 1900's, the second was in the 1940's to early 1960's, and the story is about the third generation which gained momentum in 1976 with the outbreak of the Soweto riots. This group is made up of school children who are assisted in their venture by the members of the second generation. "Third Generation" is related to Tlali's Amandla, Mzamane's Children of Soweto, and Serote's To Every Birth Its Blood. The three novels deal directly with the Soweto riots of 1976, but this one is set in a period after the riot. Third Generation's setting is not in Soweto, but in Nigel, another Black township not far from Johannesburg. The four novels are said to be thematically related because they deal with the contribution of the young people in the struggle for freedom and also describe in detail the interrogations and sufferings of the political detainees. They also have some similarities in plot, e.g., among the members of the group only the leader knows all the members and their places of residence. The others only know the names, and the unknown members never attend the meetings. They were only consulted when there was a problem. A greater part of this novel is set in Nigel, and the other part is set in Nyanga township, a black township in the outskirts of Port Elizabeth in Cape Province. The story is told through the viewpoint of the leader of the group, Mandla, whose mother was also a member of the group. This group was involved in recruiting young African students who were going to be trained to fight against the apartheid laws of the country.

The first group of students recruited was from Port Elizabeth, Nyanga township. They encountered some problems on the way to Nigel, and they never reached their destiny. Instead, they were taken into custody because of the work of an informer who betrayed the movement. From this point most members of the group suffered detention and the novel describes in details their interrogations in detention.

Serote, Mongane. To Every Birth Its Blood. Johannesburg: Ravan Press, 1981. 367pp. ISBN 0 86975 2162. R.L. - Grades 8-12.

The first section of the novel seen through the eyes of Tsi, an inhabitant of Alexandra, is pervaded with hopelessness and despair. Tsi, an ex-journalist, is trying his hand at acting and spends his time moving aimlessly

between his friends and the shebeens of the township, or lessening his anguish by listening to music. Although there are references to his brother's detention and to his friends who are doing political work, Tsi's life is fruitless and irresponsible. He broods on the traumatic assault he suffered at the hands of the police when he was a journalist. The onset of a new era of black pride and determination, a reference to Black Consciousness, in the township galvanizes him into action. He becomes an extension worker at a correspondence school in Johannesburg. The success of his effort, both in real educational terms and in terms of his own personal life, is shaken by his being interrogated by the security police at John Vorster Square. On his release, he is confronted by the lack of political courage from his American employer.

The second section of the novel focuses on the viewpoint of various characters. It takes place a year or so after the uprising of 1976. The characters are almost all involved in the burgeoning organized resistance to overthrow apartheid under the auspices of the movement.

The novel ends with South African planes circling over an embattled Gabarone, where Tsi has taken refuge. This action interacts with the symbolic birth of a child who signifies the hope for the birth of a new post revolutionary South Africa.

The ending in this novel is similar to those novels that deal directly with the events of June 16, 1976.

The Open School. Two Dogs and Freedom: Children of the Township Speak Out. Johannesburg: Ravan Press, 1986. 55pp. ISBN 0 86975 301 0. R.L. - Grades 3-6.

This is a collection of children's writings in which they give their views about life in the townships of South Africa. In these short stories they describe in words and pictures the issues affecting their lives in South Africa today. One finds honest answers and a refreshing absence of ideological bias inevitable in adult interpretations of the same issues. These stories depict a world different from the one in adult writings, but in the words they use one can detect the presence of adults who influence and control their perceptions. Honest views on life under apartheid are given. In most of the stories, even though told by children from ages eight to thirteen, one can not help detecting the sadness in these young minds. The stories were written under the following topics: In the Townships; Our Parents Say...; and A New South Africa. In spite of the sadness in the stories, one can not diminish the brightness of the future depicted by the eight-year old Moagi "who would like to have a wife and two children, a boy and a girl, and a big house and two dogs and freedom". The last line of this

story "Two Dogs and Freedom" was used as a title for the entire book.

Despite the bad experiences that the young people are faced with at this time in the black townships, they still have some hope for the future; they still see a need to express their wishes. "Two Dogs and Freedom" sums it all up.

Tlali, Miriam. Muriel At the Metropolitan. Washington, D.C.: Three Continents Press, 1979. 289pp. ISBN 0582 64232 9. (Drumbeat Series No. 8). R.L. - Grades 7-10.

