

CHAPTER IV

ANALYSIS

This chapter consist of the analysis of the data in line with formulated research question. The data are analyzed and clasified into terms Slavery and Nationalism that depicted in *Africa* and *Listen Comrades* to answer the research question.

4.1 Slavery in Africa

According to Foner which said that slavery or servitude could be form as many ways, it seems custom in Africa, but also the thing which every African hate about. “Slavery in historical Africa was practiced in many different forms and some of these do not clearly fit the definitions of slavery elsewhere in the world, debt slavery, enslavement of warcaptives, military slavery, and criminal slavery were all practiced invarious parts of Africa.”(Foner, 2012; 18). Slave’s journey to a life of servitude often began in the interior of Africa with his or her capture as a prize of war, as tribute given by a weak tribe, state to a more powerful one, or by outright kidnapping by local traders Middleton (2008;103). Tribalism is only one of the slavery by local African itself. Indeed, it can be ignored the history of Africa cannot be separate to slavery system.

4.1.1 Slavery in Diop’s Country Depicted in “Africa”

Slavery existed in parts of Africa (like the rest of the world) and was a part of the economic structure of some societies for many centuries, although the extent varied. (Lovejoy, Paul E; 2012).

Diop draws it in his poem draw the sacrifice and struggle of slavery as:

Your beautiful black blood that irrigates the fields
The blood of your sweat
The sweat of your work
The work of your slavery (Diop, Africa line 7-10)

He bring the reader to understand how angry and accusatory as he stresses that it is blood and sweat of his people which is irrigating the fields for the benefit of their people. But this he is pointing a finger at the colonialists who exploited Black people and used them as slaves to profit their hard labour.

“Although archaeological evidence is not clear on the issue prior to European contact, in those societies that practiced human sacrifice, slaves became the most prominent victims.”(Lovejoy, Paul E; 2012)

Africa before slavery colonialism and the eventual neo-colonialism which Africa has continued to suffer from in a most contemptuous manner. It reminded as an African that its great grand fathers were proud warriors even though the Whiteman in his capitalist tendencies of massive acquisition of wealth has dealt a blow on our pride, economy and mentality. The words “Africa tell me Africa”, is a sort of almost tribal call or chant to come and tell the stories of the land. It is calling out to the whole of Africa, showing that effectively they are all in the same situation, which is trying to get at by simply giving a fictional example of what is a common situation in at least the central African nations, and aims not to pinpoint all the attention on one nation, but rather the whole of Africa.

Talk of “backs being bent” and backs being broken under “the weight of humiliation”(Diop, Africa: line 11) suggests that the people of Africa are being enslaved. The next line “This back trembling with red scars” which the red scars, suggest that this is not only a wound that will never heal (a scar) but the red not only emphasizes it, but suggests that it is perpetually being struck again and again, and that in the current situation, will never get better. Going on to confirm the slavery notion through the whip, which is a universal symbol of slave labour, and that they say yes, under conditions like the midday sun, the hottest period of the day, “And saying no to the whip under the midday sun”(Diop, Africa: line 13) points at the desperation of the situation, because

they are being forced to work in terrible conditions, yet they give in because they have no other alternative.

4.1.2 Slavery in Diop's Country Depiction in "Listen Comrades"

In several parts of the poem, Diop reiterates several events that affect him and his community: e.g., the painful experience of slavery, where the African was captured as a slave and transported from Africa to America; the atrocities of torture, exile and humiliation which the slaves suffered in the hands of the Western colonial invaders ("The cry of a hundred people smashing their cells/And my blood long held in exile," lines 20 and 21); and the African's philosophic way of viewing human suffering and the vicissitudes of life with equanimity and optimism ("It is the sign of the dawn/The sign of brotherhood which comes to nourish the dreams of men," lines 26-27). Finally, Diop employs images and epithets that will endear him to his people:

"Listed comrades of the struggling centuries
To the keen clamour of the Negro from Africa to the
Americas
It is the sign of the dawn
The sign of brotherhood which comes to nourish the dreams of
men"

The narrative strategy employed above, whereby the poet recalls the people's common experience, is a typical device common in African folklore of eliciting support, cooperation, and goodwill from the tribesmen, especially if they are in doubt or are unable to remember their historical background, or the virtues that link them together as a people.

