ISSN 2071 - 1964

**Revue interafricaine de littérature,
linguistique et philosophie**

Particip'Action

Revue semestrielle. Volume 14, N°2 – Juillet 2022
Lomé – Togo

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ISSN 2071 – 1964

LIGNE EDITORIALE DE *PARTICIP'ACTION*

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La Revue *Particip'Action* reçoit les projets de publication par voie électronique. Ceci permet de réduire les coûts d'opération et d'accélérer le processus de réception, de traitement et de mise en ligne de la revue. Les articles doivent être soumis à l'adresse suivante (ou conjointement) : participaction1@gmail.com

1.2 L'originalité des articles

La revue publie des articles qui ne sont pas encore publiés ou diffusés. Le contenu des articles ne doit pas porter atteinte à la vie privée d'une personne physique ou morale. Nous encourageons une démarche éthique et le professionnalisme chez les auteurs.

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L'auteur d'un article est tenu de présenter son texte dans un seul document et en respectant les critères suivants :

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Un titre qui indique clairement le sujet de l'article, n'excédant pas 25 mots.

Nom de l'auteur (obligatoire)

Le prénom et le nom de ou des auteurs (es)

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Une courte présentation en note de bas de page des auteurs (es) ne devant pas dépasser 100 mots par auteur. On doit y retrouver obligatoirement le nom de l'auteur, le nom de l'institution d'origine, le statut professionnel et l'organisation dont il relève, et enfin, les adresses de courrier électronique du ou des auteurs. L'auteur peut aussi énumérer ses principaux champs de recherche et ses principales publications. La revue ne s'engage toutefois pas à diffuser tous ces éléments.

Résumé de l'article (obligatoire)

Un résumé de l'article ne doit pas dépasser 160 mots. Le résumé doit être à la fois en français et en anglais (police Times new roman, taille 12, interligne 1,15).

Mots clés (obligatoire)

Une liste de cinq mots clés maximum décrivant l'objet de l'article.

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-La structure d'un article, doit être conforme aux règles de rédaction scientifique, selon que l'article est une contribution théorique ou résulte d'une recherche de terrain.

-La structure d'un article scientifique en lettres et sciences humaines se présente comme suit :

- Pour un article qui est une contribution théorique et fondamentale :

Introduction (justification du sujet, problématique, hypothèses/objectifs scientifiques, approche), Développement articulé, Conclusion, Bibliographie.

- Pour un article qui résulte d'une recherche de terrain :

Titre,
Prénom et Nom de l'auteur,
Institution d'attache, adresse électronique (note de bas de page),
Résumé en français. Mots-clés, Abstract, Keywords,
Introduction, Méthodologie, Résultats et Discussion, Conclusion, Bibliographie.
Par exemple : Les articles conformes aux normes de présentation, doivent contenir les rubriques suivantes : introduction, problématique de l'étude, méthodologie adoptée, résultats de la recherche, perspectives pour recherche, conclusions, références bibliographiques.

Tout l'article ne doit dépasser 17 pages,

Police Times new roman, taille 12 et interligne 1,5 (maximum 30 000 mots). La revue *Particip'Action* permet l'usage de notes de bas de page pour ajouter des précisions au texte. Mais afin de ne pas alourdir la lecture et d'aller à l'essentiel, il est recommandé de **faire le moins possible usage des notes (10 notes de bas de page au maximum par article).**

- A l'exception de l'introduction, de la conclusion, de la bibliographie, les articulations d'un article doivent être titrées, et numérotées par des chiffres **(exemples : 1. ; 1.1.; 1.2; 2. ; 2.2. ; 2.2.1 ; 2.2.2. ; 3. ; etc.).**

Les passages cités sont présentés en romain et entre guillemets. Lorsque la phrase citant et la citation dépassent trois lignes, il faut aller à la ligne, pour présenter la citation (interligne 1) en romain et en retrait, en diminuant la taille de police d'un point. Insérer la pagination et ne pas insérer d'information autre que le numéro de page dans l'en-tête et éviter les pieds de page.

Les figures et les tableaux doivent être intégrés au texte et présentés avec des marges d'au moins six centimètres à droite et à gauche. Les caractères dans ces figures et tableaux doivent aussi être en Times 12. Figures et tableaux doivent avoir chacun(e) un titre.

Les citations dans le corps du texte doivent être indiquées par un retrait avec tabulation 1 cm et le texte mis en taille 11.
Les références de citations sont intégrées au texte citant, selon les cas, de la façon suivante :

- (Initiale (s) du Prénom ou des Prénoms de l'auteur. Nom de l'Auteur, année de publication, pages citées) ; - Initiale (s) du Prénom ou des Prénoms de l'auteur. Nom de l'Auteur (année de publication, pages citées). Exemples :

- En effet, le but poursuivi par **M. Ascher (1998, p. 223),** est « d'élargir l'histoire des mathématiques de telle sorte qu'elle acquière une perspective multiculturelle et globale (…), d'accroitre le domaine des mathématiques : alors qu'elle s'est pour l'essentiel occupée du groupe professionnel occidental que l'on appelle les mathématiciens (…) ».

- Pour dire plus amplement ce qu'est cette capacité de la société civile, qui dans son déploiement effectif, atteste qu'elle peut porter le développement et l'histoire, S. B. Diagne (1991, p. 2) écrit :

Qu'on ne s'y trompe pas : de toute manière, les populations ont toujours su opposer à la philosophie de l'encadrement et à son volontarisme leurs propres stratégies de contournements. Celles-là, par exemple, sont lisibles dans le dynamisme, ou à tout le moins, dans la créativité dont sait preuve ce que l'on désigne sous le nom de secteur informel et à qui il faudra donner l'appellation positive d'économie populaire.

