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**Subalternity and Resistance in Alex La Guma's *A Walk in the Night*
(1962) and Ayi Kwei Armah's *Two Thousand Seasons* (1973).**

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Dedications

*To our parents, our friends, colleagues and
relatives.*

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Abstract

The present dissertation discusses the issue of Subalternity and Resistance in Alex La Guma's *A Walk in the Night* (1962) and Ayi Kwei Armah's *Two Thousand Seasons* (1973), relying on Italian Marxist theorist Antonio Gramsci's Prison Notebooks (1971). It examines the ways into which these committed authors demonstrate the South Africa and Ghana's individuals not only as subaltern of colonialism but also as resistant to it. The first chapter discusses Subalternity through the description of the characters' oppression and exploitation. The second investigates the resistant actions against the oppressive hegemonic systems. The first finding of this piece of research is that both authors focus on their political perspectives as they address themes of discrimination, oppression, and the negative impacts of colonialism. The second finding consists of analyzing the characters of both novels, in *A Walk in the Night*, the characters experience a sense of Subalternity, which fosters feelings of inferiority and can lead to impulsive violence without consideration of the results. Whereas, *Two Thousand Seasons* focuses on the spiritual aspect of African humanity, highlighting the collective traumas experienced by the entire community. The author argues that each character must resist oppression and strengthen their spiritual identity by reconnecting with their past, that gave them the legitimate force to lead their countries. Both authors' commitments aim to raise the consciousness in the character's mind that lead them to reach freedom and participate in political change. Every character demonstrates the subaltern feeling to find it in resistant act through violent or peaceful means. The resistance can be negative or positive resulting in a cycle where acts of discrimination against whites perpetrated in response to the discrimination they face..

Key words: Alex La Guma- Armah Ayi Kwei- Subalternity- Hegemonic system- Resistance- Colonialism.

Introduction

The following research paper is a comparative study between two African literary works written from two different contexts. It particularly aims at comparing Alex La Guma's *A Walk in the Night* (1963) from South Africa and Ayi Kwei Armah's *Two Thousand Seasons* (1973) from Ghana. As concerns both works, and before fully embarking in the comparative study, we believe that a few historical and literary background is needed in order to understand the objectives of the research. It has been noted throughout the history of humanity that Africa has been divided between powerful and powerless depending in race and color. This division created many issues in human community. This latter has suffered from slavery for thousand years.

Alex la Guma from South Africa, Ayi kwei Armah from Ghana have made important contributions with their novels, *A Walk in the Night* and *Two Thousand Seasons*, respectively, even if set in different African countries, these works provide deep reflections on the experiences, struggles, and changes faced by their societies following the departure of colonial powers. As postcolonial texts, *A Walk in The Night* and *Two Thousand Seasons* explore the complex dimensions of postcolonialism, emphasizing the persistent impact of colonization on African nations. The two authors skillfully craft narratives that analyse the sociopolitical environments, economic difficulties, and cultural disruptions that arose as these postcolonial countries endeavored to establish their identities in the aftermath of independence.

By examining *A Walk in the Night* and *Two Thousand Seasons* as postcolonial novels, this reasearch paper aims to delve into the profound ways in which these texts expose the complexities of postcolonial societies. Through an analysis of the characters' experiences and historical contexts, we will explore the author's visions of postcolonial conditions and the unique perspective they bring to the discourse on decolonization, cultural reclamation, and the

struggle for social justice. Through the discussion of the issues of ‘Subalternity’, ‘Hegemony’ and ‘Resistance’ in both novels, we focus on the affinities and divergences in both novels, shedding light on the postcolonial realities depicted by Alex La Guma and Ayi Kwei Armah based on exploitation and oppression within political issues and war faced by the protagonists while seeking refuge. Both writers describe the realities of their societies exploring the effects of postcolonial political politics and the impact of the conflicts on resistant crisis. By engaging with these texts, we can gain a deeper understanding of the legacies of colonialism and the ongoing for self-definition and liberation in postcolonial Africa.

a- Review of literature

Alex La Guma’s *A Walk in the Night* and Armah Ayi Kwei’s *Two Thousand Seasons* have received a range wide of criticism. Concerning *A Walk in the Night*, the critic, Mathias Irono et, al. In their article entiteled ‘A Marxist Study of Police Brutality in Alex la Guma’s *A Walk in The Night* (2018). Conduct an analysis of the work from both historical and political standpoints within the context of South Africa. Consequently, they inspect la Guma’s portrayal of police brutality while simultaneously asserting that the author effectively presents the domination and the authority exercised by the police force. Critics claim that la Guma’s work explores themes like torture, extortion, and detention, suggesting that the South African police were instrumental in enforcing Apartheid policies (p.72). Critics argue that La Guma uses the major narrative devices to depict police brutality against blacks during Apartheid. They use symbolisme; such as Bribe to represent the evident unequal distribution of wealth in society. Boggerd symbolizes the torture inflicted by police during the unjust detention of people who have done nothing wrong, critics also note that in *A Walk in The Night* (1962), La Guma uses satire, dramatic irony, and imagery to enhance the work’s themes, emphasizing the importance of analyzing (p.76).

La Guma's *A Walk in the Night* had also been subject to critics, in the article 'The lost Dignity: A reading of Alex la Guma's A Walk in the night (2018), 'Johnatan Eessumon and Nathaniel Glover-Meni criticized La Guma's novel for its portrayal of the psychological aspects of South Africa during the oppressive Apartheid regime. They argue that the novel depicts the experiences of the population. The natives experienced a large suffering of this system which wounded their dignity. The authors argue that the study led on apartheid era shows the limitations imposed on African workers during that time. The oppressive apartheid system has psychological effects. La Guma's novel, *A Walk in The Night*, is perceived as a reflection of the hardships experienced by the local population. They add that 'This novel is a fictionalization of the different forms of maltreatment that non- whites suffered during the Apartheid regime.

In his article 'Reading Ayi Kwei Armah's *Two Thousand Seasons* as an intertext 'Fouad Mami critically examines *Two Thousand Seasons* (1973) from a historical perspective. Mami argues that Armah presents Africa as a mythical portrayal; it had been modified by foreign description. However, through this novel Africa is viewed as a caricature of humanity, Mami argues also that the novel serves as a response to the miss presentation of Africa by westerns. Armah creates his novel to counteract the colonial discourse (Mami, 2018, p .42). Critics add that the novel addresses how African men perceive their women, notetaking the role of African women in decision- making processes. Mami asserts that: 'it is women who take the lead and execute the tasks in the body politics of the community, a task which men are depicted inherently incapable '(p.48). This quote shows Armah's portrayal of women's leadership and agency, suggesting that he celebrates the important contributions of African women while challenging traditional gender roles.

A piece of criticism of Ayi Kwei Armah's *Two Thousand Seasons* (1973) is the article entitled ' ' Ayi Kwei Armah's novel of liberation written by D.K. Alexander (2011). In this

article, the critic argues that the novel traces the entire history of Africa, asserting that the struggle for African land and freedom must be done through actions. The novel chronicles the lives of African people as they face cultural, religious, economic and social enslavement, thus calling for a struggle for liberation for the land. The narrative tells about the collaboration between the youth and the elders, symbolized by Isanusi, as they unite to confront and overcome the forces of oppression. By doing so, they want to define the purpose and direction of their society through decisive actions (p.253).

Furthermore, the critic notes that *Two Thousand Seasons* is one of Armah's revolutionary novels, as it states the collective struggle of Africans striving for liberation from colonial and oppressive forces. This emphasis on unity and actions underscores the importance of communal efforts in reclaiming identity and freedom. Ayi Kwei Arma's novel is a call to return to the traditional way of living, restoring their cultural legacy and values and calling for resistance to foreign domination and exploitation to gain complete liberation.

b– Issue and Working hypotheses

From our previous review of criticism on both La Guma's *A Walk in the Night* (1962) and Armah's *Two Thousand Seasons* (1973), it is not surprising that such masterpiece of literature received considerable critical attention. However, we have noticed that most criticism focused on the works separately but not together mainly as concerns this research papers investigate the portrayal of Subalternity and Resistance as an issue in two different cultural spaces. Therefore, *A Walk in the Night* and *Two Thousand Seasons* are both different literary works that deal with political issues and war faced by the protagonists while seeking refuge. Both writers describe the realities of their societies exploring the effects of postcolonial political politics and the impact of the conflicts on resistant crisis. We will explore how the characters' experiences of fighting shed light on the reaction and resistance within their societies to bring change. Our task remains to undertake this piece of comparative research so

as to investigate possible affinities as concerns 'Subalternity' 'Hegemony' and 'Resistance' as reflected by the writers in their literary works. As concerns our working hypotheses, this study seeks uncover the ways in which political upheaval shapes and reshapes notions of selfhood, belonging ultimately contributing to a deeper understanding of the complexities of subaltern being in his own landscape. We suppose that living under the same colonial repressive conditions, La Guma and Armah reacted in the same way depicting subaltern characters who conceive ways of resisting hegemony and oppression. Furthermore, we also assume that similar to Gramsci's Prison Notebook, *A Walk in the Night* by Alex La Guma, and *Two Thousand Seasons* by Armah Ayi Kwei, these works not only expose the concepts of hegemony and Subalternity, but all three converge to celebrate the heroic qualities of human beings as they demonstrate resistance and a desire for constructive transformation.

c- Methodological Outline:

The dissertation employs the IMRAD technique in its methodology. It begins with an introduction which consists of an overview of the issue **Subalternity** and **Resistance**. Then follows the review of several critic works on Alex La Guma's *A Walk in The Night* (1962) and Ayi Kwei Armah's *Two Thousand Seasons* (1973). The method section consists of relevant concepts of Gramsci's theory from his **Prison Notebook** (1971). The material section includes summaries and the biographies of the two novels. In the results the reasearch findings will be exposed. The discussion section consists of two chapters. In the first one, forms of oppression including different kinds of physical, mental, psychic Subalternity. The study attempts to demonstrate how the African shifted from the unconsciousness to the consciousness and awareness. In the second part, the investigation brings attention to a form of resistance; it examines the revenge and resistance as a result of different types of Subalternity survived by characters of both novels.

II- Methods and materials

a- Methods

The purpose of this section is to explore the theory that is considered to be relevant to our analysis of the issue of Subalternity and Resistance in both: *A Walk in the Night* (1962) and *Two Thousand Seasons* (1973). Therefore, the appropriate theory which we will argue in our dissertation is Antonio Gramsci's Prison Notebooks (1971). Antonio Gramsci an Italian Marxist thinker and one of the principal representatives of western Marxism, he was an active leader in the Italian socialist party which became a communist party. He was arrested by the fascist regime of Italy and spend the rest of his life in prison from 1929 to 1935. During his imprisonment, he wrote series of essays beginning with letters from prison then he wrote about 33 prison notebooks. These writings were Gramsci's contribution to the theories of ideology. He focused on the struggles of civil society suffering from colonial legacies. Prison Notebooks contain thousand pages of historical analysis; philosophical understandings which covered a remarkable number of issues experimented first in Italy to spread over through the entire world.