4.2 Nationalism

Colonial literature in its exploratory and expansionist phases proclaimed cultural "superiority and rightness" (Boehmer, 2005: 94). The idea was that a people's identity, though long suppressed, lay embedded in its cultural origins and was

recoverable intact. In African literature tend reveals the nationalism through the literary work:

“Numerous influential studies of African literatures have been published since the 1980s, often dedicated to particular countries, themes, languages, authors, or genres, including nationalism, women’s writing, theatre, and poetry”(Newell, 2006:33)

The nationalism depiction in Diop’s literary work as well. The analysis reveals as following in subchapter.

4.2.1 Diop’s Nationalism Depicted in “Africa”

David Diop is a Negritude poet who is (Klein, 1998)perhaps more than any other African artist, stands for the growth and development of African sociocultural and political values. Oladele Taiwo describes him as follows: “more than any African poet of his time, he was committed to the cause of Africa and it is for this reason that he is sometimes referred to as a poet of the African revolution”(1967:90). The Negritude philosophy and ideology to which David Diop is a fanatic disciple, is described by Leopold Sedar Senghor, its principal advocate, “as the awareness, defence, and development of African cultural values”(1965: 97). The poem Africa suggests an undoubting sense of pride in African decent, the sorrowful acknowledgement of the suffering of a nation and the anticipation of imperceptible freedom.

“Colonialism, where it consists in the migration of part of a nation to vacant or sparsely people foreign lands, the imigrants carrying with them full rights of citizenship in the nation/nationalism mother country, it might be considered as a genuine expansion of nationality.”
(Hobson 1902: 6)

Negritude poems where Diop profoundly celebrates the virtues and values of Africa include “Africa”, “Listen, Comrades”. Those poems reveal his personal identity represents his nationality towards the nation.

Diop’s poem shows his pride of being African, that is implied on the first line when he called “Africa my Africa”. (Diop, 1956: line 1). He used

possessive pronoun to draw that Africa is a part of him. His employment of the word, "Africa," in the poem's title, no less than the repetitive refrain inherent in the poem's first line "Africa my Africa," effectively and conclusively suggests his deep affection for his continent. The irony suggested by the fact that Africa, which was once the cradle of ancient civilization, is now turned into a place of poverty and disrepute, strengthens the poet's message and the audience's sympathy for his argument.

This poem is a childhood dream, that of the author who felt deeply African in his soul yet very distant as he "never knew Africa". Through the word "On the banks of the distant river//I have never known you" (Diop, 1956: line 4-5). The fact that the author spent his much time in France not in Africa. In fact, this is a poem expressing one's feeling he has about his roots. Despite the fact that the poet was born in France did not make him claim he was a French. The poem serves as an advice to those who live the shores of Africa and totally forget about their motherland, it is linked to Klein that stated "...no other national soil, no hearth other than the place of their birth"(1998: 223). No matter what a pig is dressed will still remain a pig. A dressed monkey will still remain a monkey.

Take caution from the poet and be African. Moreover it continued with his consciousness about himself. "But your blood flows in my veins//Your beautiful black blood that irrigates the fields"(Diop, 1956 line 6-7). He realize that he still African, even he lived at France. Which is draw his nationalism of Africa. Since nationalism is something every country needs "...by nationalists who seek to place their own country in an "immemorial past" where its arbitrariness cannot be questioned." (Bhabha 1990: 45) it's like the key to success, because if people have this passion for their country, it would be willing to see it succeed and grow at any cost.

The Africa narrated to the author by his grandmother is a bliss of nature itself soiled by sufferings inflicted by others. This contrast of beauty and horror is everywhere in the poetry. The landscape of Africa made of

rivers, savannah is none other than a kind of heavenly place, yet there is blood, and this blood is dark. “A healthy blood is red, while a poisoned one is thick and dark ”. The blood is described as beautiful but it is sadly dark. Africa is the dark continent by the colour of its inhabitants but Diop finds it beautiful and it has been darkened by force labour under the whip. In its form this poem is about contrasting realities, in its first movement ”.