- Le philosophe ivoirien a raison, dans une certaine mesure, de lire, dans ce choc déstabilisateur, le processus du sous-développement. Ainsi qu'il le dit :

le processus du sous-développement résultant de ce choc est vécu concrètement par les populations concernées comme une crise globale : crise socio-économique (exploitation brutale, chômage permanent, exode accéléré et douloureux), mais aussi crise socio-culturelle et de civilisation traduisant une impréparation sociohistorique et une inadaptation des cultures et des comportements humains aux formes de vie imposées par les technologies étrangères. (S. Diakité, 1985, p. 105).

Pour les articles de deux ou trois auteurs, noter les initiales des prénoms, les noms et suivis de l'année (J. Batee et D. Maate, 2004 ou K. Moote, A. Pooul et E. Polim, 2000). Pour les articles ou ouvrages collectifs de plus de trois auteurs noter les initiales des prénoms, le nom du premier auteur et la mention ''et al'' (F. Loom et al, 2003). Lorsque plusieurs références sont utilisées pour la même information, celles-ci doivent être mises en ordre chronologique (R. Gool, 1998 et M. Goti, 2006).

Les sources historiques, les références d'informations orales et les notes explicatives sont numérotées en série continue et présentées en bas de page.

Références bibliographiques (obligatoire)

Les divers éléments d'une référence bibliographique sont présentés comme suit : NOM et Prénom (s) de l'auteur, Année de publication, Zone titre, Lieu de publication, Zone Editeur, pages (p.) occupées par l'article dans la revue ou l'ouvrage collectif.

Dans la zone titre, le titre d'un article est présenté en romain et entre guillemets, celui d'un ouvrage, d'un mémoire ou d'une thèse, d'un rapport, d'une revue ou d'un journal est présenté en italique. Dans la zone Editeur, on indique la Maison d'édition (pour un ouvrage), le Nom et le numéro/volume de la revue (pour un article). Au cas où un ouvrage est une traduction et/ou une réédition, il faut préciser après le titre le nom du traducteur et/ou l'édition (ex : 2nde éd.).

Ne sont présentées dans les références bibliographiques que les références des documents cités. Les références bibliographiques sont présentées par ordre alphabétique des noms d'auteur. Il convient de prêter une attention particulière à la qualité de l'expression. Le Comité scientifique de la revue se réserve le droit de réviser les textes, de demander des modifications (mineures ou majeures) ou de rejeter l'article de manière définitive ou provisoire (si des corrections majeures doivent préalablement y être apportées). L'auteur est consulté préalablement à la diffusion de son article lorsque le Comité scientifique apporte des modifications. Si les corrections ne sont pas prises en compte par l'auteur, la direction de la revue *Particip'Action* se donne le droit de ne pas publier l'article.

AMIN Samir, 1996, *Les défis de la mondialisation*, Paris, Le Harmattan.

AUDARD Cathérine, 2009, *Qu'est-ce que le libéralisme* ? *Ethique, politique, société*, Paris, Gallimard.

BERGER Gaston, 1967, *L'homme moderne et son éducation*, Paris, PUF.

DIAGNE Souleymane Bachir, 2003, « Islam et philosophie. Leçons d'une rencontre », *Diogène*, 202, p. 145-151.

DIAKITE Sidiki, 1985, *Violence technologique et développement. La question africaine du développement*, Paris, Le Harmattan.

NB1 : Chaque auteur dont l'article est retenu pour publication dans la revue ***Particip'Action*** participe aux frais d'édition à raison de **55.000** francs CFA (soit **84 euros** ou **110** dollars US) par article et par numéro. Il reçoit, à titre gratuit, un tiré-à-part.

NB2 : La quête philosophique centrale de la revue ***Particip'Action*** reste : **Fluidité identitaire et construction du changement : approches pluri-et/ou transdisciplinaires**.

Les auteurs qui souhaitent se faire publier dans nos colonnes sont priés d'avoir cette philosophie comme fil directeur de leur réflexion.

La Rédaction

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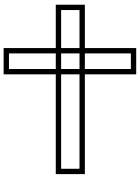

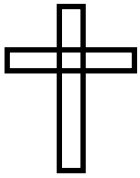

L'année dernière, alors que le précédent numéro du ***Particip'Action*** était sous presses, nous avons appris avec beaucoup de peine le décès de notre très cher collègue et ami, le Professeur titulaire Taofiki KOUMAKPAÏ du département d'anglais de l'université d'Abomey Calavi au Bénin.

Cette année-ci, c'est également avec beaucoup de douleur que nous venons de perdre un autre très cher collègue et ami, le Professeur titulaire Serge GLITHO du département d'allemand de l'université de Lomé au Togo.

L'un et l'autre étaient titulaires d'un doctorat de troisième cycle et d'un doctorat d'Etat. Pendant de longues années, ils ont été des membres très appréciés du comité scientifique et de relecture de notre revue commune. Nous les remercions très sincèrement pour leur amitié et leur engagement.

Il s'agit de deux éminents enseignants-chercheurs qui, dans leurs domaines de spécialités, ont formé une relève solide et digne de confiance.

Gardons au plus profond de nos cœurs, la mémoire de leurs précieuses contributions au développement de nos deux pays.