1- 'Subaltern'

'Subaltern' is a post-colonial concept used for the first time by Gramsci in his Prison notebooks (1971). Gramsci gives a new terminology for the proletariat class by suggesting a code to refer to them. Subaltern group is a group that exists within a dominant hegemonic order without any political right in any given society and their voice can never be heard therefore, subaltern group refers to those people who do not have autonomy in their political regime.

The subaltern classes by definition, are not unified and cannot unite until they are able to become a 'state': their history, therefore is intertwined with that of civil society, and thereby with the history of states and groups of states (Gramsci: 1971, p. 202)

Gramsci's perspective of subaltern class also refers to any margin group in society suffering 'low rank' under a hegemonic dominant system dominated by ruling elite. These elite often excludes subaltern groups from participating in elaboration of history and culture within the same society. Gramsci, through his study of subaltern groups, proposed steps to allow these groups to engage in political- decision –making as active individuals with the rightful way to be heard. Firstly, a subaltern class should participate in the economic wealth of its society. Secondly, this group should strive to influence political dominance. Thirdly, the subaltern group creates a new political parties and powerful organizations led by its members to advocate for their rights. Finally, they should they should establish autonomy.(p.202)

2-'Hegemony'

'Hegemony' is a Greek word that means to lead, or to rule. In any given society, dominance is established through the application of hegemony. However, Gramsci's concept of hegemony emphasizes the exercise of control without resorting to force within civil society. According to Gramsci a society should be divided into the state and civil society, with the political regime based on dominance and direct rule by the elite. It could benefit from another exploration of how hegemony functions in practice. Gramsci suggests that hegemony is kept through ideological consent rather than coercion, indicating that the ruling class imposes through power but also gains the acceptance of the subordinate class. This concept underscores the complexities of social dynamics and power relations. This force encompasses military power, police, laws, and hegemony. On the other hand, hegemony represents indirect domination achieved through western education and language. It signifies dominance or control through ideological means, along with the creation of an elite whose interests align with those of the colonizers. Consequently, the people become objects of this control regime, which exercises violence both directly and indirectly.(La Guma: 1962,p.213)

3 - 'Resistance'

Gramsci's conception of Resistance is considered as a solution to the subaltern groups suffering under domination. Any subaltern group should respond to state dominance by forming a collective consciousness. This group should share a common goal and claim its own history and cultural beliefs. By doing this, they can address their issues effectively. Gramsci noted that this initiative forces the state and the ruling party to recognize their concerns. They are compelled to confront new and original problems brought forth by the subaltern group (267)

It is better to think without having a critical awareness in a disjointed and episodic way?... to take part in a conception of the world mechanically imposed by some external environment, i.e, by the many social groups in which everyone is automatically involved from the moment of the entry into the consciously world ...or ...is it better to work out consciously and critically one's own conception of the world and thus, in connection with the labour of one's own brain, choose one's sphere of activity, be one's own guide, refusing to accept passively and supinely from outside the moulding of one's personality (Gramsci: 1971, p. 323- 324).

This passage above contrasts two approaches to understanding the world. One approach involves thinking without critical awareness, resulting in passive acceptance of external influences from social groups. The other advocates for a conscious and critical development and it shows the importance of self-guidance. Gramsci was interested in studying the subaltern class's consciousness and culture as a unique possible tool to make their voice heard. He asserted that everyone is an important element in the state and should be active in it, contributing their voice. He believed that only through this active participation society will progress.

man is an active subject and the structures of human life does not exist separately from thinking of them and the question of consciousness of the nature of human subjectivity is essential to understand society as it is and what it can become (p. 265)

In other words, every person regardless of gender should participate in the establishment of societal norms and rules of conduct (p. 265). This means that even marginalized people can have their voice heard through massive actions. However, they also have the right to actively respond to their circumstances.

Subaltern groups are always subject of the activity of ruling groups, even when they rebel and rise up: only permanent victory breaks their subordination and even when they appear triumphant, in reality the Subaltern groups are merely anxious themselves. (Gramsci: 1971, p. 207)

It is worth mentioning that our borrowing of Gramsci's concepts of ' **Subaltern**' , ' **Hegemony**' , are for the purpose of discussing the same issue through analyzing the characters and the settings of both works *A Walk in the Night* (1962) and *Two Thousand Seasons* (1973), In the first chapter of our discussion section, we introduce the concept of ' Resistance ' which will also be used for analyzing the characters and settings in both works mentioned above in the second chapter of our dissertation .

b-Materials

1-Biography of the writers

Alex La Guma (1925- 1985) is a South African who belongs to a working class family in district six. He was a colored man from mixed race. He was influenced by his father who was himself a leading in the black liberation movement. La Guma had been a member of the Cap Town District Six Communist Party. He was self –aware socialist which means he understands his social inclinations and he can actively engage in discussions or actions related to his beliefs.

Ayi kwei Armah is a Ghanaian novelist, he came from a royal family tree in a Ga tribe, he was raised in a British colonist city. Later pursued studies at Harvard University, initially in literature and later switching to social science earning an honor degree in sociology. Following this, he worked in Algeria as the translator for the African Magazine Revolution. The declining health in the 1962's, Armah returned to Ghana where he worked as a

scriptwriter for the country's television and subsequently taught English at Navarongo School. Armah passed a remarkable process of studies which pushed him to produce more literary works. Ayi Kwei Armah witnessed the struggle for liberation in African societies during the western domination; this is what motivated him to write his novel entitled **Two Thousand Seasons** in 1973. Among his other works: *The Beautiful Ones Are Not Born* (1968), *Why Are We So Blest* (1972), *The healers* (1979) as well as poems and short stories in various magazines.

2-Synopsis of the novels

A Walk in The Night (1962) is a novella which portrays the lives of various marginalized people from different minorities with several nationalities under a harsh political system and the suffering they endured since a long time. The plot focuses on the setting of Cape Town and the physical appearance of the characters, highlighting the pervasive atmosphere of poverty and discrimination. Therefore, the protagonist Michael, known as Mickey, is unfairly excluded from his job for asking a white man for permission to use the restroom a privilege denied to black men. As Michael walks home at night, he seethes with resentment toward his white boss. During his walk, he is stopped by the police, who wrongfully accuse him of theft and suspecting him of possessing drugs. Upon entering his tenement, his Irish neighbor invites him over a drink. Still furious over the injustice he has endured; Michael strikes Dought's head after the later insults him. In a moment of desperation, he considers joining Foxy's gang. In contrast to Michael, Willieboy and many other young black men resort to committing numerous crimes and relying on aggression to survive. Tragically, the police, lacking sufficient evidence, accuse Willieboy of being the murderer and subsequently kill this innocent young man. The characters of the whole novel exemplify various kinds of discrimination, oppression, and racism. They respond to the inhuman acts they endure with resistance and a desire for revenge.

Two Thousand Seasons (1973), is the narrative which symbolizes the history of the African country Ghana during two major seasons focusing on types of slavery caused by the Arab and the European forces. The novel opens with a prologue in which the author celebrates the cultural aspects of African society and recounts the story of Africa before invasion, the narrator adopts the first – person plural perspective, using ‘we’ to refer to the African community and telling the readers that the novel provide a historical and cultural overview of African society before the two thousand seasons of invasion and colonization, highlighting the collective trauma shared by the African community. Divided into seven chapters, the first titled “The way” explores the creation of African values and norms rooted in faith and religion. In this society the link to the land is very essential, as African engage with it through agriculture, with women complementing men’s roles. The second chapters, “ The Ostentation Cripples” or “The predators” addresses the arrival of Arab invaders, making the beginning of two thousand seasons of change that transform a peaceful climate into the one of violence, the inhabitant of Anoa decide to leave their land in search of a more secure place after losing their way of life. During their journey, they encounter Europeans, known as ‘ The Destroyers’ who come to violate African culture and values. The European are depicted as even more cruel to the indigenious people than previous invaders. King Koranche, the native ruler betrays his own people by trading them for jewlery. Consequently, the inhabitants of Anoa begin to flee from their oppressors. The residents of Anoa escape from the terror caused by Koranche and encounter a wise native called Isanusi who has been punished by Koranche for opposing the white invaders. This elderly man starts teaching the displaced people spirituality and morality. They made the big mistake attending a meeting with Koranche to reconcile, he decieves and sells them as slave to the Europeans.

III- Results

This section concerns our findings through our analysis of Alex La Guma's *A Walk in The Night* and Ayi Kwei Armah's *Two Thousand Seasons*; it has shown that both works are concerned with the issue of **Subalternity** and **Resistance**. Thus, we have relied specifically on the theory of **Subalternity** and **Resistance** as described by Antonio Gramsci in his famous **Prsion Notebook**.

In our discussion, we seek to illuminate the conections between the two litterary works. As the first finding, we noticed that both authers focus on their political perspectives as they address themes of discrimination, oppression, and the negative impacts of colonialism. The analysis indicates that both colonial governements inflicted harm on African countries by undermining and modifying their history.

Another finding concerns divegence in both literary fictions, in *A Walk in the Night*, the characters experience a sense of Subalternity, which fosters feelings of inferiority and can lead to impulsive violence without consideration of the results. The auther performs that every character demonstrates the subaltern individuals feel entitled to resist, wether through violent or peaceful means, this resistance against discrimination, resulting in a cycle where acts against whites perpetrated in response to the discrimanation they face. Another finding which concerns *Two Thousand Seasons* focuses on on the spiritual aspect of African humanity, highlighting the collective traumas experienced by the entire community. The author argues that each character must resist oppression and strengthen their spiritual identity by reconnecting with their past, to be able to do this. Therefore, the characters reject western dominance; the chapter reveals that the spiritual and collective identity of African characters is important for resisting oppression and building an independant political framework. Both novels illustrate how different subaltern situations lead to different resistant responses in favorite environment to bring positive or negative change through one's conciseness grows.

VI- Discussion

Drawing upon the Gramscian Marxist frame work, this section attempts to discuss the links that bind the themes of ‘**Subalternity**’, ‘**Hegemony**’ and ‘**Resistance**’ with the novel of La Guma’s *A Walk in The Night* (1962) and Armah’s *Two Thousand Seasons* (1973). The first chapter explores the characters of both novels as reflecting ‘**Subalternity**’ as well as ‘**Hegemony**’. The second chapter is an investigation of the Subaltern’s **Resistance** through multivarious acts.

