

**THREE WAYS OF COMBATING RACIAL DISCRIMINATION: A CRITICAL  
STUDY OF THE POETRY OF DENNIS BRUTUS**

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**AN ORIGINAL ESSAY SUBMITTED TO THE DEPARTMENT OF ENGLISH AND  
LITERATURE, FACULTY OF ARTS, UNIVERSITY OF BENIN, BENIN CITY IN  
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**CERTIFICATION**

This is to certify that this project titled: **Three Ways of Combating Racial Discrimination: A Critical Study of the Poetry of Dennis Brutus** was undertaken by **Faithfulness OBEHI** of the Department of English and Literature, University of Benin, Benin City.

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**DR. Kola Eke**  
**(Project Supervisor)**

**DATE:** \_\_\_\_\_

## **DEDICATION**

This work is dedicated to God Almighty for his grace, mercy and divine protection, provision, favour and guidance throughout this journey and to myself for standing strong and overcoming despite the numerous challenges..

## ACKNOWLEDGMENTS

First and foremost, my unreserved appreciation and gratitude goes to the Almighty God for his sustenance and mercies throughout this journey

I am also grateful to my project supervisor, Dr. Kola Eke for his patient supervision and assistance throughout this project. Thank you Sir and God bless you.. and some to some of my wonderful Lecturers in the person of Dr Odia, Dr Jamgbadi and the rest of them..

To my most amazing parents, Mr. and Mrs. Obehi, you have always been there for me, no matter what. Thank you for your unwavering love, prayers, advice and support. I am also grateful

I would also like to thank my siblings, Confidence and Evidence for always being there, support me. I am so lucky to have you in my life.

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## ABSTRACT

The purpose of the Abstract. This study seeks to examine the poetry of Dennis Brutus from differing perspectives.

To be specific, the study focuses not just on the depiction of South African predicament under the claws of Apartheid regime but looks at the ways and means with which the black South Africans are to tackle racial discrimination.

We have adopted the qualitative approach of this study. By so doing we have looked at some critical writings on Brutus's poetry both past and present. There is no doubt that much has been written on Brutus's poetry. However, our study presents distinct themes from other critical writers.

Consequent upon this, the study attempts a tripartite approach to the study of Brutus's poems. It is observed that one of the solutions to the hydra-headed problem of Apartheid is tenderness. Besides, the poet also encourages the victims to embrace the virtue of hope. And lastly, he advises black victims to be prayerful.

## CHAPTER ONE

### 1.0 Life and Works of Dennis Brutus

Dennis Vincent Brutus was born on the 28th of November, 1924. He was a South African activist, journalist, and poet known for his campaign to have apartheid South Africa banned from Olympic Games.

Dennis Brutus is regarded as one of the most distinguished contemporary South African poets. He employs traditional forms and rich language in his poetry to detail without self-pity as bitterness, the physical and mental anguish he had suffered as a political prisoner and as an exile. Brutus is well known for his involvement in the anti-Apartheid movement and opposition to apartheid in his work.

Dennis Vincent Brutus was born in Harare, Zimbabwe to formerly Salisbury, Southern Rhodesia. Born to South-African parents, Brutus was one of African, French and Italian ancestry. He was a graduate of the University of Fort Hare (BA, 1946), and the University of the Witwatersrand where he studied law. He taught "English and Afrikaans" at several high schools in South Africa after 1948, but was eventually dismissed for his vocal criticism of apartheid. He served with the University of Denver, Northwestern University and University of Pittsburgh, and was a professor emeritus from the last institution. He learned politics in the Trotskyism Movement of the Eastern Cape.

Although Dennis Brutus was not an accomplished athlete in his own right, he was motivated by the unfairness of selections for athletic treatise. He joined the anti-colours

sports department organization (anti-cad), a Trotskyism group that organized against the coloured affairs department which was an attempt by the government to institutionalize divisions between blacks and coloureds.

Brutus was arrested in 1960 for breaking the terms of his banning which he could not meet with more than two people outside his family and sentenced to 18 months in jail. However, he jumped bail and fled to Mozambique but he was arrested again and was sent back to South Africa. Brutus was in the next cell close to Nelson Mandela's. He was in prison when news of the country's suspension from the 1964 Tokyo Olympics, for he had campaigned, broke.

Dennis Brutus' major works include, *Sirens, Knuckles and Boots, Letters to Martha* and many other poems from a South African prison (1968), *Thoughts Abroad, Simple Lust, Stubborn Hope* and so many others. These poems, like many of Brutus' later piece, are highly personal,, mediative, interweaving references to his personal experiences while developing such themes as love, pain and anger. Brutus' work was awarded the MBARI prize from the University of Ibadan, Nigeria. He was forbidden to write poems in prison; however, he wrote letters. These formed the basis of his new collection, (*Letters to Martha and other poems from a South African prison [1968]*), letters of Martha and other poems from a South Africa for England in 1960. In this volume, Brutus recounted his prison experiences through letters to his sister-in-law. His poems which describe the deprivation and fear of prison life, were praised for its objectivity and lucidity. Brutus' *Thoughts Abroad*

(1970), published under the pseudonym John Bruin were widely circulated in the country. He was an immediate success in South Africa, and it was even taught in several colleges. *A Simple Lust* (1973), includes work concerning prison, and exile as well as new poems, the new poems in this collection, Brutus wrote with passion of the homeland for which he yearned and of his compatriots who remained behind. In stubborn hope, Brutus again wrote about his prison experiences and the inhumanity of apartheid. Endurance and hope are dominant themes in this volume, as Brutus extended his concern with the oppressive conditions of his homeland to a universal scale and assumed the role of spokesperson for all the suffering people.

Brutus was forbidden to teach, write and publish in South Africa. His first collection of poetry, *Sirens, Knuckles, and Boots* was published in Nigeria while he was in prison. The book received the MBARI Poetry Prize which Brutus turned down on the grounds of its racial exclusivity. Brutus was "unbanned" by the South African government in 1990. Unfortunately, Dennis Brutus died on the 26th of November, 2009. He died in his sleep leaving his wife and his sister, eight children, nine grandchildren and four great-grandchildren.

### **1.1 Scope of Study**

This paper is limited to *A Simple Lust*. This is because it contains the various and varying responses of the poet to the Apartheid Condition.

## **1.2 Purpose of Study**

The purpose is to examine the various ways with which the poet reacts to the Black Condition. Critics have all proved that Brutus indulges in non-violent protest. Our aim is to identify and discuss the nature of non-violent protest.