This novel deals exclusively with way the black people are treated at their respective places of work. Tlali relates this whole account mainly through the experiences and observations of the main character, Muriel. It is through the dialogues between the members of the staff--the boss and his sister, Mrs. Kuhn; Mrs. Kuhn and the "white personnel; Muriel and the "white" personnel; Muriel and the "black" personnel--that the reader learns more about the difference between the two groups and what they think of each other. The reader will come into contact with the people in one small country, who live in two completely different worlds because of their skin color. One group, the so-called "whites," live in luxury with no worries about from where their next meal will come. The "black" population on the other hand live in absolute poverty, with very little means of supporting themselves, with more work to do, and with longer distances to travel when they go to work. The reader can detect from the way the black staff complain about their conditions of service, the way they have to beg for their rightful monthly increment, and the way the white staff ostracizes them from less important things, such as, working desks and sharing a cup of tea... that there is no hope for change in this country.

Tlali, Miriam. Amandla. Johannesburg: Ravan Press, 1980. 289pp. ISBN 0 86975 189 1. R.L. - Grades 10-12.

This novel deals directly with the events of June 1976. It is constructed as an account of the lives of Soweto dwellers in the year after the uprising. A socio-historical element is important in this novel as well as in Mzamane's Children of Soweto. Tlali describes the events of the uprising mainly through the experiences and conversation of an extended family living in the Moroka area of Soweto. One of the main areas of attention is the love affair of Felleng and Pholoso, a high school student, who becomes the leader of the Soweto Student Representative Council until his

arrest. The novel ends with their parting and Pholoso's departure into exile.

Several other stories are interwoven: the death and funeral of Dumisani, shot by police in the first clash between police and students; the attempt of Pholoso's grandmother, Mrs. Moery (Gramsy), to save money to erect a tombstone on her husband's grave in Braamfontein cemetery; the difficulties her niece Agnes experiences in her marriage to a drunk husband; the effect the dislocations of the Soweto uprising have on her niece, Nana, and her politically articulate husband, Moremi; an adulterous affair featuring a black policeman, Nicodemus; the political organization undertaken by a group of students under Pholoso; Pholoso's capture and escape from imprisonment, and his subsequent exile.

Into the web of familiar experience Tlali places a number of other figures, historical events, and issues of discontent and political debate in Soweto at the time.

Banned until 1985.



## CHAPTER V

## CONCLUSIONS, RECOMMENDATIONS AND SUMMARY

The students' uprising of 1976 seems to be the basis for some of the works read for this research paper. Works like Amandla by Miriam Tlali, A Ride on the Whirlwind by Sipho Sepamla, and Children of Soweto by Mbulelo Mzamane, deal directly with the Soweto riots. They investigate the human experiences, reactions, and political activity in Soweto immediately before and after that fateful day in June. These three novels are closely related to each other in main plot and sub-plots, point of view, setting - place and period, characterization and story line.

They are all told through the viewpoint of an antagonist, who is also a leader of a group of the Student Resistant Movement. In all these novels the main characters are students. The novels focus on the same pattern of events. An example is the formation of the student leadership group which was to be responsible for the events in the riots. The main events mentioned in each of the novels are similar; the only difference is found in the name of the characters. All three stories end with the greater number of students in prison; some are dead, and the leader of the group is fleeing the country into exile.

Some of the works deal indirectly with the Soweto riots; one is To Every Birth Its Blood by Mongane Serote. This novel is set a year after 1976, but is still considered

to be in the same general time period as the works discussed above.

Some works deal indirectly with the Soweto riots; examples are: From Pit of Hell to the Spring of Life which is a collection of short stories by Daniel Kunene, On the Eve by Boyd Makhoba, Two Dogs and Freedom by the children of the townships, Root is One and Third Generation by Sipho Sepamla. These works are set either in a different time period or are not set in Soweto, but in the other black townships that were indirectly involved. There are other works that deal with themes of bondage and freedom as a central focus. A few of the works included in this annotated bibliography focus their attention on the period between the 1940s-1960s; examples are: Chirundu by Ezekial Mphahlele, Victims by Arthur Maimane, Cross of Gold by Lauretta Ngcobo, The Story of Mboma by Mboma Dladla, which was told to Kathy Bond who translated it to English, and Time of the Butcherbird by Alex La Guma.