Chapter one: Subalternity in *A Walk in the Night* (1962) and *Two Thousand Seasons* (1973)

The main concern of this chapter is to show how the subaltern individuals are exposed by Alex La Guma in *A Walk in the Night* and Armha’s *Two Thousand Seasons*. Both authors attempt to show the aggressive attitudes, oppressive plans, and violent acts perpetrated by the political systems in Ghana and South Africa. Cape Town serves as poignant setting, symbolizing subalternity and pervasive stench, which reflect the violence and crime that dominate the lives of middle-class citizens. Similar to La Guma, Armah’s *Two Thousand Seasons* emphasizes the destruction of his characters identities. The narrative primarily centers on psychological journey rather than a physical one. Armah engages the reader by establishing a very important connection between them and the characters, using the first person plural pronoun “ we” to highlight the collective trauma experienced by colonized Africans as subaltern figures. This techniqe effectively underscores the issue under study.

a- Michael Adonis as Subaltern Character in *A Walk in the Night* and Anoa in *Two Thousand Seasons*

Alex La Guma depicts Michael Adonis, the protagonist of his novela *A Walk in*

the Night, as a middle class worker, a respectful man who struggles to gain a living from a descent job. La Guma describes his main character's appearance before giving him a name to invite the reader to share the focus on Michael's personality rather than his name. Thus, Michael is described in his poor figure, he wore dirty, old clothes in a dark color, his shoes were torn in two places. La Guma paints the portraying of his protagonist in miserable silhouette with hard muscles; he seems to be a hard worker with damaged body that endured a lot in life. The colors used to paint Michael's picture which are chosen by the author to illustrate the dark skin and life of any Southern African at that time. In this context Alex La Guma says:

The young man wore jeans that had been washed several times and which were now left with a pale-blue color flecked with old grease stains and the newer, darker ones of that day's work in the sheet- metal factory, and going white along the hard seams. The jeans had brass buttons, and the legs were too long, so that they had to be turned up six inches at the bottom (La Guma: 1962, p. 1-2)

Alex La Guma uses Michael Adonis to represent any person in South Africa who has experienced both physical and mental oppression amidst pervasive poverty. District Six, which was historically known for its racial segregation multiple community, serves as a significant in La Guma's novella. The author frequently critiques segregation, making District Six a central focus of his narrative. Furthermore, it is essential to note that most of the events unfold in this one location. South African, particularly in Cape Town's District Six, the extent of marginalization and alienation faced by black people is starkly showcased, they live in poor conditions within tenements rented by black citizens. These tenements evoke feelings of hopelessness, dirtiness, and distress. Alex La Guma employs vivid description to convey these sentiments and highlight the harsh realities of their lives and imagery to offer the reader a comprehensive understanding of every aspect of the oppression they experience.

La Guma portrays a detailed depiction of the protagonist everyday living environment, the narrator employs the conventional techniques of literary naturalism to focus on one specific

aspect in detail, clarifying the terrible conditions experienced by the subaltern and evoking pity from the reader. The novelist allows readers to form their own opinions without making any explicit commentary. The main character, Michael Adonis, is constantly by decaying atmosphere, embodying a path of Subalternity.

Unfortunately, Michael becomes violent and criminal with internal rage once he was fired from his job. This occurs because his white boss does not allow him to use the restroom during work hours. Following this abusive treatment, Michael Adonis, who was initially perceived as a hard worker and a respectable member of society trying to escape the harsh realities of impoverished District Six, becomes overwhelmed by this internal rage, which is viewed a sign of humanity.

Being a black person in South Africa meant that Adonis did not have the basic right to use the restroom at work. This act of dehumanization by his white boss fuels Michael internal rage, which disrupts his mental balance and transforms him into a person who employs vulgar language. He feels oppressed, enduring discrimination and psychological torment caused by the factory laws enforced by his white boss. As a consequence, Michael Adonis is considered as subaltern victim of the white's law in the factory. This is shown from the dialogue between Michael Adonis and Willieboy:

‘‘ Nice, boy, nice. You know me, mos. Always take it easy. How goes it with you ‘
‘‘ Strolling again. Got pushed out of my job at the factory’’
‘‘ how come then?’’
‘‘ answered back to a effing white rooker. Foreman’’
‘‘ those whites what happened? ‘‘
‘‘ that white bastard was lucky i didn’t pull him up good.
every time a man goes to the piss- house he starts moaning. jesus
christ, the way he went on you’d think a man had to wet his rather than take
a minute off. Well, he piked on me for going for leak and i told him to go to
hell’’ (La Guma: 1962, p. 4)

Indeed, this quotation explains how Michael is unable to keep his calm once the white boss insults him and reminds him of his race and origin, the state of Subalternity and the suffering

experienced by the characters can be attributed to their identity as black men in a country where blackness is perceived as primitivism and savagery.

Just like La Guma, Armah uses Anoa as the main character in *Two Thousand Seasons*, Anoa is portrayed through her mental competence and awareness rather than her physical appearance, she is wise and serious, even in her youth. She does not require mentors to understand the prophetic future; indeed, she embodies prophecy herself, possessing a vision of what lies ahead. Additionally, she has predictions about the imminent events, warning the African community about the impending destruction that will occur in the coming seasons. The author claims that Anoa possessed extraordinary knowledge and skills since her childhood she had an innate understanding of the 'the way'. That means that Anoa had an inherent or instinctive comprehension of a particular method, philosophy or approach to life. However, she knows herself that she will not get married, she is a woman of spirituality rather than a woman of society. In this context Armah says "Anoa knew her soul was shaped for other things. It was not that she was scornful of the wife's of the mother's life. Her ears heard other voices, other thoughts visited her spirits". (p.24)

Anoa experiences a double existence: one that is aligned with the perception of those her and an other one that is informed by her terrible vision of the future, which she alone perceives. This creates a mystery for her, as she feels oppressed by the unknown future seen through her unique insights. Anoa speaks out to the entire community about the impending destruction, a warning within the African community. In this context Armah adds:

All were astonished not by what she said alone but also by the way her utterance was made, for she spoke in two voices – twins, but clearly discernible one from the other. The first, a harassed voice shrieking itself to hoarseness, uttered a terrifying catalog of deaths-deaths of bodydeath of the spirit; death of single, lost ones; deaths of group snared in some killing pursuit; deaths of nations, the threatened death of our people. That voice uttered fiery extinction, destruction among ashes and white voracious conflagrations. (Armah: 1973, p. 24)

Overtime, things changed dramatically. Anoa foresaw seasons of destructions that she believed would occur, recognizing her own part in this impending self-destruction. She predicted a cycle of two thousand years marked by enslavement, leading to the destruction of souls and the death of bodies in barren, infertile land. Anoa claimed that something important had been stolen from her people. Her prophecy highlights a period of two thousand seasons during which the community would lose its way and fall into slavery. This prophecy highlights the consequences of deviating from the community's spiritual way of life, emphasizing themes of enslavement and destruction. Armah's female character, Anoa, underscores the significance of African women before foreign disruptions, comparing women to land; both symbolize fertility and productivity.

In *Two Thousand Seasons*, women serve as fundamental figures in Armah's narrative to illustrate the issue of Subalternity. Characters like Sekela and Azania represent marginalized voices, yet they are depicted as strong, beautiful, and intelligent. These women are also respected figures within African society, symbolizing resilience and fertility, Armah emphasizes the importance of African women, comparing them to fertile land: "fertility had been the rule of women, but it's fruit had been a forgetfulness of our defense" (Armah, 1973, p. 41). During colonization, these women faced oppression and brutality from the conquerors, referred to as "the predators" and the Askaris, who betrayed their own people collaborating with enemies. Arab invaders dehumanized African women, treating and seeing them as objects for pleasure. This period represents significant suffering and the marginalized status of black women in colonial narratives, in the midst of tragedy, an old wise woman named Nandi emerges as a savior for the marginalized women oppressed by the Askaris. She bravely defends them, as demonstrated in a scene where she confronts one of the Askari's leaders, a figure no older than her grandson in an attempt to awaken their humanity. Tragically, she is killed in the struggle as Armah illustrates: "A shout followed, in the predators' language,

Arabic. Then the zombies rushed again. First, their leader killed his grandmother Nandi. Twelve more fell that night ‘’ (p .41). This horrific night marked a nightmare for the women, subjected to unspeakable animosity, Nand’s death also serves as a metaphor for the demise of African heritage and dignity. Armah emphasizes about the importance of African women in the liberation of African continent, women used sex as a powerful weapon to fight back the Arab Askaris.

Willieboy as Subaltern character in *A Walk in the Night* and Korancho in *Two Thousand Seasons*

In Alex La Guma’s *A walk in the Night*, Willieboy serves as another male protagonist. While he is not Michael’s true friend, both have endured difficult hard living under the Apartheid system, though their experiences differ. La Guma writes, ‘’ they were not really close friends but had been drawn together in the whirlpool world of poverty, petty crime, and violence ‘’ (La Guma 1962, p.4). The author provides a physical description of Willieboy: he is young and possesses a cheerful demeanor, contrasting with Michael. Despite the difficulties he faces, Willieboy embraces his life and chooses to reject traditional forms of employment. Instead, he invites Michael to join him in his alternative approach to making money. In this context, La Guma suggests:

Willieboy was young and dark and wore his kinky hair brushed into a point above his forehead. He wore a sportscoat over a yellow T- shirt and a crucifix around his neck, more as a flamboyant decoration than as an act of religious devotion. He had yellowish eyeballs and big white teeth and an air of nonchalance, like the outward visible sign of his distorted pride in the terms he had served in a reformatory and once in prison for assault (Armah: 1973, p. 3)

In this quotation, one can deduce that unlike Michael, Willieboy is of action who is fearless and he had a terrible past centered by prison and scars. Thus, in *A Walk in The Night* Willieboy is the character that faces utmost racial violence and embodies Subalternity through the story. From his early years, he has experienced a life filled with misfortune and tragedy.

Throughout his childhood he received no support or care from his family or his state. He was subject to severe physical abuse by his parents as the narrator puts it;” His father’s leather belt whistled and snapped through the air, its sharp edge ripping at his legs and buttocks, the pain jumping through him “ (p. 88). His mother treated him badly as La Guma reports; “ on the bed his father and the mother slept together in the bulky jumble. Once his mother woke up and turning his head shouted at him to stop complaining. He said: I am col, ma, but he received no further reply “ (p.89). At seven years old, he made some money by selling evening papers, he was not paid well, and instead of bringing the money home, he used it to buy a large parcel of fish and chips because he was extremely hungry, when he turned home without the money, his mother repeatedly slapped him as it is mentioned in the novella:

He had gone home to the ramshackle room in a tenement with the smell of fish about him and when he could not produce his commission his mother slapped his face and shouted “ you naughty little bastard “. She slapped him again and again so that his head jerked loosely on his shoulders and his face stung from the blows. He wept through the pain. (La Guma: 1962, p. 79. 80)

In this quotation, La Guma vividly depicts the harsh realities of Willieboy’s life and the painful relationship he has with his mother, the setting is a rundown tenement, emphasizing their poverty and the grim environment in which they live. The mention of the smell of fish suggests a lack of cleanliness. When Willieboy fails to bring home his commission, his mother reacts with violence characterized by repeated slaps that leave Willieboy in pain. The quotation captures an external and internal conflict faced by Willieboy in a world lacking compassion and understanding.