## **1.3 Methodology**

We looked at both the primary and secondary materials. The primary material is the collection of poems entitled *A Simple Lust* by Brutus while the secondary materials comprise journal articles, textbooks, and internet sources.

## **1.4 Theoretical Background**

Karl Marx's conflict theory, also known as Conflict Theory, essentially views society as a conflict battleground of classes rather than as a well-organized system. Marx has divided society into two broad groups: the bourgeoisie (factory owners, capitalists, and landlords) and the proletariat (working class individuals who sell their labor). His famous statement that "the history of all hitherto existing society is the history of class struggle" encapsulates his argument that class conflict regarding material resources, asymmetry of power, and potential for revolutionary change drive human evolution.

Marx developed several key ideas to explain how capitalism functions and affects society. His historical materialism theory suggests economic production and material conditions govern everything in society, such as politics and culture. Marx developed the concept of surplus value, where capitalists profit from the gap between what workers labor for and

what they are paid, with this giving rise to institutionalized exploitation. Marx also traced alienation, in which workers are alienated from their product, labor process, fellow workers, and human potential in capitalist society. He also asserted that the ruling class spreads ideological beliefs that justify their dominance, creating "false consciousness" among workers who do not realize they are being oppressed.

While Marx's theory is helpful in explaining inequality, exploitation of labour, and social movements, it has come under several criticisms today. Some of its strengths are that it has a good analysis of wealth concentration, that it influenced workers' rights movements, and that it acknowledges that social change comes as a result of struggle, and not evolution. Critics argue, however, that Marx overemphasized economic determinants to the detriment of others like gender, culture, and religion. His predictions of inexorable working-class revolution in capitalist states largely failed to materialize, and modern society has developed more sophisticated class systems more intricate than the simple bourgeoisie-proletariat dichotomy. Despite such failures, Marxist theory remains relevant to the explanation of modern problems regarding wealth disparities, labor exploitation, and social justice struggles.

Marx theory is used for this paper because it relates to the South African condition, where we have the oppressed class and the oppressors. The oppressors are the whites, while the oppressed are the blacks

### **1.5 Review Of Related Scholarship**

Many critics have written on the poetry of Dennis Brutus from different perspectives. For example, Kola Eke focuses on the elegiac features of his poetry. In particular, Eke looks at the long elegy for the dead and the living in his poetic world. It is to be noted that most of the poems in the collection express grief on the occasion of the death of prominent South Africans.

Some of them are sober reflections and meditations on the death or predicament of the living. The poet's distinct, tear-filled, fact that he intersperses outbursts of lamentation with consolation, thus achieving the intensity of elegiac poetry.

Eke's paper seeks to portray the strands of elegy running across the poetry of Dennis Brutus. From poem to poem, Brutus is seen weeping over the dead. One cannot think of a better understanding of grief than the lines which, from the start to the end, the speaker weeps over the death of Luthuli. Rarely has a poet packed so much thought and feeling into so short a line.

This is corroborated by the way with which the animal picture is contributes to opposition showing us Luthuli's struggle to oppression. According to Eke, it is especially in capturing to see how the metaphorical language of the poem itself unfolds the fact that Luthuli has always fought against oppressive forces.

However, Eke also shows that the poet also laments over the predicament of the living in this collection of poems. Racial victimisation is one terrible experience which Brutus

laments over in his poems. In some of his poems, we see Brutus lamenting over a race of people whose lives are being shaped by racial hatred. Clues from these poems show that black South Africans are groaning with pain under the Apartheid regime. In his poetry, sadness and complaint against oppression are intertwined in the flow of images. Thus, one of the keynotes of his poetic production is the cry of agony of being subjected to racial oppression. This is usually portrayed with intense punctuation. Therefore, Eke concludes that an aspect of his poetry includes his furious, elegiac and agonized voice.

Another critic, Romanus Ejudu, has commented extensively on the poetry of Brutus. According to Ejudu, the poetry of Dennis Brutus is the mental reaction of one who is in mental agony, whether he is at home or abroad. This agony is partly caused by by harassments, arrests and imprisonment, and mainly by Brutus's concern for other suffering people.

From the above quoted lines, we see the poet as a restless man, who is about going insane. The insanity is caused by the problems of the poet's preoccupation with his people. In this case, Brutus is especially when experiencing vicarious sufferings, often feels abroad. Thus the poet always in some of his poems for example he traverses wandering motion. A troubadour finding far sweeter than post.

According to Egudu, all the factors that make life uncomfortable are assembled. In some of his poems are "Saracened arrest, Captor's hands, "disdaining and quixoting".

In the opinion of Egudu, another dimension of the agony which caused pain to Brutus is that which is expressed in somatic images. Egudu states that the poet would want to allow us to feel with our minds as well as with our body the nature of his agony, just as he has done. In some of his poems, therefore, images of bruises, sores, scald and complete crushing are common.

Even in exile, according to the critic, Brutus also is seriously concerned about the suffering of his people at home. His feeling of distress for those suffering back home is intensified by his thought of apparent contrast between his life in exile, and that of the prisoners still denied their freedom. Though Brutus could satisfy his desires while in exile, he feels that those back home cannot satisfy their desires. As a result Brutus could not find peace while in exile. For Brutus, the loneliness of England is tainted by 'disease'. The agony for Brutus is double-barrelled: when at home he is pastor and faces agony he feels so much agonized while abroad.

Ademola Dasyuva and Oluwatoyin Jeyede have also commented elaborately on Brutus's poetry. According to them, Brutus is one of the leading South African poets who have preoccupied himself with promoting universal fraternity through his poetic representation of the Apartheid system and its attendant devastation of the individual and collective psyche. In their opinion, police ceaseless censoring looming sound of the police siren is a common phenomenon in a police state like the pre-1994 South Africa, and as police rush at, bringing down the soup of suspect with their jackboot Needles to mention "the thunder

at the door," suggesting extreme use of force, then followed by the 'shriek of needles in pain,' that is, the agonising cries of brutalize victims.

Dasyuva and Jeyede note that the highly dehumanizing condition of the black in South Africa is such that poetry becomes one of the means of coping with the perhaps the most touching remark is in identifying the Black man as the hardest hit of the apartheid butts. And beyond the comprehension of the operatives of the apartheid regime, is the blackman's promethean spirit, his courage, absolute commitment, determination to collective struggle and, hope of an enduring victory which is being secretly nursed.