Lomé, le 22 juillet 2022

Pour *Particip'Action*,

Pr K. M. NUBUKPO, Directeur de publication

SOMMAIRE

LITTERATURE

LINGUISTIQUE

PHILOSOPHIE ET SCIENCES SOCIALES

A TRANSATLANTIC ANALYSIS OF VIOLENCE IN ALEX LA GUMA'S *A WALK IN THE NIGHT* AND ALICE WALKER'S *THE THIRD LIFE OF GRANGE COPELAND*

Ebony Kpalambo AGBOH[♣]
&
Koffitsè Ekélékana Isidore GUELLY[♣]

Abstract

Inter-racial violence—violence against Whites—is often thought to be the only form of violence perpetrated by Blacks as a response to the injustice they always undergo in countries where racial segregation prevails. Indeed, against pieces of advice preached by apostles of non-violence (Martin Luther King, Jr. and Mahatma Gandhi come to mind), many, in order to make their voice heard, have developed rebelliousness and have become assertive in dealing with white people, who first used sheer force on them. However, this essay, rather, presents violence as it operates among the black folks only—. It alludes to how Blacks exert violence on other Blacks, as a result of their unfulfilled lives in their white-dominated worlds. Racial threat theory which is one of the dominant theories explaining racial inequality, examines the manifestations of intra-racial violence and concludes that white supremacist ideology, promoted through racial violence and injustice, sustains black-on-black violence.

Keywords: Inter-racial, intra-racial, violence, Black, White.

Résumé

La violence interraciale—violence contre les blancs—est souvent considérée comme la seule forme de violence perpétrée par les noirs pour répondre à l'injustice dont ils sont souvent victimes dans les pays où la ségrégation raciale est la norme. En effet, plusieurs noirs, malgré les discours faits par les apôtres de la non-violence (Martin Luther King, Jr. et Mahatma Gandhi, etc.) ont développé un esprit de rébellion et une ferme position dans leur rapport avec les blancs, qui sont les premiers à user de la violence contre eux. Cependant, cet essai s'intéresse plutôt à la violence perpétrée par les noirs contre les noirs—. Il met en exergue comment les noirs exercent la violence sur d'autres noirs due à leur insatisfaction dans

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leur environnement à forte majorité blanche. La théorie de la menace raciale examine les manifestations de la violence intra-raciale et conclut que l'idéologie de la suprématie blanche promue à travers la violence raciale et l'injustice sous-tend la violence des noirs contre les noirs.

Mots-clés : Interracial, intra-racial, violence, noir, blanc.

Introduction

Violence, according to D. Summers (1995, p. 1596), is a "behaviour that is intended to hurt other people." Traditionally, in white dominated societies, violence has always emanated from the white man's attempt to define the black man and subject him to the conditions of that definition. White violence on Blacks seems to be a legacy from generation to generation in white-dominated societies, a legacy which continues to claim the lives of black people, prompting many to embrace the alternative of violence to "respond to a situation in which they find themselves [as] the objects of white racism." (S. Biko, 1978, p. 25). Clearly, they confront this legacy of white violence by meeting violence with violence. They have embraced the alternative of violence to "respond to a situation in which they find themselves [as] the objects of white racism". (S. Biko, 1978, p. 25). Being thwarted in their attempts of a better life, many fight their oppressors, the source of their misfortune. Others, unable to confront their oppressors, turn to their black counterparts to vent their accumulated anger on them. In a real sense, this study concerns itself with the intra-racial violence—violence perpetrated by Blacks on Blacks—as the result of their failure to fit in the white society due to existing realities of their chronotope—the intrinsic "connection between time and space,"— in the words of Mikhail Bakhtin (in A. Calcatinge, 2012, p. 198).

The objective of this essay is to analyze how Apartheid and racial discrimination contribute a great deal to Blacks' violent attitude as violence is always promoted when racial discrimination becomes part of the process

of denying individuals access to opportunities. It equally examines how their precarious lives paved the way for intra-racial violence, being unable to confront their real oppressors. It deploys the racial threat theory to explain racial inequality. This theory seeks to explain how discrimination-based policing practices are formed and maintained. It was developed by the American sociologist, Hubert M. Blalock, who views "social organization as being rooted in racialized competition whereby race and ethnic groups are in constant struggles" (in C. B. Dollar, 2014, p. 1). No wonder, racialization occurs when Whites use their disproportionate power to encourage more rigorous, racialized practices in order to protect their existing power and privileges.

This paper is structured around two sections. The first section discusses the reasons substantiating intra-racial violence both in South Africa and the U.S. The second section addresses the operationalization of black-on-black violence in Alex La Guma's *A Walk in the Night* and Alice Walker's *The Third Life of Grange Copeland*.

1. Understanding Racial Discrimination in Alex La Guma and Alice Walker

This section probes the operationalization of racial discrimination in the twentieth century, during Apartheid era in South Africa and the post-war economy in the U.S. It identifies the Apartheid system in South Africa and racial discrimination, based on a sharecropping system in the U.S., in the 1940s and the cynicism of the civil rights' unresolved questions in the 1970s as strategic forces affecting Blacks' fulfillment and reinforcing their precariousness in *A Walk in the Night* and *The Third Life of Grange Copeland*.

1.1. Apartheid Influence in *A Walk in the Night*

"The very word apartheid—literally, 'apartness,' 'separatehood'—was coined as a euphemism." (D. Mermelstein, 1987, p. 474). Euphemism is (D. Summers, 1995, p. 466) a "polite word or expression that you use instead of a more direct one to avoid shocking or upsetting someone." However, the gruesome reality is that though the word Apartheid was coined to lessen the higher degree of evil it bears in itself, the system seriously affects most Nonwhites in South Africa.

A close link exists between racist attitudes and practices that shaped South Africa during Apartheid era. Nonwhites, in *A Walk in the Night*, suffer from social ostracism because the minority whites have made everything possible to disempower them in every domain in "the land of their birth." (D. Mermelstein, 1987, p. 39). Consequently, this exclusion from the secular life "disempowered black people in the long run." (H. Lötter, 1997, p. 20).

In South Africa, a growing sense of powerlessness among the black population is real during the Apartheid era. Their living standard is, in general, very low and many are kept powerless, due to poverty generated by a widespread of unemployment.