Thereafter, He grew up facing such dilemmas until he encountered the oppressive rules of society Willieboy says;”They always kick a poor bastard around “ (p.89). Tragically, his life ended when constable Raalt, who suspected him of murdering a white Irish man named Uncle Doughty, shot him. “ He shouted hysterically at the one with the gun “ (p. 82). The wrong witness, a man named John Abraham, contributed to the betrayal of the black community.

John wrongly identified Willieboy as the one fleeing from a building and believed him to be Uncle Doughty's Killer. He gave a description of the supposed murderer to the police, which ultimately led to the tragic death of Willieboy at the hand of the police.

In *Two Thousand Seasons*, Armah uses the character Koranche to illustrate another type of individual who serves the white oppressor. The white man employs Koranche to manipulate his black brothers, used their shared heritage against them while engaging in deceitful tactics. Koranche, as a king, embodies the Subaltern character in *Two Thousand Seasons*. He is portrayed as the slowest and most resilient man, reflecting a damaged soul shaped by his personal history with duality. Armah writes, "His only expression was a constant dull, flat, ever – staring gaze" (Armah, 1933, p. 103). Koranche emerges as a subaltern figure marked by inner suffering and social oppression. From a young age, his existence is characterized by sadness and the relentless punishment imposed by his fundis, who serves as his masters and teachers. They would leave him alone from morning till evening, instilling in him a profound sense of loneliness and a deep psychological wounds. His relationship with the community is full of violence, distorting his understanding of the universe. Therefore, Koranche performance is expressed as torrent of words, indicating that he speaks quickly and incessantly, without pauses, which is in stark contrast to his typical reticence. This is a reflection of the inner turmoil he is facing. His struggles to express himself leads his parents to seek guidance from a healer who presents two potential paths for Koranche's future: he could become either a "fool among fools" or a "sage" (p. 105). Additionally, they learn that Koranche's pronunciation is not the issue that the healer can remedy; rather it is fear that he harbors which is the real obstacles. In this context Armah says:

Repetition did not help him; he seemed destined to stay as in any group. Some of the teaching masters, sympathetic beyond the limits of their duty, tried unknown ways to teach him common disciplines. They failed. One fundi, teacher of the smiths, and expert also in the giving of quick, accurate judgements, simply refused to waste days trying to teach such a dead spirit. (Armah 1973, p. 106)

The context above aims to illustrate the struggle and sense of isolation experienced by an individual who is unable to connect within a learning environment. It captures the frustration of both the students and the teachers, emphasizing the deep sense of hopelessness for the student.

Further in *Two Thousand Seasons*, Koranche's experiences are defined by his denied love for Idawa, who is described in the novel as having "the beauty of her heart" (p. 110) and "the beauty of her mind" (Armah: 1973, p. 110). The name "Idawa" which means "medicine" in Arabic, metaphorically suggests that she has the ability to cure any man who marry her. Koranche's desire to be with her is disrupted by many men of that era. Sadly, his feelings are met with indifference, as Idawa does not love him back. Although the king chooses to marry her, she reveals her love for an other man, a farmer named Ngubane. Idawa's marriage to Negubane leads to Koranche's disappointment and feeling of inferiority. In this context, Armah writes:

Idawa had confronted the king with his inferiority. the event depressed the king. In searing flashes, he found at first impossible to control he was forced to see himeself the way Idawa must see him: an empty, strutting fool, suffered to strut his way only because of thin social conventions. (P.112)

Koranche's surrounding refuses his authority as a king, including those who are supposed to encourage him. They see him with a doubtful view and treat him with a mixture of arrogance and uncertainty. This is because his mind is paralyzed by fear and he lacks the skills to face the white destroyers and gain the freedom. The destroyers who have only mastered their craft. As a consequence, Koranche finds on path of destruction, while the destroyers become entirely absorbed in their interests in their skills and expertise. They plunge him into a state of subordination and enslavement, exploiting his vulnerabilities and using drugs to keep him in a state of ignorant dependency. This approach aims to make him achieve this independance, disconnect him from ancestors, and encourage a false sense of camaraderie with his oppressors koranche then becomes freindly with them, believing all the stories they tell. Later

Koranch starts to depict his own people and ultimately becomes a victim of the destroyers. As the one who welcomes them, their interactions create the illusion that they share identity as Armah asserts:

There on the bank the king greeted the white men as if they were lost brothers of his now foundagain. There were words between them, soft words passed from the king to the white destroyers and from them to him through one among the fantastic black men (Armah: 1973, p. 126)

Koranche brings the white on the ships to his home, leading them to the heart of Africa to explore its knoweledge. Although he presents them with precious ojects from his community, including traditional clothing, ancestral arifacts, and barrels of new drinks that meant to impress the whites, his actions are not the fruit og goodwill, but they are part of a plan to align himself with the invaders and udermine African roots. When koranche chooses to act independently, it suggests his disobedience to the authority of those around him. As a consequence, he faces punishment that aligns with the enemies plans of creating conflict within the country, ultimately leading to its downfall. Koranche selects another victim, refered in the novel as a ‘’ sweetest speaker’’ (p. 122) and ‘’the most truthful ‘’ (p. 122), to promise and spread hope among the people. An elderly spokesman named Otumufur organizes a meeting where he declares:

Told us the white strangers had come wanting to be our freinds, to give us goods they had brought in return for hours, and to tel us of a wonderful creature they called god, a creature superior, so the white destroyers said toour remembrance of the way. (p. 122)

After a few days, during a dark night marked by betrayal and heavy thoughts, the narrative unfolds the tragic events that led to the massive destruction of the African nation. Armah represents how these moments symbolize the struggle against hegemony and the quest for unity among people that is the collective strength and solidarity of oppressed groups, with Koranche representing a subaltern voice within this context:

All woke up running to see what catastrophe had reached us. In the night they saw Flames busting on the river, then they heard sounds like smaller thunderclaps, (...) The sounds were of people dying of house burning, of earth breaking up under burning Iron. Crowds went there wishing to help and were destroyed together with the greater Part of those living there (Armah:1973, p. 124)

c- Joe as Subaltern character in *A walk in the Night* and Edusei in *Two Thousand Seasons*

Joe is an other black subordinate character in the story who suffers from the cruel conditions in Distric Six, He is thrown to the margins of community since he was young. He is victim of the brutal rules during the time of Apartheid with his family. Joe and his parents, his sister Mary and his two small brothers Issac and Matty who are forced by the Whites to leave the family's rented home because they have not got money to pay. Joe is described as subaltern by La Guma in his *A Walk in The Night*. Restriction being a characteristic of subalternity has a significant impact on the black community, leading them towards a path of open violence. The separate Amenities Act of 1953 formally denied their natural rights. Furthermore, the conversation between Michael Adonis and Joe illustrates the deprivation of acces to beaches;

I heard they are going to make the beaches so only white people can go there, Joe said 'Ja read it in the papers. Damn sonsbitches, it is going to get so's nobody can go anywhere. I reckon so, Michael Adonis said. (Alex La Guma: 1962,p.9)

La Guma's intention is addressing this topic is clearly to criticize the extreme Apartheid laws, moreover. He briefly describes the social life of the subaltern Joe living under the oppressive regime as being similar to living in a true colonial country that oppressed him. Joe, like other individuals, was not only marginalized and excluded from the tangible benefits of his own land, but also denied access to essential resources for a normal life. As a consequence, some people in his position became ruthless, while others lost control, in this context, the inclusion of these laws in the narrative aims to demonstrate how they distorted the values and morals of

the oppressed. The story reveals the terrible and extreme atrocities committed by the oppressors against Joe.

Similar to Joe, the Askaris subaltern characters in *Two Thousand Seasons* are black African soldiers who are depicted as a significant part of a wider group of characters in the novel. They serve as soldiers for the Arab invaders and are described as inferior, referred to as ‘traitors, soulless bodies’ (Armah, 1973, p. 32). They are seen as needing control and domination by the whites as their examples in this context. Armah states: ‘the Askari had no intention to destroy their masters; they too felt something of the predators appreciation for the beauty of our women’ (p. 32) Armah vividly conveys the duty of protecting their people while grappling with their own subjugation. This scenario highlights how the Askaris are assigned the duty of protecting their exploitative power, becoming subaltern characters with the unique obligation to obey their masters and oppress their blacks. They are given strict rules and orders that they must follow, which prevent them from interrupting their masters celebrations with African Black women. Armah states: ‘Their masters had given them the strictest orders not to interrupt the revelry within their masters ‘place’ (P. 32). This power dynamic emphasizes the subaltern position of the Askaris, illustrating their compliance with their master’s hegemony.

In addition to that, to make the Askaris forget about their way, they are given drugs in their cigarettes, keeping them in a continual state of sadness, hostility and frustration, as they are confined in a world of horror in the territory of their hunters. In the environment where they are exploited and neglected simultaneously, leading to the feeling of paralysis these experience that stem from being torn between fleeting moments of happiness at the downfall of those who oppress them and a deep-seated bitterness toward the Arab behaviors and pleasures that do not align with their own desires and aspirations. Armah describes the Askaris as being in a state of sickly, infinite sleep leading to death, he asserts:

A perfect complement to these ostentatious cripples. these were the askaris. But how shall we explain their disease? let sleep and death give us an image. the mind; is the soul's conciliator with the body, they guide to keep the awakened body and soul together. In sleep, in death, body and soul are apart. the body may fall victim to an alien conqueror. The mind can also suffer attack, the mind can also fall to conquest. A mind attacked conquered is guided easily away from the paths of its own soul. The body is then cut off from its spirit as in sleep.(Armah: 1973, p. 44)

Moreover, the author suggests that there is a difference between the Askaris and other African people in that he considered them as being diseased, which impacts their mind and soul in relation to the body. The narrator metaphorically employs death and sleep to showcase the vulnerability of the mind to the disconnection of the body from its spirit, as is state of sleep. It mirrors the extent to which Subalternity may affect the spiritual and mental well being of the Askaris, not only their bodies, but also their souls. Additionally, the Askaris are dehumanized by mistreatment and insults, manipulated into acts of violence, and exploited by predators who view them as nothing more than the dogs of the desert men, Armah adds:

After a hundred seasons the Askaris were so reduced, so abject had we we become, that the destroyers feared no revolt, lost all suspicion of us humanity, could discern nothing of our destiny. After another hundred Seasons th destroyers from the desert thought we were born to slavery not merly fallen into this pits through their greed and our own unwise generosity (P. 49)

The conquest transformed the Askaris into tools of exploitation, negatively impacting the lives of individuals and the African continent as a whole. Their displacement from their land, community, heritage, and cultures leaves lasting scars on both Africa and the Askaris. In enduring oppression and loss. This troubled history has influenced the new generation of Africans. The various events and exploitations that occurred during that period continue to haunt them. Their wealth was taken by exploiters, highlighting the ongoing impact of destructive forces that still affect Africa as a whole. Black people eagerly anticipate an uncertain future while unconsciously replicating the harmful patterns of the past.