Those critics have noted that Brutus's denial of paternal love and attention, and the fact that he belonged to an atomized, poverty-stricken and deprived black majority of the apartheid South African society accounted for his being a poet of complex emotions. But at adulthood his deprivation of fundamental human right through coercion and other pedagogues of apartheid system, incessant brutalization and intimidation is largely responsible for his perception of South African reality and the sharpening of his critical sensibility.

Omojola and Jeyede posit that Brutus has an amazing way of containing and sustaining his civility or gentlemanness despite the ever-lasting injustice and frustration. It is such gentleness that does not make Brutus quite oblivious of the ugliness of the harsh reality of his society but let alone his survival. It is this awareness of the reality of his existence in a society of complex paradox that he considers psychologically expressing agonizing. This is responsible for his bruised psyche. Consequently therefore his poetry appeals to the mind

and the conscience in the spirit of romantics like William Wordsworth and William Blake. Thus, Brutus's pervasive poetry is aimed at humanizing the already dehumanized man.

S.O Aseem observes that Brutus's poetry reflects the vicarious of the poet in exile. It is pointed out that reading from one exile poem to another, the atmosphere in exile is free from degradation of human rights, there is freedom of movement and freedom of speech. Exile is devoid of assault and incessant police arrest and incessant and unjust incarceration of citizens. To Brutus all the conditions that lead to comfort and security of human are present in exile.

However, Aseem is quick to point out that though the conditions abroad are better than the circumstances back home in South Africa. Consequently the poet is not happy in the midst of comfortable conditions in England. whenever he thinks of oppressed blacks, the victims of unjust, cruel and sadist imprisonment, he feels vicarious for his black brothers. From poem to poem, Asein is able to demonstrate the poet's fellow-feeling for those unfortunate victims of Apartheid system and racial hatred. System.

Another critic, Abasic Kong, discusses the poems in Brutus's Simple Lust as a combination of history and artistry. This is a valid criticism because the poetic production is a product of history. A cursory glance at the collection of poems reveals a number of historical events in the history of South Africa, especially during the Apartheid period. Even a cursory look at the collection of poems will reveal a lot about South African heroes & and victims of Afrikaner regime.

According to Kong, one tends to mistake the poetry collection with actual historical account of real-life events and happenings. But what makes the difference is the way and manner Brutus uses Metaphorical and figurative language to convey actual historical events. Sometimes the poet uses the Conventional style of established literary traditions to express his emotions of bitterness and anger. It is this fusion of art and history that captures the attention of Kong.

### **1.6. Thesis Statement**

The study demonstrates that Brutus urges his fellow Black South Africans to respond to their predicament through religion, tenderness and hope

## **CHAPTER TWO**

### **TENDERNESS**

This chapter examines the theme of tenderness in the poetry of Dennis Brutus. A poet like Brutus has a special role to play in the society and the world at large, being that he was a preacher of tenderness in response to apartheid. Tenderness and love are two words that can be used interchangeably.

It has been observed that the use of force or violence with the apartheid regime cannot be the only means of attaining freedom for the blacks in South Africa, while confronting its government, that dialogue with a genuine mind to show tenderness could be the best means to attaining one's freedom.

Tenderness as opposed to violence or retaliation, is used as a response by Brutus in his poem, "*Somehow, we survive*".

In the poem, the persona goes against the natural need to attack back when being attacked and instead, opts to treat oppression with the beautiful taste of tenderness. He starts by highlighting to us the thick-skinned nature of tenderness which finds a way to survive through the harshest of conditions. He states that although frustration gives the better half of the oppressed, tenderness 'cannot wither', but finds a way to survive.

Also, we see Brutus in this poem, using personification to show the effects of violence on his land, South Africa.

Most cruel, all our land is scared terror rendered  
unlovely and unlovable.....

"But somehow, tenderness survives."

In this same poem, Brutus, through the use of imagery, draws attention to the tools of oppression which the Whites use to subdue and oppress the blacks of South Africa. Hence, "investigative searchlights", "boots", and "patrols" are tools which are common items associated with the racial regime, that was the order of the day during apartheid:

....investigative searchlights rake our naked  
unprotected. Contours....  
Patrols uncoil along the asphalt dark hissing their  
menace to our lives....

The investigative searchlights are given the quality of raking, and when we see what they are raking (our naked unprotected contours), we clearly see the negative effects of their action.

Rakes are gardening tools that are used to forcefully gather up unwanted plants in order that they may be destroyed. For this reason, the black people of South Africa are gathered up by the "investigative searchlights" that they might be annihilated.

To take it further, searchlights are used to reveal the place where things are. In this context, they are used to locate the black people that might be 'raked' (destroyed) in South Africa.

Again, in this same poem, we see that the persona perceives a danger.

...over our heads, the monolithic decalogue of social  
prohibition, glowers"  
and teeters for a catastrophic fall; boots and the peeling  
door.....

"Boots" is a synecdoche, symbolic of force by the agents of an oppressive regime whose instrument(s) is here, represent by what appears to be a decree of a fascist military junta "facist prohibition".

The boots club (hit) the "peeling doors" is an image or symbol indicating the poor living conditions, the ramshackle dwelling places of the powerless masses of the people of South Africa whose houses are yet invaded by soldiers (boots) of the fascist regime. The "boots" of oppression is used to club on the doors of the black people. A club is a torture equipment, and when the comparison between the actions of a club and the boots, we see their full potential.

A violation of the monolithic decalogue, which are the commandment or decrees of the fascist regime, seems to be attracting the 'catastrophe' threatening (glowers) and teetering (loose) about to "fall" on the innocent masses. The fascist regime in the poem is symbolic of the South African government over the blacks of South African who have no choice other than to obey commands.

Through these images, Dennis Brutus showcases to us the full wrath of tools of oppression on the oppressed black people but he does not advocate a hostile reaction which is the logical action of such a situation, rather, he encourages tenderness. This tenderness is not a way to portray the laziness of the blackman or his inaction but it is a direct portrayal of the humanity of the black man who he sees as an emotional being that is sensitive to the dividends of peace. He touches on the forceful seizure of the lands of the natives and the

subsequent destruction. Despite all these wickedness, he closes the poem with the line below:

“... But somehow, tenderness survives...”

This goes to show how much a more subtle response to apartheid could be done. It helps to re-enforce in us that a non-violent approach to respond to situations could yield positive results.

Brutus in the following lines present love as the inextinguishable fire that brings about freedom. It can be seen that this fire is not merely a fire that consumes the man who experiences it, it is a fire to assert faith in one's self in the struggle for freedom and human and deprivation.