To a great extent, racial discrimination is visible in South Africa through Nonwhites' day-to-day experience during Apartheid. By way of segregation, many are considered second-class citizens and denied the right to decent and adequate living standard. They are left in horrible living conditions. La Guma's *A Walk in the Night* is set in District Six, a Cape Town slum, where everything is in a state of dilapidation and decay:

> On the floors of the tenements the grime collected quickly. A mud died sole of a shoe scuffed across the worn, splintery boards and left tiny embankments of dirt along the sides of the minute raised ridges of wood; or water was spilled or somebody urinated and left wet patches onto which the dust from the ceilings or the seams of clothes drifted

> and collected to leave dark patches as the moisture dried. (A. La Guma, 1976, p. 34).

The quote realistically portrays the living conditions of some Nonwhites. A mere scrutiny of this portion of La Guma's text testifies to Nonwhites second-class status as many are forced to live in squalid houses under unhealthy states.

Interestingly enough, La Guma provides a case study of the image of Nonwhites as disempowered victims of white power. The Apartheid system dispossesses Nonwhites via the imposition of quasi-colonial rule through coercive measures for the benefit of Whites. Michael Adonis, La Guma's protagonist, represents one of the disempowered characters under the system. Some of his room furniture show his poor state of life: "The room faced the street and from below the street-light made a pale white glow against the high window-panes and filtered a very little way into the gloom so that the unwashed curtains seemed to hang like ghosts in mid-air." (A. La Guma, 1976, p. 43). The excerpt reveals the inconvenience of Michael's place. In this respect, his precarious living conditions represents the lot of almost all the black and nonwhite characters in the novel as is apparent in La Guma's description of Franky Lorenzo family:

> Four of their children lay sleeping in the narrow single bed against the wall on the other side of the room. They slept under the one thread-bare, worn, sweaty, blanket, fitted together like parts of a puzzle into the narrow sagging space, two at each end of the bed with legs carefully arranged. In time they would turn and twist in their sleep and the legs would become entangled, or they would kick one another and wake up, complaining and whimpering (A. La Guma, 1976, p. 36).

The above illustrates the horrible living conditions the system imposes on Lorenzo's family as a sheer manifestation of Apartheid. It hinders them from being successful in the society, because they take each day as it comes, as well as in their beds. Four children are jammed together in one tiny single bed while the children of their white counterparts live in luxurious houses.

La Guma equally draws attention to the contrast between the living conditions of the deprived majority in South Africa and the affluent and leisured life of the white minority by focusing on the white neighborhood, which stands in sharp contrast to the slums of District Six. Put differently, racial segregation is glaring when white oppressors have Nonwhites live separately in insalubrious tenements, while they themselves live apart in a conducive environment.

Indeed, poor Nonwhites are forced to live in broken-down slums that are akin to rubbish dumps at the other side of the line. Michael walks back to his block of flats which, as one can imagine is a dilapidated collection of rooms. Dirt and unpleasant smell probably tell it all:

> Michael Adonis turned into the entrance of a tall narrow tenement where he lived. Once, long ago, it had had a certain kind of dignity, almost beauty, but now the decorative Victorian plaster around the wide doorway was chipped and broken and blackened with generations of grime. The floor of the entrance was flagged with white and black slabs in the pattern of a draught-board, but the tamp of untold feet and the accumulation of dust and grease and ash had blurred the squares so that now it had taken on the appearance of a kind of loathsome skin disease. A row of dustbins lined one side of the entrance and exhaled the smell of rotten fruit, stale food, stagnant water and general decay (A. La Guma, 1976, p. 21).

Segregation is also extended to housing conditions in South Africa. Tenement's unhealthful state signals that nonwhite characters are living separately in dilapidated infrastructures. This might have prompted constable Raalt's, a white officer on patrol, indignation during an investigation. He expressed his astonishment when he discovers that a white person is also living in nonwhites' neighborhood. He wonders: "What would a white man be doing living in a place like this?" (A. La Guma, 1976, p. 61).

In the educational arena, racial discrimination curtailed the avenues of education for Nonwhites. Consequently, the situation is orchestrated by the country's institutions which, later on, find a strong case against

Nonwhites in the professional domain. La Guma's *A Walk in the Night* showcases how professional color-bar offers better jobs to Whites while Nonwhites get employment in the unskilled and semi-skilled areas. Michael's job history is a case in point. Since access to education is denied to him, he ends up taking a demeaning "job at the facktry" (A. La Guma, 1976, p. 4).

Actually, poverty ruins some young people's lives during the Apartheid regime in South Africa. In *A Walk in the Night*, Nonwhites are "thrown together in the whirlpool world of poverty" (*Walk,* 4). Willieboy, Michael's friend, is one of the poor characters who yearns for Michael's house to see if he would get some money from his pay-off. The evidence reads: "[T]he youth who was called Willieboy thought: I should've asked him for a couple of bob. Here I am right out of chink and he with the pay he just drew. Mikey's not cheap, he'll give some start. I need a stop badly" (A. La Guma, 1976, p. 32). No doubt, Willieboy is poor and starving. Because Michael previously reveals to him in a cafe that his white foreman "calls the manager and they gave me my pay and tell me to muck of out of it" (A. La Guma, 1976, p. 4), he "walked down the corridor in the struggling glow and reached the door of Michael Adonis's room" (A. La Guma, 1976, p. 33) to collect some money from his salary to cope with his plight.

Joe's parents, other Nonwhites, are also poor. They have a precarious economic situation. The punitive racial discrimination in force during the Apartheid system affects them to an extent that their child Joe has become a beggar: "[T]hen he added, still smiling, but a little shyly: 'Bought the curry with the shilling what you gave me" (A. La Guma, 1976, p. 65).

The domineering system under Apartheid has also sullied the humanity of Nonwhites. The introduction of some minor characters, victims of the predicaments of Apartheid, is a case in point in La Guma. A baby

who "wailed with the tortured sound of gripe and malnutrition" (A. La Guma, 1976, p. 23) is introduced to us. This implies that even babies are not spared by the evil system of Apartheid. They wail as a result of hunger and starvation favored by the system of Apartheid which promotes their disempowerment.