In *Two Thousands Seasons*, Armah used Edusei as a subaltern character in the context of the Askaris during the Predator's invasion. He is a young, intellectual Black leader who struggles against the exploitation and oppression inflicted by colonizers, rather than running for office, Edusei embodies and represents the voice of the marginalized. Despite his intelligence and potential, the African descendants of the leopard Clan believe it is disrespectful to their heritage to exclude their clan from eligible positions of leadership. They argue that caretaking requires both skills and knowledge, yet the Arab elite dismisses these criteria, opting instead to grant authority to their relatives. As a result, even though Edusei come from an elite background, he is regarded as unworthy of the caretaker role.

The novelist characterizes Edusei's experience and emotions. He claims:

Their candidate Edusei's, haughty with ambitions, saw himself deprived of a Situation he considered his, that he took himself away from any participation The work of our people, sat daily brooding by himself, and spent energy of His mind contemplating a spiteful emigration with his clan. (Armah: 1973, p. 56)

Nevertheless, Edusei does not act due to the influence of a man who seeks to impose his dominance over society by converting Black individuals to Islam. When Edusei experiences feelings of loneliness, Abdellah supports and guides him; however, his approach is destructive. Abdellah is portrayed as a man who conveys the strategy of the predators, adopting his name and aligning himself with the Predators' ideology. He tells:

Put yourself completely at the service of him whose road is the one sure road away from the way of your people who despise you. you people –don't Don't you see it yet? They walk in darkness. They are blind. Further; they are cursed, they who have rejected you, you who will be blessed among all the servants of our master Allah. They have rejected you and your mind is filled with Despair. They would be happy to see you depart, a stranger counting ruin in Alien parts. Do not obey their will. Do not leave them. Stay here. Learn. listen. To the master's word. It alone will bring you peace. It alone will fill your days with blessedness. Learn, accept, and wait, you who been chosen (p.57)

This quotation highlights the themes of manipulation and exploitation by the hunter Abdellah. On one hand he seeks to distance Edusei from his roots, while in the other hand, he attempts

to draw him in the world of enslavement to serve the interest of his master. Furthermore, these words in the novel explore the psychological impact of colonization, where black individuals are forced to abandon their true selves and follow a path dictated by their oppressors. Both Edusei and Abdellah represent the internal challenges faced by the African continent. Abdellah becomes an agent of oppression within a society of enslaved Africans, while Edusei refuses to obey the masters. Despite their differing roles, both characters endure the weight of hegemonic oppression.

d- Hegemony in La Guma's *A Walk in The Night* (1962) and Armha's *Two Thousand Seasons* (1973)

In Alex La Guma's *A Walk in The Night* 'Hegemony' is practiced by Michael Adonis's white boss who represents the pure hegemonic system in his factory. He controls his works and applies the dominance and authority to deprive them from their rights like the incident when he got fired from his job. Thus, a clash between two opposite classes exists in society to maintain the power.

In *A Walk in The Night*, another way used by La Guma to reinforce the hegemonic system implemented by the police in African society, is that the police oppressed the nonwhite people and tortured them without any logical proof against them. In this incident La Guma portrays Michael's experience with police; they oppressed him and traumatized him. The police arrested Michael and sought for dagga, a type of drugs in his pockets, Michael denied possessing such drugs but they did not take into consideration his answer and they continued their torture, found money in Michael's pockets. For the police, non white people with large sum of money certainly got it in illegal ways, so they totally have the right to arrest such people. Hegemony then, is exercised in society by the police dominant group (La Guma, 1962, p. 11)

In La Guma's *A Walk in The Night* without any evidence, Michael Adonis has been labeled as a thief. According to the white policemen. But when we try to look for more evidence we

find that Michael worked in physically demanding jobs for the whites at very low wages, this association between black individuals and impurity and sin is deeply ingrained in the collective unconscious of the white.

It is important to note that in *A Walk in The Night*, la Guma exposes the cruelty and oppression of white police officers when they mistreat Michael. The police are metaphorically described as having ‘‘ frozen faces as if carved out of pink ice, and hard, dispassionate eyes, hard and bright and pieces of blue glass’’ (p.10). They are white men wearing specific uniforms to reflect power and force over the African natives. This shows that the police are portrayed as emotionless and merciless behaving like heartless, destroyers who are committed to upholding their power. This indicates that they do not only perceive themselves as the embodiment of the law, Also Michael feels the inferiority complex which makes him subaltern characters especially when he says ‘‘ anyways those whites are better than ours’’(La Guma : 1962 . P. 15) Michael’s perspective always is believing that the white man is superior than the blacks.

In *Two Thousand Seasons*, both Arab and European civilizations, exercise power and control to dominate the African natives in Ghana by obligation. Both hegemonic powers whether the Arabs or the European Transform African religion into ‘an imbecile religion’ (Armah: 1973,p. 59) ‘absurdity of the faith’ (p. 59). Muslim and Christians have different principles, yet their objectives often align in the dehumanization and oppression of African people, as well as the enslavement of their bodies and minds in this context Armah says:

Slavery do you know what that it is? Ah, you will know it. Two Thousand seasons, a thousand going into it, a second thousand crawling maimed from it; will teach you everything about enslavement, the destruction of souls, the killing of bodies, the infusion of violence into every breath, every drop, every morsel of your sustaining air, your water, your food. Till you come again upon the way. (Armah: 1973,p. 26-27)

Both civilization undermine the spiritual aspect of every African to become the unconscious victim of their systems, every African loses his faith through obeying the Arab master which

undermine their souls to fall in other lost faith and became Subaltern by oppression. In this context Armah says:

Of time still know as the time of men our knowledge is fragile. the time is bound in secrets. Of what is revealed, all is in fragments, much of it was completely lost in that ashen time when loneliness, bringer of madness, nearly snapped the line of remembrance (Armah: 1973,P. 13)

Both civilizations came with spiritual purpose in order to modify African faith based on traditions and their way, ‘the predators ‘like ‘the destroyer ‘used religion as a weapon and hegemonic mean to manipulate African people. Armah claims ironically that religion is used by the invaders to reach their purposes based on control and manipulation in the profit of African Subaltern. The Arab were men of islamic religion, but they drink wine and engage with sexual realation with African women either during the sacred month of Ramadan where during night they have sex with African women, The Arab used all means of manipulation and torture in this context Armah says:

Jonto came among us with a spirit caught straight from the white predators from the desert. Destruction was his pleasure. In his gentlest he was bloody lecher. from the unprompted craving of his soul he had a special enclosure built. In it he shut up not only selected animals but also virgins-girls as well as boys – Chosen for his insatiate urge. (p. 101)

Through this narration Armah denounces the hegemony practiced by the Europeans and the Arabs through his statement ‘‘ we are not Europeans, we are not Chiristians, we are not Arabs, we are not Muslims’’ (p. 4)

The Europeans started to control and transform the African Kings, positioning them as their initial subalterns. Subsequently, these kings welcomed the invaders and created an environement conducive to the exploitation of African ressources. They offered symbolic gifts to the European powers as a form of payment for these goods and treasures. The Euroeapans presented themselves as freinds of the Africans while introducing a new religion as a means of control and oppression, employing differing values to exploit the vulnerabilities of the Africans, leading them into a new state of loss. Armah asserts: ‘‘ this time again the predators

came with force to break our bodies. this time they came with guile, also a religion, to smash the feeblest minds among us, then turn them into tools against us all ‘’ (p.52).

It is important to mention that in both novels, politics are depicted as a strategy of power, with the survival of the fittest being a dominant objective. Both civilizations fundamentally altered the African social order, starting with religion as the primary means of control and hegemony. Even names were changed from their original African torn to European ones in this context

Armah argues:

They say it will be reward enough when we have lost our way completely lost even our names; when you will call your brother not Olu but John, not Kofi but Paul; and our sisters will no longer be Ania, Idawa, and ningune but creatures called Cecilia, Esther, Mary, Elizabeth, and christina. (p .130)

To conclude the chapter, after analyzing the concept of Subalternity and Hegemony in both *A Walk in The Night* and *Two Thousand Seasons* it is evident that Alex La Guma and Ayi Kwei Armah accurately portray the characters and settings in relation to the apartheid era and Africa as a whole. In the next chapter of our works, we will demonstrate that La Guma and Armah go beyond simply depicting their characters as oppressed. They actively in showcasing the ways in which these characters ‘resist and revolt against the constraints of Subalternity and Hegemony setting of both novels.

Chapter two: Resistance in *A Walk in The Night* and *Two Thousand Seasons*

This part of the dissertation examines exemplified characters in *A Walk in The Night* (1962) and *Two Thousand Seasons* (1973) who portrays couragesous commitments. Each novel conveys important concepts related to ‘Resistance’ our purpose is to characterize resistant figures in both works, highlighting the theme of resistance among those who are marginalized within the community. Both La Guma and Armah effectively portray the rebellious spirit of the lower class. Relying on Gramsci’s perspective emphasizes the importance of understanding and resistance in the previously discussed literary works, while indifference is criticized as a method of confinement. According to Gramsci’s analysis of ideology; indifference is considered fertile ground of further exploitation and oppression. This undercores the necessity of disobeying the oppressive regime in order to facilitate societal transformation.

a- Michael Adonis and Women: Resistance through Revenge in *A Walk in the Night* and *Two Thousand Seasons*

As previously viewed, Michael Adonis is the protagonist in La Guma’s novel. Michael is portrayed as a subaltern character, struggling under the Apartheid sergregationist system. Nevertheless, Alex la Guma considers him as defiant figure that resisted the oppression through his actions and non- compliance.