This image of fire implanted in fire is part of the interwoven nature of society and love that pervades Brutus' poetry, and it seems that one must experience these sufferings before any comfort can be achieved in both South Africa and the poems that re-echo Brutus tempers as seen in the following lines;

... o let us catch a little of this fire  
and let us burn and steadily assert  
our, our will to freedom, and our love  
For freedom, and our dear unhappy land  
Of inextinguishable and hungry fire  
Of love and hunger and imperishable resolve

A powerful kind of feeling can be felt when sometimes we can read and understand Brutus' expressions. These expressions are enriched not just by the passion for poetry, and by the dept of their meanings.

In the last two lines of this poem, a clear picture of the contradicting situation in South Africa is seen. In the actual sense, hatred is supposed to have spoiled the love of the people but it's only true that Brutus does not see it as such, rather, he sees hatred as a thing that prompts, the need to express more love. This can be said to be true with the fact that a bad situation may call for the need of repair.

Sometimes, with the side by side placing of love with a disagreeable idea or word, we come to know that Brutus is expressing a yearning for the kind of love that is lacking in his environment as in the poem "Desolate."

"... Desolate  
 Your face gleams up  
 Beneath me in the lust  
 abandoned  
 A wounded dove  
 helpless  
 beneath the knife of love

The kind of love is an oxymoron that Brutus uses to show that love is faced with confrontation in South Africa. A society where for the sake of one's colour. He cannot marry a race that is not his own.

And truly, the only thing left is to be desolate in a situation of separation and abandonment.

This kind of interrupted love as expressive in the above poem can be seen again in one of Brutus' poem "*Under me*" a poem where he seems to be expressing a personal experience of harassment and long deprived love.

Under me  
 Your living face endures  
 Pools stare blindly  
 Mulded by ageless misery  
 Descending to you  
 In a rage of tenderness  
 You bear me  
 Patiently

The enduring power of love can be seen as a theme of this poem, and it is one that shows also, that juxtaposition of love, tenderness and rage which are the mixed feelings the blacks of South Africa experience because of their tensed up situation, a situation that neither approves of love or violence, but leaves the people in between decisions, yet, Brutus chooses one discussion which is non-violence expressed through love.

In exile, such expressions that are nostalgic are not short of Brutus, and this is as a result of his love for his homeland. Exile is one of the inhuman punishments that belong to the South African regime but even in exile, Brutus shows himself as being to South Africa.

The expression of love either for a woman or another country and the simultaneous expression of the same love for South Africa can be seen in the following poem. This is another example of love Brutus expresses that mixes his desires that seem a representation of what the black man in South Africa experiences.

"Sleep well my love, sleep well:  
 the harbor lights glaze over restless docks,  
 police cars cockroach through the tunnel streets....  
 My land, my soul, sleep well."

Brutus uses animal imagery here to show the extent of the restriction of movement of the blacks in South Africa, and then we see he calls his land his love and tells is to "sleep well" in spite of the hardship running through the land.

Again, in "*A simple lust is all my woe*", Brutus uses sex imagery to show how the South Africans have suffered and how they will never relent in the show of love.

"A simple life is all my woe  
 The thin thread of agony  
 That runs through the reins  
 In over-taxing acts of love  
 After flesh is overspent

One of the ways the poet responds to the South African predicament is through tenderness. In the poem entitled "Somehow we survive", the poet affirms his faith in the power of tenderness.

"Somehow we survive  
 and tenderness, frustrated, does not wither  
 investigating searchlights poke  
 our naked unprotected contours...4

Here we are exposed to the brutal oppression of the blacks by the minority whites. The beauty of the poem lies in the use of metonymy. The searchlights are representing the

Afrikaner police. It is on record that this state police was one of the tools used by the Apartheid government to subjugate and subdue black Africans.

The expression "naked unprotected contours" seems to suggest that the policemen are used to breaking the doors of innocent sleeping unprotected blacks during the nights. This is also suggestive of lack of privacy. The police with them, against the fundamental human rights. But in the opinion of the poet, they will continue to handle the situation with tenderness. This is because it does not "wither". In this case, tenderness by stroke of the poet's imagination is compared to a cactus plant. Speaking naturally, the cactus plant does not wither. Just like the plant, the poet urges the people to approach the oppressive situation with tenderness and at the end they will triumph over the oppressive situation. The poet is happy that with tenderness that have successfully withstand tyranny.

Over our heads the monolithic decalogue  
of fascist prohibition glowers  
and teeters for a catastrophic fall  
boots club peeling the soor.

By dint of imagination, the poet takes us down memory lane to the oppressive regime of Mussolini of Italy, the leader of racism. Fascism implies violation of the rules of law and blatant disregard for human rights and human beings. Brutus likens the Afrikaner regime to facism by sheer poetic comparisons. Moreover, the poet continues to use one of his favourite artistic devices, namely metonymy. In the context of the poem "boots" stands for the police. It is most uncivilized and barbaric to conjure up the picture of policemen vandalizing the private houses of the black men with their weapons.

It is gratifying to note that the blacks are able to survive a “loss” of lives. It is peaceful that the Afrikaner policemen sometimes resort to fatal violence, leading to unprecedented cases of dead blacks. But somehow, they are able to conduct themselves by not reciprocating acts of violence.

Consequently, south blacks South Africans have somehow survived severance and deprivation. The poet reveals here that the regime has deprived them of their fundamental and rights and denied them access to public infrastructures. The one constant thing that predominates in Apartheid South Africa is as follows:

"patrols uncoil along asphalt dark  
hissing their menace to our lives  
most cruel; all our minds scarred with terror  
rendered unlovely and unlovable  
sundered are we and all our passions sundered  
but somehow tenderness survives"

The word "patrols" confirms the poet's obsession with metonymy. Patrols represent the Afrikaner who are too fond of policing the environment for possible culprits. One fundamental image the poet uses here is that of a serpent one can conjure up the picture of policemen unleashing havoc on the people just the same way snakes tend to hiss venom on their victims.

Another significant imagery the poet uses in this poem is to see the oppressed land as a woman. The white man is the wicked husband. As an irresponsible husband, he unleashes terror on the innocent wife, South Africa.

The picture of the Afrikaner regime is that of a cruel, hard-hearted and merciless man. We are faced with the issue of a husband who does not understand and comprehend the passionate feelings of the wife (South Africa). The hard-hearted renders the wife "unlovely and unlovable".