The South African social system is also (D. Mermelstein, 1987, p. 19) "a monument to racialism and race oppression." *A Walk in the Night* gives evidence that Nonwhites are unfairly laid off from their jobs without any compensation. Michael's experience is worth underscoring:

> 'Strolling again. Got pushed out of my job at the facktry.'
> 'How come then?'
> 'Answered back to a effing white rooker. Foreman.'
> 'Those whites. What happened?'
> 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 pants rather than take a minute off (A. La Guma, 1976, p. 4).

The foregoing happens between Michael and Willieboy in a cafe some hours after Michael was illegally fired from his job by his white foreman just because he feels the need to attend to the call of nature. Things of the kind do often happen in a country where the existing system and the institutions are corrupted to serve Whites' interests only.

Indeed, Nonwhites are rendered powerless by the system of Apartheid. In this respect, E H. Lawson (1996, p. 83) aptly admits: "[T]he racist oppression of apartheid has caused enormous suffering among the non-European populations of South Africa by such devices as depriving them of rights of citizenship in their own country, crowding them into small barren areas where they cannot earn a living or practice a trade of profession." The oppressive feature of Apartheid system is no longer open to question. Nonwhites suffer in all walks of life. The system completely objectifies them.

This sub-section has analyzed the dynamics of South African racism. It has presented a comprehensive analysis of Nonwhites' plight, shed light on their socio-economic conditions and concludes that the system of Apartheid is compared to (D. Mermelstein, 1987, p. 376) "a terminal cancer" which spoils the lives of the great majority of South Africans. The next sub-section looks at Walker's opinion of the situation.

1.2. Racial Subjugation in *The Third Life of Grange Copeland*

Racial Subjugation has to do with one group of people dominating another group by taking away their freedom because of their physical characteristics. Indeed, it is worth noting that originally, America was governed by values and ideals — justice, liberty, egalitarianism, equality, rectitude etc. — which constitute what Gunnar Myrdal (in J. G. Kenberry, 2002, p. 204) termed '"the American Creed,' and they have provided the core of American national identity since the eighteenth century." Consequently, throughout its history, social and political institutions have reflected these values but some people have always fallen short of achieving them in a satisfactory manner. Thus, a gap has started existing between the ideals in which Americans believed and the institutions that embodied its practices.

Obviously, though many writers have addressed racial discrimination, Walker, like many other contemporary writers, has found it necessary to re-address the issue during her time although the "Civil Rights Movement caused a tsunami that destroyed Jim Crow laws..." (W. Rich, 2015, p. 36).

Indeed, the plot of her novel unfolds the dehumanization of many of her characters' lives to a point that it becomes exponentially more difficult for any of the oppressed characters to forge an authentic, "untainted identity" (R. Rouse, 2004, p. 279) and to determine the direction and

purpose of their own lives." Walker pontificates that Blacks have been denied equal footing with Whites. They had limited opportunities, including educational opportunities. Whites knew that (F. Douglass, 1982, p. 78) "'if you give a nigger an inch, he will take an ell;'" consequently, they are determined to keep them away from that opportunity.

In a real sense, racial discrimination is vividly manifested through Blacks' education in an all-white society. The quality of their educational experience is still in doubt. They do not receive an equal education with Whites. As a result, they have been called unqualified for lack of school qualification.

The opening pages of *The Third Life of Grange Copeland* depicts the type of education meant for Brownfield Copeland, a black character:

> Brownfield watched the automobile as it turned a curve and was finally out of sight…Already he missed his cousins, although they made him feel dumb for never having seen a picture show and for never having seen houses stacked one on top of the other until they nearly reached the sky. They had stayed a week and got over being impressed by his small knowledge of farming the first day. He showed them how to milk the cow, how to feed the pigs, how to find chickens' eggs. (A. Walker, 1970, p. 4).

Indubitably, this references the education Brownfield is introduced to in an all-white and discriminatory society. Though his mother Margaret "wanted him, Brownfield, to go to school" (A. Walker, 1970, p. 5), his skin color prevents him from having a formal education. He, therefore, contends himself with farming and milking cows. He "fed the pigs, brought in wood and led the cow all over the clearing looking for fresh grass" (A. Walker, 1970, p. 8).

To be sure, skin color determines success in the U.S. On this ground, F. Z. Belgrave (2010, p. 223) reports: "skin color became a criterion for the attainment of prestige in the African-American community." Walker equally provides a cogent analysis of the situation through her protagonsist,

Grange Copeland. She maintained that he "worked: planting, chopping, poising and picking in the cotton field, which ran for half a mile along the main road. Brownfield had worked there too, for four years, since he was six, in the company of other child workers" (A. Walker, 1970, p. 8). Grange and his son Brownfield hold center stage of this quote. Because the U.S. has not favored and promoted school education for black people, they have failed to secure any professional status for themselves. Thus they are versed in farm activities which seem to be the only activity that suits them better. For them, (R. B. Miller, 1981, p. 59) "everything seems as if their lives are a cycle of existence, predictable and hopeless. Each day brings endless work, sighs, and gloominess."

Walker has also denounced the precarious living conditions of the whole Copeland family. This family is portrayed as an indebted and extremely poor family living in a shack: "He might even try to figure out how much he owed the man who owned the fields. The man who drove the truck and who owned the shack they occupied" (A. Walker, 1970, p.14). The foregoing is about Grange, the head of the Copeland family, who is lost in his thought regarding how to pay his landlord from whom he rents a shack**.** The foregoing chronicles the demeaning conditions this family is immersed in, somewhere in Green County, Georgia, as a consequence of their being Blacks.