Among all the works included in this research paper, only one work is divorced from the theme of violence caused by the apartheid system of government. This is Fools and Other Stories, a collection of short stories by Njabulo Ndebele. These stories celebrate life in the black townships. This book won a prize for the same reason. In the literature review section of this paper, many writers complained about the type of literature produced by black

writers. It is said to be full of anger, and the main themes are always about violence and uproar in the country. This literature is marked as a literature of protest. The main reason for writing is to record the hardships that the black people are exposed to in their own country.

One of the assumptions in this research paper was that the political situation that exists in the country now is the main focus in the works written during the 1976-1986 period. The works included in this bibliography confirm the researcher's assumption.

The end product of this research was to include also the style of writing that the authors employed. According to Martin Trump's research paper, the black authors used mostly the story telling type of writing. In most of the books included in this project, the researcher found conversation and dialogues between the characters to be the most dominant style of writing.

#### Recommendations

Several variations in this project are recommended by the researcher if it were to be repeated: a) the time period of the project could be increased to include the works published from 1976 to the present year, in which case the population could be increased; b) the project could also be expanded to include works by other racial groups, e.g. the Coloured, Indians and perhaps also Whites; c) another

project which will include other categories like poetry, drama and non-fiction; and d) other projects could concentrate on one of the above mentioned genres, which seem to be the main genre on which the South African black authors concentrate most. The final product could be used by media specialist in primary and secondary schools to find material that can be included in their library collections. Students on their own can also use this bibliography to find materials to read.

#### Summary

This research project developed from the need for an annotated bibliography of the books written by the black South Africans. Because of the lack of the sources of this kind of literature, the researcher found that these works are always out of reach of the readers who might have some interest in them. The study was designed to include works written in English by black South African authors. The population includes works, suitable for children and young adults, which were published from 1976-1986. The purpose was to compile an annotated bibliography of works that are recommended for inclusion in school libraries.

The initial list of books was developed by consulting a number of institutions in this country that specialize in this subject and have collections (African collections) of their own. They were asked to suggest names of authors

whose works would fit the purpose. The researcher experienced some problems because of this approach. Specialists (bibliographers for African Studies, curators of African collections and librarians responsible for the Africana collection) in some of the institutions that were consulted did not know the main, different racial groups that form the population of South Africa. They, therefore, suggested names that did not fit the requirement of "black authors". Among the names and titles they suggested, a greater percentage was of works written by either Coloured or Indian authors. The institutions that were consulted were: Northwestern University Library, University of Illinois at Urbana-Champaign, Indiana University, and University of Pittsburgh. The researcher was led to the above sources by Hazel Rochman, the assistant editor of Booklist who is responsible for the young adult section of the journal, and who is also from South Africa. Among the sources of information that were recommended, Third World Book Review, Volume 2, numbers 1 and 2 of 1986, proved to be the most useful, because it had a section that was dedicated to South African literature and politics. A part of this section was dedicated to literature; the title of the section was "Bibliography: South African Literature Against Apartheid Since 1948" by Martin Trump. The researcher found most of the books in this source.

Most of the works suggested were not available in the local library and were, therefore, requested by interlibrary loan from libraries around the country. The researcher experienced some more problems with this method; for example, some of the books were non-circulating, and some were released for a very limited period of time with no possibility for renewals. The researcher thus ended with a population of sixteen books.

An annotated bibliography was, therefore, compiled by using the readily obtainable books. This does not mean that the material in the final project is the only material that met the criteria set by the researcher. There are many more books that meet these criteria, but they are not obtainable. The researcher also found that black South African authors have written more poetry, autobiographies and biographies, and drama than novels in the past ten years. The new authors concentrate more on the other forms of writing than novels. Most of the novels on the market now were published after 1986.

Information given in the annotated bibliography includes: author, title, place of publication and publisher, copyright date, ISBN, number of pages, series (when applicable), and a reading level. Readability measures used in this paper were: Fog, Forcast, Coleman, and Fry Graph scores.

The final bibliography also includes detailed descriptive annotations, ranging from 150-350 words. The prices of the books were excluded because they were available in different currencies, and most of those books available are older works. The researcher intended to include current prices, but because of some unforeseen problems, they were not available in time to be included in the paper. Prices are obtainable from these addresses: Clarkes Bookshop, 211 Long Street, Cape Town, 8001, South Africa and also from: Ravan Press (Pty) Ltd., Box 31134, Braamfontein 2017, South Africa. All the books are available from the bookshop and from the respective publishers.

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