Alex la Guma emphasizes the concept of ‘Resistance’ in *A Walk in the Night*. This theme is of great importance and serves as the central focus of the story, as many dialogues and events revolve around it. Michael Adonis finds himself marginalized by his white boss, who ultimately fires him from being disrespectful. In an effort to relieve his emotional pain and reduce his anger, he recalls how he boldy responded, ‘I told him to go to hell’ (La Guma,

1962. P .4) and 'I said he was a no-good pore-white' (p. 4). These are the answers to the insult of cruel boss, who calls Michael 'a cheeky bastard 'with statements like, ' I said he was a no-good poor-white.' This reflects the severe psychological impact the insult has on him. La Guma illustrates Michael's desire for rebellion through his repeated use of the expression ' White son of a bitch ' and his assertion,' I will get him' (P .4) this reinforces Michael's anger and violent thoughts, indicating his readiness to confront the oppressive world around him. Consequently, Michael rejects the notion of being defined by his skin color; he desires to be regarded as a human being, claiming equality between white opposing the apartheid rules imposed on black people. La Guma encapsulates this sentiment in Michael's declaration: 'me, i'm not black. Anyway i said he was a no- good poor-white, and he called the manager, and they gave me my pay and told me to muck off out it'' (La Guma: 1973, p.4).

This mistreatment that Michael Adonis experiences filled his heart with resentment and a burning desire for revenge against the White oppressors. Michael faces challenges and struggles in the community, waiting for an opportunity for vengeance. His journey began when he lost his job at the sheet metal factory, with police harassment as the strong catalyst of his life full of violence. When the opportunity appears Michael shows no hesitation in acting.

In the scene by Alex La Guma, Mr. Doughty, an elderly Irishman and Michael's diabetic neighbor, tries to persuade Michael that it's unfair to judge others harshly. Despite Doughty's kindness and invitation to share a drink. Adonis resentment grows, especially when Doughty warmly greets Michael, saying, 'Hello there, Michael my boy. How are you? ' and urges him, ' come on, Michael boy. Give your uncle a hand. ' However, Michael responds with hostility, declaring, ' you are not my uncle either, ' yet he takes the stick- thin offered by Doughty. The old man was roughly guided toward a doorway. ' I haven't got any white angels,' he said (la Guma: 1962, p. 23). Mr. Doughty then reveals to Michael that he was

married to a black woman before her death, highlighting the oppressive living conditions faced by South Africans under the Apartheid system, which blurred racial lines. Despite Doughty narrating his background as a veteran who fought in two wars and worked as an artist, he was ultimately ignored and neglected, left to die alone in a darkened room. Unfortunately, all his pleas for peace went unheard, and in a moment of conflict, Michael kills Mr. Doughty, semi-accidentally, driven by his feelings of subjugation. He takes on the role of protector, justifying his actions as a means of revenge for the injustices he faced. La Guma asserts:

The old man tried to get up and Michael Adonis said, ‘‘ take your effing port’’ and struck out at the bony, blotched, sprouting skull, holding the bottle by the neck so that the wine splashed over his hand. the old man made a small, honking, animal noise and dropped back on the bed. (La Guma: 1973, p. 27)

This unfortunate incident exemplifies how uncontrolled irritation can lead to significant impacts and disastrous consequences coming from persistent resistance toward others. However, Michael Adonis does not regret his actions; for him, he feels justified in defending himself and takes on the mission of being a protector of any subaltern individual. On the other hand, Michael Adonis’s resistance is evident through his protective actions.

On the other hand, Michael Adonis ‘Resistance is demonstrated through his protection of his possession when he asserts, ‘‘ If anybody messed around with my goose i’d give him the same’’ (p.18). The novelist uses the term ‘‘ goose’’ to symbolize someone valuable and crucial in the eyes of the protagonist representing ‘‘a woman’’ in in *A Walk in The Night*. This statement indicates that Adonis is always ready to resist anyone who threatens his woman. He is prepared to protect any victim suffering from oppression, emphasizing the importance of standing up for oneself and one’s possessions in a challenging environment filled with segregation and injustice. Hence, instead of remaining subaltern, he is now the one who is

revolting in Cape Town. That is how Adonis believes resistance and order should be established.

In addition to that, Adonis considers himself “ a mighty tough hombre” (La Guma: 1962, p.13) which means he can handle any trouble that comes his way. He is depicted as a strong character against the repressive rules. Adonis is no longer feeling fear regarding the authority figures, as demonstrated when he says;” to hell with them. I’m not scared of them. On Scofield and the law and the whole effing lot of them “ (p.19). Adonis’ thoughts present his perspective in relation to those in positions of hegemony and control. By affirming that he is unafraid of “Scofield”, a menacing figure and the police, the protagonist proclaims his rejection of being controlled by the elite government. He uses powerful language that expresses a sense of independence and defiance to challenge the system. Alex La Guma asserts,” It was just something that, to himself, placed above others, like a poor beggar who suddenly found himself the heir to vast riches “ (p.63). Adonis has undergone a remarkable transformation from an admirable character to one with a superior mindset. His personality now positions him as a prominent figure in the world of politics, reflecting his new and modified nature. As a result, he has joined Foxy’s gang La Guma says;

Foxy finished locking the door and come over saying,” Well, Mickey here’s come along, so to hell with sockies, don’t I say, Mike?
“ I reckon so” Michael Adonis answered.
“ we got a job we going to do later on. Sockies was supposed to hold candle for us while me and these two juba did the work. He did not turn up, so he can forget it. you coming with us, Mike?”
“ of course, ja man. “
“ Mike’s good juba, “ Foxy smiled at the other two, slapping Michael Adonis on the back. “ you’ll see. He going to be with us a long time “ (p.72)

This gang specialized in crimes, robbery, and drug addiction including tobacco smoke, and marijuana, in Cape Town, it is clear that the protagonist agrees to be the new member of the gang, Adonis’ behavior portrays his non-compliance with the rules and opposition in the law.

In Armah *Two Thousand Seasons* too, resistance is through giving voice to women rather than men to highlight the position of women in African history.

Two Thousand Seasons is a real tribute to women's heroism and resistance; Women then are the first actors in the liberation of African continent.

In the novel, Armah claims ' that in every angle that manifests Subalternity calls for resistant act as a reaction or direct response to any subaltern feeling '. Resistance then is a result of oppressive situations which push the victims to react to answer back to that situation. Anoa as the protagonist in *Two Thousand Seasons* shows resistance from the beginning of the novel. Anoa had a goal to unify all the African community. She has a vision of what is to come, she is uniquely aware of the harsh conditions that will arise following the invasions; she foresees the devastation of the land and the murder of thousands upon thousands of people by foreign forces. Burdened by the belief and the weight of destiny, she visualizes of the terrible events that will come to Africa. When she hears the voices of others, their thoughts resonate within her spirit. In fact, she predicts the future and its challenges, prompting her to begin her call for unity and awareness in anticipation of the impending disasters (Armah: 1973, p. 24)

It is important to note that Anoa was a heroine through her consciousness and her call for preparation to react above the coming destruction (p.27). In her despair she refuses food and eventually loses her sanity as she grapples with negative thoughts. Another instance highlighting Anoa resistance occurs when the destroyers attempt to invade Africa. They failed from penetrating Anoa community when a wall of water destroys their ships. However, the invaders ultimately manage to set foot on African soil at night, aided by some black individuals, particularly the African kings who betray their own people by selling their land for symbolic gifts. Tragically, Anoa resistance, while profound, proves insufficient to confront the powerful enemies they face.

Although Anoa spends most of her time expressing her wisdom and consciousness, she often failed to convey the sentiments of her community, she feels condemned by her vision of an uncertain future that looks over them all. As an act of resistance, she deliberately recalls and emphasizes traditional lifestyles, focusing on ritual speech that reflects actions performed in specific circumstances. These rituals highlight the interaction between the men and the land, guided by women, to honor the astral spirit of knowledge women's role within society. It is crucial to recognize and celebrate these customs as they serve to make the bond of the African continent more powerful.

Another scene which depicts resistance in *Two Thousand Seasons* African women are maltreated with aggressive attitudes like using them for sexual pleasure and considering them as things for their games. However, things changed through time, once in the dark night of Ramadan which is supposed to be a sacred month for Muslims, Askaris spend their nights full of pleasure, drink and drugs. This night is not like any other night, because a woman named Azania planned for murdering one of the Arabic Askaris, Faisal, Mohammed, Hassan and Husein die at the hands of those women. To begin with Faisal falls into a trap set by Azania who uses a strong drug called 'Dawa' to bring him under control, as Faisal wanted to get intimate with Azania she takes chance and kills him. Armah declares: "Azania took the spear and pushed it hard through the energy of seasons and seasons of hating shown only as love pushing it hard through the Askaris right side" (Armah: 1973, p. 36). Similarly, Mohamed another known Askaris met a brutal end at the hands of two women Sekelea and Nywely who struck him on the tongue and neck.

Resistance in *Two Thousand Seasons* is also illustrated when Hassan, another Askari man who seeks pleasure by approaching African women, will painfully be killed. The author writes: "Hassan screamed but this night of nights' scream did not alarm listeners. For it was Hassan's habit that was their habit" (p.38), this passage describes the plan that the women did to take

revenge of the men who exploited them. Even going so far as to change the Askari's names to adapt the names of their 'masters' in order to make them forget their knowledge and lose their power. African women who symbolize awareness and consciousness, they used their bodies as a weapon for liberation.

Another scene of resistance shown through the chapter "the voice" in the novel is the character Abena who revenge to kills the king Koranche. Abena is one of the sold slaves to European dominance. She is wise and conscious about their surroundings. She is like the mindful man Isunasi. She refuses to put the jewelry given by the white man she waits the opportunity to revenge her community, the burning desire to take revenge is amplified when Isunasi is killed in a battle between the whites and the blacks, she killed the king Koranche. Armah says:

Abena herself shot the king dead at the end of this tale. The parasites also are immediately executed after they had given witness of their service to destruction. Abena could speak no more, so heavy was the grief of the explanation she had begun. (Armah: 1973, P.306)

This quotation shows Abena's bravery to resist against the king Koranche and response to his discrimination and maltreatment of their African brothers. Koranche then became white through his violent acts based on force and violence which permits Abena to respond by violence to kill the king as an act of revenge of Isunasi the famous leader who influenced the blacks.

b- Willieboy and Isunasi as resistant characters in *A Walk in the Night and Two Thousand Seasons*.

Willieboy is among the characters that represent the concept of "Resistance" in a deep way. His viewpoint about the Black society's events, his venture, and his connection with his parents made Willieboy's reflection of consciousness and justice, which perceives the sense of liberation. He recognizes the value of dignity. Despite the differences in skin color and race,

he knows about a good life's condition and having the same rights as any other creature in the world. Willieboy unlike Michael seems to be happy in his life. He takes his pleasure in any occasion he meets. In this context La Guma depicts;

“Hullo, old man,” Willieboy said. “Give us five bob, man.” “No, man, I haven't got, man,” Mister Greene gasped, his voice quavering with fear. He was scared that the boy would pull a knife. “Come on, pally. Let's have five bob.”

“please, man. Please.