Walker further emphasizes the poor living conditions of the Copelands as the darker your skin color is, the less likely you afford a better living condition. Here is an illustration : "Brownfield turned from watching the road and looked with hateful scrutiny at the house they lived in. It was a cabin of two rooms with a brick chimney at one end" (A. Walker, 1970, p. 16). Nothing else, I assume, than color prejudice justifies their being jammed into a cabin of two rooms. Like most African Americans living in the U.S., Grange and his family are eligible only to live in a small cabin

with dire living conditions. They live in an "unpainted house" (A. Walker, 1970, p. 27).

The situation later pervades Brownfield's life. Though the head of a large family, Brownfield, like his father Grange, faces a challenging living condition:

> The walls had been covered, probably neatly at one time, with paper bags. Bags cut open along one side and flattened out, sides overlapping. But the bags hung down now, here and there, in rustling flaps; the wind had pushed them loose. Where the flaps hung down from the ceiling one could look directly up into the loft and in several places straight through the loft into the sky. In the window frames without panes someone had tried to put in neat square pieces of cardboard, but the rain, coming down against these squares at a slant, made the bottom half of them wet and the same wind that pushed the flaps aside to reveal the holes in the roof forced aside these pieces of cardboard, and puddles of icy water were collected on the bare gray floor. (A. Walker, 1970, p. 99).

The quote alludes to Brownfield's living condition. The state of the ceiling, the wall and the windows show that he is living in a crumbling house. In this regard, C. Roberts (2016, p. 491) notes that African Americans "lived in miserable tenements […] and suffered from racial prejudice. The chances of a black […] living in a house judged uninhabitable was twice that of whites […] Many lived in conditions reminiscent of […] slums."

Similar situation is observed in the household of Josie, the owner of the Dew Drop Inn, and the lover of both Grange and Brownfield. Her daughter, Lorene, lives in the same room with her mother's boyfriend: "Lorene was [...] living in the lounge with her mother's boy friends" (A. Walker, 1970, p. 63). There is no privacy in Josie's home. The tradition for many African Americans to share a single room is also perpetuated in her house. Here, Lorene is obliged to share the same room with her mother's boyfriend because conditions are not met for them to do otherwise.

Housing segregation is another area where skin color prejudice is proved to be the misfortune of African Americans. Clearly, housing discrimination remains a key factor that impedes Blacks' living standard they "continue more often to live in overcrowded and substandard housing. Especially significant is the fact that the races live almost entirely apart." (C. Taeuber, 1978, p. 182).

In Walker, the Copelands are forced to live in an all-black neighborhood:

> Their house was at the end of the long rugged road that gave his uncle's car so much trouble. This road looked to be no more than a track where it branched off from the main road, which was of smoothly scraped dirt. The road scraper, a man on a big yellow machine like a tank, never scraped their road, which was why it was so rough and pitted with mud holes when it rained. The house was in a clearing and at the edge of the clearing was forest (A. Walker, 1970, p. 6).

Both the road and the location of the Copelands' house indicate that they live as outsiders in Georgia. Undoubtedly, color prejudice favors their being fenced off from Whites' community and left with no other choice than living at the end of the long rugged road in a clearing. Had it not been the case, the road scraper would have scraped their road.

This section has focused on La Guma and Walker's opinion of the operationalization of racial segregation in their various countries. It has examined the poor socio-economic conditions of the black characters and concludes that racial discrimination adamantly promotes such situations in both South Africa and the U.S. The next section will liaise the prevailing situations with the rise of Black-on-Black violence in La Guma and Walker's works.

2. Exploring Black-on-Black Violence in Alex La Guma and Alice Walker: Common Grounds in A Divided Horizon

I open this section with this quotation by Malcom X that seeks to regain love and dignity for African Americans:

> Who taught you to hate the color of your skin…who taught you to hate yourself from the top of your head to the soles of your feet ? Who taught you to hate your own kind ? Who taught you to hate the race that you belong to so much so that you don't want to be around each other. Malcom X (in J. Lamb, 2013, p. 40) ?

Malcom X's above statement will serve as a foreground to the second section of this study. It addresses violence as it is manifested exclusively among Blacks in the works of La Guma and Walker.

2.1. Nonwhites' Strained Relationship in *A Walk in the Night*

A Walk in the Night strategically addresses the intra-racial violence promoted by the system of Apartheid as (R. S. Melkote, 1993, p. 1148) "hatred and violence have become part of [the] daily existence" of nonwhite Africans. Indeed, nonwhite characters are not kind one to another. Some are hard and unforgiving toward their fellows. This might have prompted Imafedia Okhamafe (in D. Mermelstein, 1987, p. 380) to wonder whether the Apartheid is "not also the direct or indirect cause of much of the black-on-black violence mentioned" dominating the South African setting.

Because Nonwhites are victims of a system that denies them access to comfortable living style in South Africa, their frustration is expressed through intra-racial violence. Simply put, their failure to see themselves as integral parts of their living community paves the way for intra-racial violence and many have (H. Stern, 2005, p. 126) "pantherized" their relationship with their own people. This observation sustains R. S. Melkote's (1993, p. 1148) argument that South African regime perpetuates "violence which was conveniently seen as Black against Black violence."

In La Guma, for instance, Willieboy's father is bitter toward his wife. His bitterness directly stems from his inability to fit in the South African society during the Apartheid era. He often beats his wife, who also vents her anger on Willieboy, her son:

> His mother beat him at the slightest provocation and he knew that she was wreaking vengeance upon him for the beatings she received from his father. His father came home drunk most nights and beat his mother and him with a heavy leather belt. His mother crouched in a corner of the room and shrieked and whimpered for mercy. When his father was through with her he turned on Willieboy, but sometimes he managed to escape from the room and did not return until late in the night (A. La Guma, 1976, p. 84).

Clearly, the pressure the socio-economic realities have exerted on Willieboy's father manipulates his behavior. He unleashes violence on his wife to relieve his own personal strain.