This is a very pathetic situation, which could lead to heartbreak and dejection and even frustration. However, the woman, that is South Africans are able to survive through the power of tenderness.

In another poem entitled "A simple Lust is all my woe", Brutus emphasizes the power of tenderness in other form. Look at these lines:

"A simple lust is all my woe  
the thin thread of agony  
that runs through the veins  
after the flesh is over spent  
in over-taxing acts of love. 76"

From the above, one notices that the poet seems interested in freedom, but what matters most to him is the manner with which to achieve it. In this case, he declares that in as much as he wishes for freedom he is not desperate about it. what he wishes is to express it a simple lust for it.

He prefers to carry out his lust in a peaceful and simple manner. This is because when a man meets a woman in a desperate way the "flesh" gets "overspent" and this may lead to a

negative result. In the process one of them or the two of them may die. Therefore, he does not want to approach their predicament in a desperate manner because if he does, he might not live to see the end. For example, a man who engages in over-taxing lust for sex, may survive it at last. Therefore he appeals to fellow oppressed blacks freedom in the simplest manner possible

The poet continues this way:  
 "Only I speak the others' woe  
 those concealed in concrete  
 or rotting in rusted ghetto-shacks  
 Only I speak their wordless woe  
 their unarticulated simple lust. 176"

From the above excerpts, Brutus sees himself as a crusader of "simple lust". This is even supported by the fact that the title of the collection of poems is called "Simple Lust". This shows the extent to which the poet cherishes and believes in the healing strength of a simple lust for anything one desires.

Besides, the poet appears like a Christ-like figure, because of his vicarious suffering for mankind. Like Christ who dies for mankind to be salvaged, Brutus sees himself as one fighting for freedom, even though the fight is a peaceful one. Like Christ, he sees himself trying to save the (was) those rotting in rusted ghetto-shacks we must remind ourselves that James says he has not come for the rich but for the poor, the wretched of the earth. Here we must commend the poet's poetic power in the way he uses alliteration and compounding in one single line. The alliterative device "a rotting in a rusted ghetto" is not only an ornament but it is also part and parcel of the theme of poverty. This is to heighten the rate

of poverty among the black South Africans. Then the use of compounding in the poem is not also decorative but meaningful. The word "ghetto-shacks" is a clear case of poetic compounding and it is used to emphasize that the residential places of the blacks are nothing to write home about. The dwelling places are uncomfortable and unhygienic for human existence.

In yet another poem entitled "Under me", the poet abides by the principle of tenderness.

The poem goes thus:

"Under me  
your living face endures  
poets stare blindly  
maddied by ageless misery  
descending to you  
in a page of tenderness  
You bear me patiently. 31."

The most artistic thing about this poem is the way and manner in which the poet preaches tenderness commend the poet as he presents the issue of tenderness paradoxically. This is seen as the poet juxtaposes "page" with tenderness.

The paradox indicates a total surrender to the virtue of tenderness.

## CHAPTER THREE

### HOPE AS A RESPONSE TO APARTHEID

Hope is a dominant theme seen to be running through Dennis Brutus' poems. We have read how Brutus uses tenderness to confront the issues of apartheid system in South Africa, now, we are going to be looking at the fighting spirit, strong determination to survive, the crunching inhumanity of apartheid of Dennis Brutus and his display of undying freedom.

Hope can also be seen as endurance/patience which is a commendable human trait and Brutus concerns is that one should retain his humanity. Brutus advocates endurance reasoning that:

"Endurance is the ultimate virtue  
More, the essential thread  
on which existence is strung  
when one is stripped to nothing else  
and not to endure is to end in despair."

This poem states what we literally know endurance to be, a virtue. Endurance literally means the ability to continue to do something difficult and bear pain without complaining.

This poem can be referred to as an epigram which metaphorically defines it as "a thread on which existence is strong when one is stripped to nothing else". The implication of this is that endurance is greater than all other virtues. When all other virtues fail, endurance keeps life going. Furthermore, the poet/person close the poem with a paradoxical line that implies that when a human being ceases to endure, his existence degenerates into a state of hopelessness, 'and not to endure is to fail in despair'.

Also, in "*A Troubadour; I traversed all my lands*", Brutus presents a picture of a man exploring his lands with happiness and preferring 'motion' to 'rest'.

and I have laughed, disdainning those who banned  
inquiry and movement, delighting in the test  
of will when doomed by saracened arrest  
choosing, like unarmed thumb, simply to stand

In the title and first four lines of this poem, Brutus talks about his romantic transverse (travel) across the land. And in his ecstasy, he laughed at those who have sought to stop or question him even though he knew that a crusade in the name of love for his country (South Africa) meant that he could die or be doomed to saracened arrest. Saracens were Muslim Arabs against whom Christian knights fought the wars of the crusade.

Significantly, South African police cars were also called saracens and in the face of this threat of arrest, Brutus still chose "simply to stand" unarmed. This shows strong determination to survive.

Also, we see that Brutus sees himself to be in danger in such a determination all describes his activity as "quixoting" which suggests he is being "brilliantly foolish" because it led to

his being 'cast off from his land and even at that, he knows that his 'strong determination' will surely get him his freedom.

Black South Africans have suffered several forms of brutality in the hands of the South African Police. They have always been kicked, harassed and indiscriminately arrested and imprisoned, forcefully impounded of their rights and many murdered by the South African government, but still, these black South Africans are not giving up in their struggle for their freedom even while they have been through, they still remained calm and strong in their determination to survive. They would rather be patient and hope for a brighter future than employ violent approach in their campaign against the apartheid South African regime.

Brutus shows us in one of his poems, he titles "For Chief" his admiration for Luthuli's fighting spirit even the "harsh acts" he was made to go through and still, he not despair.

... so the Machine beaks you  
and you fall.  
still fighting grimly.

The image of the 'machine' makes Luthuli's endurance more glorious. The 'machine' represents apartheid which Luthuli fought, armed only with love and endurance. The apartheid 'machine' tried to break Luthuli's spirit through intimidation, banning, and imprisonment. However, he persevered in opposition and never despaired.

As far as the speaker of this poem is concerned, Luthuli's death may open up the vistas of hope for living. This is because they are going to continue with Luthuli's fighting spirit.