However the most important message of the poem is that Africa must break way from its apparent resignation to suffering. The tone here is high, it is grave as in line 19 “But a grave voice answers me”. The voice referred to here is none other than his conscience that tells him to rebel against the acceptance of the whip in line 18 “And saying no to the whip under the midday sun”. Africa must push away vigorously with persistence despite the hurdles on the way to taste the flavour of freedom. Here again the apparent contradiction between “bitter” and “taste of liberty” in the last line of the poem re-enforces the conviction that nothing dare comes without its price, the struggle. For those who see this poem as a hope message, but it is more about breaking away from bondage. Remember this poem is a tribute to Africa and a negritude poem, it is an anthem of struggle by an African whose dream of seeing Africa with his own eyes never came true, but He never felt any less of an African. The poem teaches us to love Africa more because we now have the assurance of hope on our side, no matter how difficult situations may be. Diop’s poems are all brilliant, but this one is particularly poignant. It is actually amazing how prophetic this poem was, especially for its time. Diop is a really exceptional poet and this poem captures the essence of the reason why man must appreciate his race and origin. According to Sam Awa of University of Lagos’ Department of English “Moreover, African literature is protest in nature. It comes as a reaction to various forms of injustices met out on Africans by the colonial masters and later, post-colonial masters.”

One only hope that He want to share about his nation that Africa can look back with pride what Africa has turned to via their own labour, ideals

and sacrifices. The current leaders now have greed, hate, corruption and all evils flowing in their veins. But just like Diop said, we are waiting patiently as the fruit acquire the bitter taste of liberty:

“That is your Africa springing up anew
springing up patiently, obstinately
Whose fruit bit by bit acquires
The bitter taste of liberty.” (Diop, 1956: line 20-23)

This is a show for everybody irrespective of your racial background especially for an African man who does not appreciate the fact that they are black and will want to do anything to change their skin colour and also for non African indigenes who have been colonized in their countries before or who feels deprived of their culture, English colony in America called “ Negro and Slave” were almost synonyms (Kachur, 2006; 45). This poem tells our story now in a prophetic way. It is a manifestation of the pain of getting cut-off from our roots mainly for economic and political reasons. It makes us more than ever to believe that there is still hope that Africa can be at part with the rest of the world. Provoke to make the people rise and not be a slave on other people that wants them to colonize and make their own country to change in better or hope in a new beginning

4.2.2 Diop’s Nationalism Depicted in “Listen Comrades”

In *Listen Comrades* Diop not only demonstrates his love for the African continent, but also his knowledge of its lores and traditions. The poet begins with a recollection of the names of several people in the local community who, for decades, suffered from brutalities and injustice since the black man’s unfortunate but inevitable encounter with Western culture. They include: Mamba “with his white hairs/Who ten times poured forth forus milk and light,” as well as “the seven of Martinsville”(Diop, 1959 lines 3 and 11). The continent suffering from slavery and thought of being slavery makes them realizes where they must be stand for. In this term Diop realizes where He come from, even he live out of Africa. He criticize the

oppression toward black people by his literary work, one of them is *Listen Comrades* tells about the suffering, his nationalism was in his work.

In several lines Diop describes about the wound that African gets “He held in his look comrades//The warm faith of a heart without anguish” (Diop, 1959: line 6-7). Despite of it, Diop still put his hope as “Despite the wounds of his broken body//Kept the bright colours of a bouquet of hope”(Diop,1959: line 9-10). In another lines he puts the enthusiasm of African people toward his nation: “The blood they hoped to snare in a circle of words//Rediscovered the fervour that scatters the mists”(Diop, 1959: line 22-23). As Dawahare states that:

“The triumph nationalism is encoded in many ways, from overt calls for a black nation, to the trope of national ‘awakening’ to the recuperation of folk traditions and an immemorial past”(2003: 14).

Indeed the notion of awakening becomes issues of nationalism term, Diop draws it in his line as “or there rings out higher than my sorrows//Purer than the morning where the wild beast wakes” (Diop, 1959: 18-19). A national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify and praise the action through which that people has created itself and keeps itself in existence.” (1961: 154).Finally, Diop employs images and epithets that will endear him to hispeople:

“Listen comrades of the struggling centuries
To the keen clamour of the Negro from Africa to the
Americas
It is the sign of the dawn
The sign of brotherhood which comes to nourish the dreams of men”.
(Diop, 1959: 26-30).

His repetition line place in “Negro from Africa to the Americas” He stresses the line that has deeply meaning about nationalism toward African.