Because of the depressive conditions in which Nonwhites live in Apartheid South Africa, District Six characters beat one another. They live as if they were in a jungle. The scar on Franky Lorenzo's face is symptomatic of the strained relationship between him and other Nonwhites: "An old scar above his left eye made a white mark in his bristly brown face. He had received the scar in a fight many years ago, when a man had hit him with a bottle" (A. La Guma, 1976, p. 35). The Apartheid system has indelibly marked the personality of nonwhite characters. Little doubt, Franky's relationship with other Nonwhites worsens as they can hit themselves "with a bottle."

Like Franky, the old knife scar on Chips', the olive-skinned man, face in *A Walk in the Night* confirms that "it is not uncommon to see the colonized subject draw his knife at the slightest hostile or aggressive look from another colonized subject" (F. Fanon, 2004, p. 17). The above situation can be justified through the effects of poverty and unemployment,

educational inequality, residential segregation and the legacy of colonization and Apartheid on behavior.

La Guma's adaptation of this reality is equally evidenced in the life of one of his nonwhite characters, the olive-skinned man: The "olive-skinned man in a once-white shirt […] The cigarette seemed to divide his face unequally on that side and on the other an old knife scar showed through the stubble on the cheek from the temple to the tip of his round chin, so that his whole face had the look of having been roughly split by a meat cleaver and then forgotten." (A. La Guma, 1976, p. 41) The knife scar on the olive-skinned man's face is just the outcome of the situation orchestrated by Apartheid South Africa. The foregoing suggests that the characters do not have a normal life; they are always at each other's throats in their gloomy environment.

Willieboy's own life experience illustrates the intra-racial violence brought about by Apartheid. His leading an assault on Greene, an old drunkard, to steal money from him, is telling:

> He turned from the street into another equally as gloomy and quiet and up ahead he saw the dark form of somebody approaching along the pavement. It was a man and he was walking with a lurch that sent him from side to side as he came on. It was with a sense of shock that he came face to face with Willieboy […] He tried to turn away and run, but his drunken legs would not allow him to, and he lurched awkwardly. Then Willieboy had hold of him by the front of his coat and he wailed in terror.
> '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…Greene tried to pull away, but the boy held onto him, and then suddenly his legs were kicked expertly from under him and he was flat 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 (A. La Guma, 1976, p. 72-3).

Intra-racial crime is obvious in South Africa. Little doubt, Willieboy's violence on the old man highlights poverty and hunger. In fact, all his life, Willieboy dreams of becoming "a big shot" (A. La Guma, 1976, p. 42), but he never succeeds. Though he is described earlier in the novella as someone reduced to a "nondescript entity" (A. La Guma, 1976, p. 48), he still remains "something less than nondescript." (A. La Guma, 1976, p. 72). This situation always drives his use of violence to survive as the only alternative in the created environment of Apartheid. As the passage reads, he also uses violence on the old man and "kicked him viciously in the ribs." The old man, fearing "that the boy would pull a knife" to oblige him to give him "five bob" equally suggests that intra-racial violence is not ruled out from Nonwhites' everyday life.

Foxy and the rest of the gang are also engaged in criminal activities to make a living in their hostile society. They often plot their criminal action against their own people. Sometimes, "they use knives, too […] They break into places and steal, and I heard they stabbed a couple of other johns." (A. La Guma, 1976, p. 74). Everything seems as if crime and violence are woven to Nonwhites' lives. Obviously, the Apatheid society has made them offenders, who always nurture evil as if it were the only way out from their plight.

Briefly, this sub-section has discussed intra-racial violence as the backdrop of La Guma's work in a white racist society. Walker equally analyzes the source of the violence and the abuse that her black characters are inflicting on one another. In *The Third Life of Grange Copeland*, her black characters mistreat and abuse one another because their society denies them full integration.

2.2. The Manifestation of Black against Black violence in *The Third Life of Grange Copeland*

Unlike some black writers in "whose works the object of violence on the part of Blacks is usually the white oppressor" (T. Harris, 1975, p. 238),

the context of this sub-section informs the reader about Walker's analysis of violent acts Blacks commit against each other and themselves. In reality, the socio-economic pressure on the black man clearly explains intra-racial violence in the novel. Walker's black characters feel unfulfilled in their white environment. Instead of challenging the white man, the source of their misfortune, this unnerving situation rather urges them to set their cap at their fellow Blacks by inflicting physical violence on them. In tandem with this belief, C. West (2009, p. 563) writes:

> The wounds and scars attacked black intelligence, black ability, black beauty, and black character daily in subtle and non-subtle ways […] The accumulated effect of these wounds and scars produces a deep-seated anger, boiling senses of rage, and a passionate pessimism regarding America's will to justice […] Sadly, the combination of the market way of life, poverty ridden conditions, black existential angst, and the lessening of fear of white authorities has directed most of the anger, rage, and despair toward fellow Black citizens, especially black women.

Blacks have accumulated anger, despair and rage to the extent that their nature has been negatively affected. Under the care of this bitterness, they turned to their fellow black citizens, particularly black women, as they are unable to confront their true oppressors.

The narrative of Walker's novel is adamant: "racist socio-economic conditions are responsible for the transmission of violence, that black men displace their quite justified anger" against their own people, according to T. Foster (1996, p. 67). For instance, Brownfield's "rage at himself, and his life and his world […] made him beat" Mem, his wife (*Third*, 79). Certainly, the socio-economic pressure that the white institutions have exerted on the black man pushes Brownfield to beat and violently act against Mem, his wife:

> No sooner had the words fallen out in a little explosive heap than Brownfield's big elephant-hide fist hit her square in the mouth.
> 'Don't you interrupt me when I'm doing the talking, Bitch!' he said, shaking her until blood dribbled from her stinging lips. The one blow

> had reduced her to nothing…'I ain't going to Mr. J. L.'s place,' she said quietly. 'I done told you that, Brownfield.' Hesitantly she moved her hand up to wipe blood from her chin…'You can beat me to death and I still ain't going to say I'm going with you!'
> 'You goddam wrankly faced black nigger slut!' Brownfield said, beside himself. 'You say one more word, just one more little goddam peep and I'll cut your goddam throat!' He fumbled in his pocket for his knife and reached down and grabbed Mem in a loose drunken hug (A. Walker, 1970, p. 131).