The poem is a portrayal brightened by hope. Brutus' optimism is particularly obvious in the epigrammatic perception of Luthuli's 'fall'. The chief assertion of the poem is that Luthuli's "greatness" is a respository for other freedom fighters. This reversal poem and desperation for hope is worth noticing. His (Luthuli) endurance was worthy of emulation which is why Brutus on behalf of many invokes Luthuli's spirit in another poem he titles "Return to us".

....o great patient enduring spirit  
Return to us...

This he did to ensure that the people do not lose courage or hope. One notices here the image of a hen and her chicks. The poet implies that the oppressed in South Africa stand protected like hen chicks and they will be liberated if only they remain courageous as Luthuli

According to R.N EGADU, 'hope is the mainstay of Brutus' spirit struggle'. In buttressing this point we will look at the poem "hope by the pool my scared ungainly body shrinks" Brutus hopes for the future when he would celebrate the freedom of his land and people.

truly my parched rigid my spirit  
with anticipations of champagne.

He was in exile when he wrote this poem but still, his strong determination to be free never relinquished.

In the poem "*Above us only sky*", we see that Brutus envisioned that they will conquer "boute reality" and they will have the power to be free.

As part of the struggle for freedom, the poet encourages his people. He believes that despite their current plight, the oppressed will be free. Brutus instills hope in his people by contributing positively to the psychological upliftment for a successful struggle.

...Peace will come  
 We have the power  
 the hope  
 The revolution  
 Men will go home..."

This is a property for the black South Africans to be free.

Brutus in his poem "*This sun on his public offers mind*", uses alliteration and rhyme to build a kind of crescendo in order to describe the suffering of the prisoners and then imagined a future when the suffering will end or redeemed. Brutus explores the limitations the blacks suffer in their daily activities, especially forced labour in the hands of the whites and he longs for relief and hopes for freedom for his country" which seems unreachable but not attainable.

..Under jackboots, our bones and spirits crunch,  
 Forced into sweat-tear-sudden slush

Now glow-lipped by this sudden touch...  
 -are grateful from the least release from pain

Brutus uses the image of "jackboots" which is a symbol of cruel or authoritarian rule to show the amount of cruelty and pains that were inflicted on them. Literally, jackboots are a large leather military boots and it represents the instruments used by the South African government to maltreat the blacks and coloured.

Brutus says in this poem, that with these jackbones, the government of South Africa (Whites) uses to break their bones (body) and spirits to kill their willingness to fight, by being forced to endless work which makes them "dull in action" and suddenly, he becomes happy at the thought of freedom.

We also see in "*Presumably*" that Brutus has no wish to judge or despise anyone neither does he wish to let his patience die.

And have no wish to condemn  
 Or even grow impatient."

The poem is remarkable for its lack of bitterness. Despite the gruesome experience or house arrest and eighteen month's jail term, he readily sympathizes with those who fear to go on opposing apartheid. He was optimistic about South Africa's freedom.

Brutus also preaches about the need to be hopeful for the future to his fellow black South Africans that were oppressed in the poem "And you", he urges them to keep the resistance spirit and never allow the fire of their struggle and hope to burn out.

....and let us born and steadily assert  
 our faith, our will to freedom, and our love  
 for freedom, and our dear unhappy land;  
 of love and hunger and imperishable resolve

The hope for freedom of Brutus, and all fellow South Africans, have yielded positive results with the state abolishment of apartheid in South Africa in the year 1991. With his hope, African, and all lovers of peace wait hopefully for the end of all manner of oppression that comes with colonialism on the continent.

Some of the poems of Brutus continuously expressed hope that one day Apartheid will be a thing of the past. In this case, the oppressed black South Africans should be hopeful of freedom and moment for now. Hope is the central message of the poem entitled "This sun on the rubble"

It opens thus:

"This sun on this rubble of our rain bruised though we  
 must be unarguably we argue against despair

The poet implies that there is some relief after rainfall whenever rain falls, the rubble becomes messy and marshy. But after a while, when sun shines on the debris, it gets dried and everything turns to normal.

In this case Brutus is implying that he fellow Africans should exercise patience and endure the heavy rainfall. Here the rain may symbolize the oppressive regime of Afrikaner. However, as the debris goes dry there is relief and respite

Although the blacks are being battered and bruised, they should be comforted by the rain... the bruises and oppressions are cannot last for ever. Like this is the healing nature of the sun on "debris", their oppressive situation is not permanent and they should be hopeful of freedom.

As the poem progresses, the poet exposes the oppressive conditions under the Afrikaner regime:

"Under jackboots our bones and spirits crunch  
forced into sweat - tear-sudden slush  
now -low-lipped by this sodden torch  
sun-stripped perhaps our bones may later sing  
or spell out some malignant nemesis or  
sharpvilled to spent points for revenging."9

As has been noted, the poet is obsessed by the figurative device of metonymy. This is reflected in the use of the expression "Under jackboots". Here the metonymy stands for the brutal policemen of South Africa. The boots are said to be crunching the bones and spirits of the oppressed black South Africans.

Besides, the poet is very far from fond of using Compounding in his poems. Look at the example "of sweat-tear-sodden slush" which is highly poetic. They have so beaten up the blacks that their injuries are looking like sodden slush. This is one of the highest of being

brutalized by men is uniform The allusion to the sharpeville massacre is highly important here because a lot of blacks lost their lives. But here the poet is using Sharpeville by way of neologism and is now becomes "a sharpevilled". The neologism form is meant to emphasize, reiterate and condemn the dastardly killing of blacks in South African.

In this poem the sun is an important contributory factor to hope. As the sun is shining the poet is happy that there is the likelihood of relief and freedom as he declares "sun stripped, perhaps our bones may later sing. Here the poet believes intensely and deeply in the healing power of sun:

but now our pride-dumbed mouths are work  
in wordless supplication  
are grateful for the least relief from pain  
like this. sun-on-this-debris-after-rain. 9

As an artist the poet continues to create compounding from line to line. But now the poet is grateful for the sun-just as one is happy that the past sun is started shining on the debris, to make everywhere clean and tidy. the people should be comforted that Apartheid will soon be a thing of yesterday. Then the people will be too happy that they may be thrown into the world of "wordless supplication" that they would be unable to express their immense gratitude for the reality of freedom, just like the sun on the "debris" after torrentical rainfall.

The strength of the poem lies in the way the poet expresses his act of prophesy. He may be seen as a prophet or legislator, just the way percy shelley has labelled poets.

From poem to poem, the poet continues to admonish the people on the need to be hopeful for oppressive-free futures. This is contained in the last part of the poem entitled "the mob". Brutus has written this poem because of the white crowd who attacked those protesting in Johannesburg against the sabotage bill. During this protest many blacks fell to the bullet of the Afrikaner police.