Greene tried to pull away, but the boy held onto him, and then Suddenly his legs were kicked expertly from under him he was fla on the pavement with the boy standing over him.

He shouted;” please. No, man, No, man.”

Willieboy kicked him viciously in the ribs and he squealed more from Fear than pain. Then hands were running through his pockets while he crouched trembling.

“Ah, effit,” Willieboy sneered. “You bare-arsed bastard. You got nothing”.

(La Guma: 1962, p.69

This quotation shows the determination and the courage of Willieboy through his acts to resist against any situation by violence without assuming the consequences of his acts either negative or positive.

All means are available to obtain his will, including robbery and begging, which are permissible for him. He continues to live in obscurity where violence is the only tactic adopted by the characters who are resistant fighters at the highest level. Everyone is ready to act violently to bring change of his horrible situation. It arises from racism, which in turn results from the interests of Afrikaners who monopolize the hierarchical order of 1950s in South Africa.

Along the same lines, *A Walk in the Night* characterizes the theme Subalternity through sexuality within the black population. In this regard, at Miss Gipsy's Cafe, she is worker African woman; her only aim is to earn money. She does not allow discrimination in her cafe. She treats her customers in good way either whites or blacks. In one scene she reacts badly towards Willieboy who does not accept the whites being with black women, when Willieboy encounters three Americans- one named George, from Chicago, a Puerto Rican who is not

native to New York, and a Swarthy individual- they are accompanied by three young, lively women to enjoy their time together. Among them is Nancy who is Willieboy's former friend. This moment, he feels ignored by her as she leaves with a member of the group. In this situation Willieboy feels jealous towards the foreigners who are engaging with these women. As a resistant act of this scene, he addresses Miss Gipsy;

“Listen, Gipsy, what you let the girls mess with these boggers for? They foreigners.” The woman, Gipsy, tuned on him. “You. What the hell you talking about?”
“These jubas. They just messing our girls.” “That any of your business?”
“I don't like them messing our girls, Willieboy said again, “staring at the three men. To hell with them.” (La Guma: 1962, p.51).

This dialogue between them shows his perspective towards the women; in this case, he wants to control African women and their behaviors toward the white men. The writer adds, “Willieboy ignored her, but was looking at the seaman. He was still a little drunk and spoiling for a fight” (La Guma: 1962,p.52). willieboy focuses on the man rather than African woman to express his rage against colonization. Despite Willieboy's financial suffering, he is willing to refuse the American man's advice on drinking by stating, “He said with dignity; I got my own pal” (p.50). Additionally, La Guma uses another evidence where the character's resistance is apparent when he is capable of handling alcohol in the front of the foreigners; he answers to Nancy; “I can take it, what do you think I am? A squashie?” (p. 50), suggesting his strong mindset. On the other hand, the character bravely questions the foreigners about their identities. La Guma in this context asserts; “Willieboy swung at him with the knife, but his feet became entangled with the legs of the overturned table and he lurched” (p. 53). As usual, Willieboy, although he is in a state of drunkenness, is committing a new violent act to resist by using his knife as a weapon against the enemies.

Another episode that brings out the personality of Willieboy in the novella is when he is chased by police Constable Raalt and accused without any evidence. La Guma affirms: “He

clenched his fists in his pockets and thought, they can't treat a man like that, and where can they treat a juba like that? Hell, I'm a shot, too. I'll show those sonvabitches". (p.68)

Willieboy faces unjust treatment, which leads him to show his resistance and courage against the severe behavior and unfair accusations. The use of the term "juba" destroys the image of black Africans during the Apartheid system. Willieboy wonders the reasons behind such disrespectful method which involves him in confronting and resistance the racial discrimination and prejudice included within society as a whole, and police's domination. Furthermore, Willieboy is determined to resist the authority and he asserts his dignity in the face of unfairness.

In Armah's *Two Thousand Seasons* too Isunasi stands for a resistant character. Just like Willieboy, Isanusi has a significant role in illustrating the theme of resistance as a depiction against colonialism in the exploitation of African societies. He symbolizes defiance and strength, guiding his people in opposing oppressive forces and striving to preserve their cultural identity and independence. Isanusi is a wise man who resists European destruction; he knows the hegemonic aims of 'the destroyers' and begins to transmit them to the African people. Isanusi's reflection allows him to understand how to prepare for fighting the European invaders. He represents a source of motivation for others to resist oppressive systems and assert their own freedom and autonomy in challenging circumstances. Isanusi declares to the community: "I have been unwilling to speak at all. The king persuaded me I would be betraying our people if I held back my voice at such a time. I will not betray our people". (Armah: 1973, p.127)

Isanusi dares to speak the truth about the white men's new invasion and the king Koranche's friendly invitation to them. Though Isanusi's troubled appearance implies inner turmoil, his final decision to state his readiness which portrays his commitment not to betray his country and confront difficult circumstances. Isanusi falls in interior struggle and he decides to inform

the people about the destroyers who bring gifts, greetings and requests to the king. He resists the oppression and the maltreatment of the king. He does not change his mind about about the destroyers ever the others consider him as being mad. Furthermore, Armah illustrates Isanusi's deep thinking as a self-reflection of determined engagement to select a convenient method to resist the whites, Armah agrees: “Meanwhile Isanusi thought and thought, for the headlong progress of destruction raised in his mind an infinity of questions about what went wrong, where, when, how, why; about what people could do against destruction, now, where and when”. (p.163), this quotation explains the inner struggle of Isanusi to plan for reaction; he falls in interior monologue to plan in his mind by asking questions and seeking answers for rebellion. Dealing with the complexities of the position and searching for answers to the interrogations that bother him. Isanusi develops his mindset which led him to change his perspective and improve his maturity as an act of resistance.

Isanusi is the ultimate leader who calls for change and rebellion; he speaks to the black community in purpose to revolt against the white forces. He tries to restore their African past and return to their way, their dreams, their beliefs, he tries to color the blacks ' vision once they return to their legitimate life where no existence of the white race. Isanusi's authority is marked by motivating his people to regain their knowledge by refusing the impact of the white hegemony. Also he attempts to facilitate the path to return to their heritage and traditional life by liberating from the Subalternity of colonialism, Armah's words, spoken by Isunasi, emphasizes on the importance of choosing between confronting to the current oppressive regime for better world, one that is suitable with their culture and values Thus, Armah asserts:

Our choices in the life we were ready to begin would not be many: we could fit into existing arrangements abandoning our dreams of that better world, dreams of our way, the way. Or we could try to realize the way. That would mean fighting against the white road, the white people's system for destroying our way, the way. (Armah: 1973, p.164)

Isanusi's attempts to make the blacks conscious about their actual situation and explains how freedom and independence are important in one's nation. Armah through Isanusi tries to reveal the terrible truth of the European's existence and accentuate on their real aims. Armah speaks: "If you knew who you were" Isanusi said, "you would accept no invitations from black men who call white people friends. Such unnatural friendships are fed by bloody interests. You will live to be their victim". (Armah: 1973, p.166), this quotation aims to clarify the relationship based on European's exploitation benefits in the purpose of recognizing the true nature of their oppressors and refusing any attempts to cooperate and negotiate with them.

c- Joe and Sobo as resistant characters in *A Walk in the Night* and *Two Thousand Seasons*

Joe is among the resistant characters in *A Walk in the Night*. He is depicted as a serious and truthful young man. Alex La Guma portrays his arrival to District Six, where he is depicted as "a cockroach" (La Guma: 1962, p.8), and "a brown eyes of a dog". (p.8) This portrayal conveys the strange presence of Joe and the disturbing influence it has on the atmosphere. By using this strong imagery, La Guma develops the background and features of resistance of this character. La Guma asserts: "Nobody knew where Joe came from, or anything about him. He just seemed to have happened, appearing in the District like a cockroach emerging through a floorboard" (La Guma:1962, p. 8), showing his entrance as if he is revealing himself a confusing way and as if he has always been there. This illustrates the mysterious atmosphere surrounding Joe and the questions about his roots that captivate the minds of other characters like Michael Adonis. Adonis feels embarrassed when he listens to the wise man Joe, who speaks at length with seriousness. This hints at the important role that Joe plays in society and predicts the actions that will unfold within the narrative, reminding us of the resistance to conventional expectations.

As it is mentioned, the character Joe lives in Prince Lane a tough neighborhood in Cape Town, where he confronts harsh living conditions and is deprived from public services. Joe is also treated unfairly by landlords and shopkeepers. Ultimately, Joe's family members are forced to depart from the city to live with their grandmother in the countryside due to cruel white dominance, which caused them to feel displaced and lost. However, Joe's behavior differs from his parents who left their home and move to seek for stability in other place. Joe's attitude demonstrates the important change, transformation, and sacrifices he has to commit against subaltern circumstances. Joe tells Michael Adonis: "I rather stay around here and starve on one spot or maybe pick up something here and there to get something in my belly. My old man, he ran away. I didn't want to run. Too". (p.67). La Guma reveals Joe's personality, who showcases a feeling of disobedience towards the bad living conditions. According to Joe's speech, he communicates a powerful determination to avoid tasting the same destiny as his father or as Joe calls him, "My old man", who escapes and abandons his country. Thus, Joe's determination shows his resistance. Another new situation where La Guma illustrates Joe as a wise man and resistant when he advises his friend Michael Adonis against joining the most dangerous gang in Cape Town. Joe Says to Michael: "You mustn't go with those gangsters, Mikey. You leave those gangsters alone". (La Guma: 1962, p. 67)

In *A Walk in the Night*, Joe is characterized by continually challenging the laws empowered by the white nation and trying to destroy racial separation practices. Therefore, it is clear when Joe is conscious of the interdiction that forbids blacks from accessing the beaches. He often goes there to bring food, and this shows Joe's strong resistance to struggle for survival his life. La Guma writes:

Somewhere the young man, Joe, made his way towards the sea, walking alone through the starlit darkness. In the morning he would be close to the smell of the ocean and wade through the chill, comforting water, bending close to the purling green surface and see the dark undulating fronds of

seaweed, writhing and swaying in the shallows, like beckoning hands. (Alex La Guma:1962,p. 91)

This quotation shows that Joe after taking a decision to stay take a walk over the sea and fall in reflection and sadness to show his inner side destroyed by the reality he faces in Cape Town. However, he decided to stay either his sufferings. This act shows his resistance unlike his parents, he stays and resists his sufferings.