In point of fact, Brownfield, like most of black men, illtreats his wife because he could not fit in with the white hostile environment which impedes his fulfillment. Obviously, his anger emerges from his social conditions: "[F]ull of whiskey" (A. Walker, 1970, p.130), he insults his wife and beats her, with his fist until blood dribbled from her lips, for having interrupted him while he was insulting her.

On many occasions, in the novel, Mem is beaten up by her husband to a point where she is fed up of the blows. His "rage could and did blame everything, *everything* on her" (A. Walker, 1970, p. 79). She confesses: "I'm sick and tired of this mess," she said, "rising abruptly, waiting for the first blow to head or side or breasts" (A. Walker, 1970, p. 131). Sincerely, the social conditions fostered by the hostile environment in which Blacks live, sustain the intra-racial violence in the U.S. Brownfield, making a connection between his plight and his cruelty toward his people, confesses: "You know how hard it is to be a black man down here" (A. Walker, 1970, p. 136). Because of his failure in a white dominated-society, Brownfield cannot "give up his bitterness against his wife." (A. Walker, 1970, p. 145). As a last resort, "he aimed the gun with drunken accuracy right into her face and fired" (A. Walker, 1970, p. 172). He definitely killed her.

Grange himself suffers from the intra-racial violence during his first life. Life in the South makes him kill his wife. The narrator affirms that faced with life issues, "his choice was either kill her or leave her. In the end he had done both" (A. Walker, 1970, p. 249). Grange did not shirk the

tradition of doing violence to his wife. Here, emphasis is laid on his coercion to exert violence on Margaret, his wife, to give vent to his anger.

Buster, Grange's Uncle, often beats his wife due to his frustrated life. Grange "had seen him knock his wife, Grange's aunt, through a plate-glass window" (*Third*, 185). Beating one's wife for no wrong committed has become a tradition to which the black males often pay tribute once their fulfillment is hampered.

To be sure, the unpromising environment in which Blacks live cause black women to suffer more violence from their husbands. A. Walker (in A. Mitchell, 1994, p. 405) stresses this point:

> We have been called "Matriarchs" "Superwomen" and "Mean and Evil Bitches." Not to mention "Castrators" and "Sapphire's" Mama". When we pleaded for understanding, our character has been distorted; when we have asked for simple caring, we have been handed empty inspirational appellation, then stuck in the farthest corner. When we asked for love, we have been given children. In short, even our plainer gifts, our labors of fidelity and our love, have been knocked down our throats.

The above illustrates black women's ill-treatment by their husbands. Some of the aforementioned violence comes from their husbands who often blame the outside failings on them.

That failure and the frustration of unfulfilled life prompt Blacks to commit violence on their wives, the hatchet murderer's case is evocative. He kills his wife because he could not take care of her:

> He had discovered too late that he couldn't feed his wife and her kin on what he made off gospel. Marriage had stripped his nice black suit from him and in its place he had had to make do with overalls caked with sweat and dust he got in fields that would never be his. He knew what his friend was talking about because he had himself struggled against the unseen force. But he had decided the unseen force was God and so killed his wife and her kin. It was his way of leaving God's company (A. Walker, 1970, p. 234).

Walker's touching account of the violent murder with a hatchet is very pathetic. The foregoing suggests that the murderer is a pastor who has abandoned his mission, because he is incapable of making enough money to support his family, after his marriage. He took another job but thereafter, his condition has not improved. At last, he kills his wife hoping that he can have a sigh of relief.

In the novel, some Blacks are not only nasty to their wives but to their children as well. Grange's violence on his son, Brownfield, who strives to earn back Ruth, her granddaughter, from him, is worth considering:

> Brownfield made a lunge for Ruth and managed to catch her arm for half a second. Then he felt himself thrown back as if by a great gush of wind. He saw lightning and thought he smelled a bitter smoke. He sank limply to the floor and did not manage to get a word out before he died. Underneath his flared tail coat Grange had carried his blue steel Colt. 45. With it he had shot down his son (A. Walker, 1970, p. 338).

Grange kills Brownfield with "his blue steel Colt. 45" for no reason. Surely the accrued anger of his failure in the white society causes him to gun his son down.

In addition to Grange, Brownfield himself is identified as another character who, because he can no longer bear the burdens of his existence, vents his anger on his baby. He confesses: "An' one night when that baby was 'bout three months old, and it was in January and there was ice on the ground, I takes 'im up by the arm when he was sleeping, and like putting out the cat I jest set 'im outdoors on the do'steps. Then I turned in and went to sleep" (A. Walker, 1970, p. 312). The above is extracted from a conversation between Brownfield and his father. Brownfield admits his deliberate murder of his own baby boy to his father: "I knowed he was my child all right" (A. Walker, 1970, p. 313). The frustration and stress of his

unfulfilled life justify his cruelty as he sees this child to be one child too many to add up to his trouble.

Conclusion

On aggregate, the essay has examined how Apartheid in South Africa and racial discrimination in the U.S. operated during the twentieth century to maintain Blacks in extreme poverty, expressed through different domains of their lives. It has also analyzed the violence observed among Blacks, the racially oppressed people, before concluding that their addiction to violence is, to some extent, driven by the reality of their unfulfilled lives orchestrated by their white counterparts.

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