The poem opens in a dramatic manner thus:

"These are the faceless horrors  
that people my nightmares from whom I turn to wakefulness  
for comforting. 48

"The "faceless horrors" are numerous. The horrors includes indiscriminate shooting and killing of the blacks, frequent and incessant detention without trials, racial segregation in terms of accessibility to infrastructural facilities racial deprivation and severance with while telling us about the horrors, the reader is impressed by the artistical use of neologism. The poet says that there are some horrors that "people" his nightmares. In this context, the noun "people" is used as a verb. This is a classic of example of neological use of language. By so doing, the poet has tried to emphasize the horrors of racial predicament. The word "people" is used in a strange manner. The point is to draw awareness to the suffering of the people in the poem and in particular the "people" refers to the black victims of Apartheid.

Brutus continues to lament of the predicament of his people from stanza to stanza:

"Yet here I find confronting me  
the fear-blanked facelessness  
and suavrian - lidded stares

of my irrational terrors  
 from whom on dreams I run. 48"

The excerpt above is capable of sending cold fears down on the reader's spines. The setting here is one of terrorism, hostility aggression, violence and fascist prohibitions. The poet is face to face with a number of white racists. So the use of compound express and highlight the oppressive nature of the Afrikaner government in South Africa. It is necessary to also comment on the compounding "Savarian-lidded stares" of policemen. one cannot but commend the artistic use of animal imagery to expose the callousness, cannibalistic and ruthless nature of the state police.

In the last two stanzas, the poet urges the victims of Apartheid brutalities to be hopeful:

"O my people  
 O my people  
 what have you done  
 and where shall I find comforting  
 to smooth awake your mask of fear  
 restore your face, your faith, feeling, tears. 48"

The one-line stanza, and "O my people" is highly effective. Firstly, the one-line stanza calls our attention to the plight and predicament of the blacks. Secondly, the one-line stanza reiterate the fact that the people are still suffering under the Apartheid regime. The one-line stanza is an indication that the blacks have lost some many of their brothers to the fierce and fatal policies of Apartheid. The line "O my people" is also to affirm that many blacks are still nursing the wounds and injuries arising from discrimination The line "O my

people" is suggestive of the fact that the blacks have been thrown into the net of dilemma because of incessant horrors.

However, the poet admonishes his people to remove the mask of fear that they are presently putting on. Besides, he wishes that the people are able to restore their faith in the for a better future where there will be no discrimination and racial segregation, a place where the shall be no more racial discrepancies. He urges them to stop shedding tears because he is hopeful that the country is heading towards freedom, a racial-free society where blacks and whites will enjoy egalitarianism and equality.

The beauty of Brutus's poem is that at one moment he is seen some lamenting over the peoples' predicament, at another moment he hopes for a better future.

## CHAPTER FOUR

### RELIGION AS A RESPONSE TO APARTHEID

This chapter examines religion as a response to the apartheid system of South Africa in Dennis Brutus' poetry. Brutus has an amazing way of containing and sustaining his civility despite the ever-increasing injustices and frustrations. The non-violence Brutus advocates in the face of white's intransigence may be as a result of his Christian upbringing and the Christian injunction that says one must love one's enemies, also promotes Brutus' humanitarian attitude.

Brutus' awareness of the dehumanizing predicament, as well as those of the black and coloured South Africans, foregrounds his reaction and translates to mean his response to the impulse of human emotions.

The *Oxford Advanced Learner's Dictionary* defines religion as “the belief in the existence of a god or gods and the activities that are connected with the worship of them”. Through the use of allusion and imagery, Dennis Brutus portrays to us the activities of the Christian God as it reflects the issue of apartheid in South Africa. In poem "I" he alludes to the classical Greek mythology and the Christian Bible. He begins by stating that the dreams, aims, destination of the black people of South Africa that are conveyed to God through their thoughts (a dialogue) is pointless, because "God doesn't answer back". He then alludes to the classical figure "Laocoon"

With intractable arguments  
 coil round us  
 wrestle us Laocoon," - like

Laocoon was a Trojan priest who, in the middle of the Trojan war, had warned the Trojans against accepting the gift of the wooden horse (the Trojan horse) given to them by the Greeks. Laocoon's advice was ignored by the ignorant Trojans, and it brought about their downfall. Laocoon was stricken by the Gods for warning the Trojans, alongside his sons. The Gods in this case did wrong to a man who sought the truth. Brutus likens black people of South Africa to Laocoon, since God has given them into suffering for the white people even when they have not done anything wrong to warrant such suffering. Going further, he asserts that God should be held guilty. Should be damned for seeking justice for his people.

Well if He damn me  
 Drive me to damnation  
 By inflicting the unendurable  
 Force me, along the knife-blades till I choose perdition  
 How shall I feel guilty?  
 When my sense of justice says  
 He drove me  
 He damned me  
 He's the guilty one  
 And if He chose-  
 BE DAMNED TO HIM."

The scenario printed above is akin to the case of Laocoon who is damned for trying to save his people. This portrays the Greek Gods (in the case of Laocoon) as the Christian God (in

the case of the person) as unjust beings who damn anyone without any reason whatsoever.

He goes further to state that he will revolt against God since God is no longer of justice.

"And then to spend sans eternity  
Eternally in revolt  
Against injustice – justice  
Fighting in vain  
Against injustice –  
In the service of my private justice  
Against a God turned evil  
hoping forever, for the triumph of despair...  
Evil be thou my Good."

Looking at his arguments, we can see how correctly he places himself to be. A God that has turned into a devil is an unjust one, as a rebellion against him, he argues, "is right in all ramifications."

In the next section, "II" he states that man is given the inherent quality of goodness. This goodness is what will make man to find a divine status in his afterlife. He then argues that this quality cannot be seen in God. This is because he has allowed evil to take over the world. He states that God should be scrutinized on the basis of man as that God will be found inadequate. He argues from that this leads to faith in the existence of God "agnosticism". He wonders of how the suffering of the Black Man on Earth is, the way through which he must take to make heaven.

Can we first hope  
In thinking that our pain  
Refines us to our evil dross  
Prepares us for a splendid deity!

"He further alludes to the Bible. He wonders if like Christ's last prayer at Gethsemane that purchases the redemption of the world, the agony of the black people of South Africa in the debt that must be paid for the pardon of the world."