In *Two Thousand Seasons* Sobo is a resistant figure, who is illustrated as a silent wise man in the African community. He convinces the society to choose him as their leader. He takes a voice to defend the African people and represent the whole community and share the same beliefs toward the white colonizers. He starts to plane strategies against theses destroyers. Despite their power Sobo's consciousness is enabling to stop manifesting. This moment is the beginning of Sobo's liberty and the growth of his consciousness which allows him to create a strong connection with the native black society. Armah says:

so when the destroyers came again and walked uncomprehending into a wall of noise they answered with anger but even whips were futile against determined, connected will knowing its purpose, and it Sobo's voice alone that had the power to stop the noise. (Armah: 1973, p.208)

Being a leader permits Sobo to have the ultimate right to guide his followers and explain their situation and show them the deeper side of colonizers. Sobo's expertise from working for whites allows him to know about their weaknesses and profound secrets due to his admiration for his work and a desire to contribute to the liberation of his community, and become a part of a collective movement that links his strategies to the group's active will and shared understanding and purpose.

Armah's work paints a scene where African slave trade is being carried by white destroyers in five boats, each with thirty people. They are perceiving their situation and planning to

defend themselves against the destroyers by waiting for Sobo to guide and prepare them for resistance. Sobo sings: “Let us rose the chant, let the experts in the arts of speech spread ourselves among the people. That way we shall have better understanding in each boat. We shall need to work close together”. (p.215). Sobo sings a song which signifies happiness to confuse the white destroyers. When the boats get closer to the shore, the sea starts to rise and shape waves that seem safe. The slaves are informed of this through various languages silently. After that Sobo gives task to each person to participate in the revolt to reach the intended objective which result in death if they lose. Armah presumes:

But Sobo, he seemed to have no feeling left in his body, no fear of pain holding back his mind. He hurled his body forward with even greater force than he had used in his interrupted leap and this time hit the white destroyer with all that unbroken force and drove his head crashing against the raised edge of the boat” (Armah: 1973,p.218).

Despite Sobo's wound, he continues to struggle and show his bravery and courage to maintain his attitude to perform his personal perspective of resistance and his aim to liberate his Continent against the colonial oppression. Sobo then reflects a real leader who makes the fate of his continent in prominence than his only life. He marks his engagement by facing the white’s power and his believes in African liberation due to his courageous achievements.

d- Foxy and slave fighters as a resistant character in *A Walk in the Night* and *Two Thousand Seasons*

Foxy is a resistant character in *A Walk in the Night*. La Guma describes him as “brown bony faced” (La Guma: 1962, p.5). Foxy is the leader of a gang consisting of two young men with “depraved faces” (p.5). They are part of the lower class during the Apartheid period. They completely ignore social rules and act in outlaw way. La Guma adds: “He speaks as if there was something wrong with his throat; in a high, crackle voice, like the twang of a flat guitar string” (p.5). The author employs vivid imagery in his work to paint Foxy's voice, which is

similar to a flat guitar string, as it is high and broken. This also describes Foxy's severity under the white dominance. This incident illustrates how Foxy uses music to express his negative emotions which reflect his living.

Providing Michael with “a cut” is a term that reflects the profits he will gain after the end of each operation in the criminal work if he accepts to participate in it. They meet Michael in the café, they keep asking and pretending to him about the member of their gang named Sockies. This symbolizes the attractive activities of the rough life in the town. As long as they look for Sockies aims to recruit Michael for a suspicious job which mirrors the harmful path the member might take, they insist on driving Michael into their illegal functions which assures the bad impact of gangsters over society. Foxy also makes fun of Michael by calling him “Mikey's good boy” (p.6). As a result, he does not accept joining them. The gang's attitude, including giving “a scrofulous look” (p.5) towards Michael, shows the gang's arrogance for Michael's hesitation to be part of their world of crimes. This event portrays Foxy's resistance and his strong impact on Michael who tells himself: “they were a hard case lot” (La Guma: 1962, p.6). These words imitate Michael's understanding of Foxy and his two hateful friends, like a gang of menacing people from the local area. Michael sees them as hardened criminals who should not be manipulated. With Foxy's dangerous appearance and manner, this group of individuals has become famous in Africa. Foxy's gang react negatively to resist and they are conscious about the destruction whereas, Michael refuses to join them because he believes in something positive and his consciousness does not allow him to act in bad way either his rage toward the authority.

Despite this situation, a member of the gang remains in a resistant position by continuing to commit the same type of activities under Foxy's domination. The gang is also considered the major drug dealers who used to smoke all types of drugs, including dagga, marijuana, and tobacco. La Guma paints the scar-faced boy's features, saying: “He had been smoking dagga

and his eyeballs were yellow, the pupils dilated” (p .13). He defines the character's eyes presenting signs of drug abuse of poisoning, demonstrating a feeling of an unsafe society.

Foxy and his gang are the group that is described as criminal characters in *A Walk in the Night*. This is shown through their interactions with each other and how they treat and menace other people of District Six, as well as in their language they used and mocking, as illustrates by the author employing these words: “Jubas” (45), “hound” (p.63), “bastard” (p.63). Moreover, they used to stand on the pavement in the corners, disturbing the passengers and polluting the atmosphere with “cigarette butts” (p.19) and “spitting on the floor” (p. 63), which shows their lack of fear of being the monsters and resistance more than among all the black African characters. This gang symbolizes the dominant atmosphere of the survival of the fittest and the imitation of powerful authority in Cape Town where destruction take the power.

Another scene where the author strengthens the resistance of Foxy is when he advises Michael: “You don't have to worry niks, Mikey. We okay. We don't give off for the law. You come in with us. We okay”. (p. 65). Foxy reassures Michael to be fearless of the police and the consequences if he joined them. Foxy offers an invitation to the protagonist to participate in his job, and he will be protected by the gang. This portrays the strong impact of the gang on the society, and Foxy's disrespect for the police and affirms his determination and his commitment to destroy in order to belong.

Finally, Foxy remains a hero and he succeeded in convincing Michael to join him and transform him from a conscious and respected man to a criminal drug dealer. This shows the resistance and genuineness of Foxy in spreading his ideology, and exploiting the minds of the people to manipulate them for his interests.

Just like La Guma, Armah in *Two Thousand Seasons* uses the African people to portray a resistant group. Armah argues that the African people are determined to maintain their way of being in the face of colonization and seek for change. This paints the resistance of Blacks against the hegemonic forces that aim to eliminate African heritage. Armah reports:

But that when any mind grew among us to adulthood it grew beyond these fables and came to understand that there is indeed a great force in the world, a force spiritual and able to shape the physical universe, but that force is not something cut off, not something separate from ourselves. It is an energy in us, strongest in our working, breathing thinking together as one people; weakest when we are scattered, confused, broken into individual, unconnected fragments. (Armah: 1973, p.151)

Moreover, the group of Africans in the novel struggle against the betrayal orchestrated by Koranche and the colonial powers. They decide to destroy the white's ships implies a powerful symbol of resistance and a manifestation of the collective consciousness that the wise man Isanusi spreads in the minds of his people. Armah adds: "When the people heard what the king's wishes were the bravest among them went home to prepare their weapons. The following morning, they converged upon the palace" (Armah: 1963, p.159.160)

Another action in *Two Thousand Seasons* where African share the same belonging to their country is their experience on a slave ship at Poano, where they are loaded into a ship and sink into a state of silence, unable to communicate with each other. Among them is the character Lini, who is depicted as gentle. Despite these circumstances and the disconnection caused by the separation from the land, the captives who are slaves find ways to communicate with each other by using seven languages through interpreters who can translate between these different languages. This helps them to break the silence and create a connection among the captives which declare through the black slave Kamara when he says: "that is our home left behind" (Armah: 1973, p.196). It implies the influence of Isanusi's warnings on the slaves to awaken them and refusing the system to continue. They want to bring change and break the dominant

authority to take the power by them. This shows their resistance in restoring the culture and identity. Armah assumes: "Each group heard and understood every other's remembrance through its own interpreters, and separation lost a slight measure of its disastrous hold. Listening minds began to grow connections". (p .195)

The soft-voiced, who is a slave, portrays his resistance against his oppressor, the white slave driver John. The latter is about to throw the soft-voiced one into the sea. Suddenly, he transforms from a weakened state to a powerful and determined human, gains the colonial force. The soft-voiced one forces the slave driver John to swallow his deadly vomit during their fight. They are found by two other enslaved Africans who unify and collaborate against John. Finally, John dies from these unexpected actions from his half-brothers. Armah in his *Two Thousand Seasons* writes: "It was this that killed him: the shock of waking to find himself finally trapped with us his condemned half-brother, not among his friends the whites" (p.207). The death of John causes conflict between slaves, then they refuse to work for the white interest and work on behalf of John to get rid of servitude. They are free without any leader to control them. This reaction creates a conflict between the whites themselves. The whites are enabling to control the slaves which make a decline of the white dominance.

To conclude the chapter, after analyzing the concept of Resistance in both *A Walk in The Night* and *Two Thousand Seasons* it is evident that Alex La Guma and Ayi Kwei Armah accurately portray the characters and settings in relation to the apartheid era and the issue of slavery in Africa as a whole. They actively showcase the ways in which these characters 'resist and revolt against the constraints of Subalternity and Hegemony of both novels.

v- Conclusion

This piece of research entitled *Subalternity and Resistance* has attempted to explore the extent to which the concepts of Subalternity and Resistance are reflected in Alex La Guma's *A Walk in the Night* in 1962 and Ayi Kwei Armah's *Two Thousand Seasons* in 1973. We relied in our investigation on Antonio Gramsci's Prison Notebooks as a model for Subalternity and Resistance. Throughout our analysis we have concluded that both *A Walk in the Night* (1962) and *Two Thousand Seasons* (1973) criticize and denounce the subaltern effects of colonialism in both South Africa and Ghana. They also both praise and voice the resistance of the natives through the process of consciousness' growth based on interior evolution of every subaltern character to act in resistant way either positive or negative to bring a change in individual life sometimes as well as in communal life other times.

Our exploration started with a chapter on the issue of Subalternity which served as a powerful critique of colonial South Africa and Ghana. We demonstrated that the protagonists in both *A Walk in the Night* and *Two Thousand Seasons* are victims of moral, spiritual and above all physical violence and abuse. The most dynamic character in both works shows their sufferings under harsh political system led by white man toward black one. Despite the difference of countries South Africa like Ghana illustrate the faithful presentation of the dominance; the control as well as the power is taken from the white minority against the blacks' majority.

With reference to Gramsci's concept of Resistance, we have demonstrated in the second chapter that the majority of characters struggle in multivarious ways and resist the different kind of subaltern situations. Thus, every subaltern act stimulus resistant response in favorite environment. As it is mention in Gramsci's theory, both novel explain how one's conciseness grows and evaluate to bring change through resistance.

As it has been demonstrated both LA Guma's *A Walk in the Night* and Armah's *Two Thousand Seasons* converge in their reflection of the South African and Ghanian individuals and societies as not defeated by their subaltern conditions, but as empowered by their will to resist. Therefore, we would argue that both novels remain rich for future research works. Other works like ours can investigate the issue of resilience in both works or even the quest of redemption.

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