In "*Prayer*", Brutus opens the poem by praying to be able to "soar" on "steadfast wing". He wants to rise above what he has been through.

In the second stanza, he prays for faith for their freedom to be granted. He also asks for protection from anything that would destroy his "faith".

He prays for the energy to be able to "swiftly soar".

Brutus uses bird imagery to talk about freedom. He likes the freedom of the birds and he prays for a freedom like that of the Bird.

"Hurling myself sword beaked to lunge for  
Lodgement in my life's sun-large-  
A land and people like ours, free"

Brutus uses words like "hurling", "swordbeaked", "lounge" that can represent fight or battle to show how he prays to fight for the freedom of his land and people and wants them to be "just and free".

## CHAPTER FIVE

### CONCLUSION

This study has focused on the poetry of Dennis Brutus. So far, we have seen that Brutus is a caring and humanitarian poet who is burdened by the plight of his people. He is a selfless and self-sacrificing poet. He is interested in the welfare of the suffering blacks from poem to poem he feels psychologically tortured by the fate of fellow-blacks who are facing brutalisation, sometimes, the blacks are often put in prison without trials. He feels potentially affected by the increasing raids on the blacks by the Afrikaner people.

The poet is filled with disgust and disdain at the level of man's inhumanity on man. He is not happy that blacks in South Africa are deprived of social infrastructures and amenities. This is enhanced by the official policy of Apartheid, which supports racial discrimination and segregation in South Africa. This policy promotes some sense of inferiority on the part of the blackman. It is a thing of irony that the minority people in South Africa are the ones oppressing the majority blacks.

Consequent upon denial of freedom and racial oppression, the poet, Brutus is seen lamenting over the dead and the plight of the living in South Africa.

No right thinking poet can be quiet as the rising cases of genocide in South Africa. Any poet in Brutus's shoes or position cannot but lament over the arbitrary and unprovoked

killings of brothers, sisters, friends and so on and so forth in South Africa. Under the Apartheid regime, blacks were forbidden to protest against harsh social, economic and political conditions. We see from poem to poem any attempt or attempted attempt for blacks to protest is a Taboo. Besides being a taboo, the blacks will pay dearly for it; they either they are killed or wounded. Some who have survived death, may be thrown into Robban Island or prisons.

Brutus also feels physically touched by those involved or caught by accidental dying. more often than not they attack blacks at night. They are seen breaking into the homes of blacks and painting torchlights at their contours. This is the height of human degradation. one notices that the black man is not free anywhere whether he is sleeping quietly at home or he is taking a walk peacefully, he is the object of police harassment.

To a large extent Brutus exhibits vicious feelings for the suffering black brothers and sisters while in exile. Any time he thinks about home, he is not always happy because he imagines the barbaric and brutal plight of those back home, those incarcerated, and those who lack freedom of speech. He imagines the fate of black prisoners who are treated cruelly and deprived of their fundamental human rights.

He imagines the jackboots of the Afrikaner police banging at the doors of the residential quarters of the black South African.

He imagines the sirens in the night disturbing the silence and peace of the black neighbourhood. The sirens here are seen as symbolic. In particular they are symbols of Apartheid, aggression, violence and inhumanity.

What is of importance in the poetry of Brutus is not so much the recollection of oppression and brutality. What is of significance is the way he convinces us and conveys white brutality. In this connection Brutus employs figurative language to express and emphasise racial hatred. For example, the oppressed land and people are subjected to personification. In this regard, South Africa becomes a woman; married to a ruthless husband- the white man. Unfortunately for the woman, the husband does not show so much love to the woman as she is now rendered unlovely. A careful reading of Brutus' lines, reveal that the woman is ignored, abandoned, oppressed, depressed, marginalised, brutalised and she is placed in a perpetual suffering.

The strength of Brutus's poetry is the way and manner which he offers solutions to the South African predicament. In this study we have identified three major solutions to the racial problem; tenderness, hope and prayer.

One of the first solutions suggested by Brutus to the South African condition is the use of tenderness. The poet believes that violence cannot be used to solve the Apartheid predicament. In this connection tenderness could be one of the methods. In Brutus's poetic world, the poet sees violence as a taboo to fight the forces of oppression but he thinks it is right to fight it with tenderness or non-violence. The poet sees tenderness as a long-lasting

weapon against Afrikaner oppression. Using horticultural or agricultural picture, the poet sees tenderness as a cactus plant that can withstand vagaries of the weather and cannot wither away.

From poem to poem the poet seems to be passionately in need of freedom but what is of utmost significance is the way to achieve it.

He prefers a simple lust to freedom. In other words, he wishes to pursue his freedom quietly and peacefully. In his poetic space, there is no time for aggression or hostility and he thinks that it is not right to match violence with violence. The poet believes that tenderness is the ultimate virtue. To him, violence is a crude and barbaric way of questing for freedom. The best and the only way to quest for liberty is through the application of non-violent methods.

Apart from tenderness, the poet suggest another solution. the time he thinks that the victims of Apartheid can get over their predicament by hoping for a better future. So, in Brutus's poetic universe, he holds on dearly to the principle of hope. Of course, hope is a pervasive and pervading thread running through Brutus's poetry. While other virtues cannot withstand oppression, the virtue of hope or endurance is a core virtue.

In one of the dirges in honour of Luthuli, the poet, without mourning words, believes that the death of Luthuli will create vistas of hope of the living. This is because Luthuli's fighting spirit is a legacy to emulate. The poet is of the opinion that Apartheid will surely be a thing of history, but one thing that is required is for the oppressed to remain hopeful. The poet reveals that hope is the essential thread on which existence is strung. He deeply

feels that when there is no hope one ends in despair. According to the poets one truism of life is that hope keeps life going. It is stated that when people start to lose hope, then everything will degenerate into hopelessness.

Another solution that is suggested by the poet, Brutus is the use of prayer. The poet is of the opinion that the people should always believe in the unique power of the Almighty to find solution to the problem of racial segregation. For instance, he feels that with persistent and constant prayer the problem of a insistent and constant harassment through police sirens will be a thing of history. Moreover, the barbaric banging at the doors of black households will cease to exist. In addition, the constant beating of the blacks with jackboots will come to an abrupt end.

Apart from this, the incessant arrest and detention without trial can be stopped through constant prayers. Furthermore, the issue of imprisonment without trial can be stopped by being faithful to the Lord Almighty. Above all, through fervent prayers, the principles and policies of racial segregation, discrimination and Apartheid will become a thing of history.

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