

cultural, and medical institutions in the urban setting. The papers are correct in their research design. The thoroughness of each researcher is evident; however, the collection, as a whole, is a group of papers reflecting specialized interests and not a comprehensive picture.

In all the papers, there is the stated or implied conclusion of limited involvement of the majority population in the planning and decision-making of the Hong Kong community. Thus, there is the suggestion for the need of greater participation by the Chinese community in solving the problems of Hong Kong which can only worsen if the majority is not involved. Two papers (Chapters 7 and 8) suggest apathy on the part of the majority due to a feeling of political impotence; however, there is considerable hesitation by the majority in changing the *status quo* in the light of relative prosperity which Hong Kong currently enjoys and the security provided by the British. Surprisingly, there is no mention of the expiration in 1977 of the 99-year lease of the New Territories with China. That there must be great anxiety concerning the expiration can be seen in some exodus of people and money from Hong Kong.

— Richard Doi
Ellensburg, WA

Mazisi Kunene. *The Ancestors and the Sacred Mountain*. African Writers Series 235. (Exeter, NH: Heinemann Educational Books, Inc., 1982) xix, 75 pp., \$5.50.

Mazisi Kunene is admirably qualified to transmit both the traditional and his original Zulu poetry to an anglophone audience. He is a scholar and a performer of Zulu oral folk poetry. As leader for his own people, for ten years Chief Representative for the African National Congress in Europe and in the United States, he can interpret the heroic epics of ancestral worth. He has translated into English the great epic poem of the Zulu hero Shaka. Long an exile from South Africa, Kunene was a founder member of the Anti-Apartheid Movement in Britain. He has been Lecturer of African Literature at Roma in Lesotho, at Stanford and the University of California, and most recently at Nairobi. Thus he can reach audiences with his translations even though the originals in Zulu are banned in his homeland.

The Ancestors and the Sacred Mountain comprises one-hundred and five of his most recent poems. As the title implies, most of the poems allude to ancestral values. In his own introduction, Kunene sets out his purpose. He does not seek his *roots* in dreamy nostalgia for a past Africa. He does not lament his exile condition as one of uprooted, purposeless wandering. He voices vitality and affirmation. He urges that Africans

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today heed traditional values and put ethics before materialism: "The elevation of social action and social cohesiveness [is] the highest ideal of society." His poems as "Literary comments on heroism . . . become a way of celebrating the efforts of man in enriching human life." Literature becomes: "The imaginative dramatization of the society's vast social experience."

Kunene's Zulu poems addressed to his own people can also speak through translation to a foreign audience in his authentic voice. The ancestors he celebrates are models who undertook great deeds for the common good. The values by which they lived could obtain today and can be attained tomorrow:

Even now the forefathers still live . . .
They are the power that shall unite us . . .
We sing the anthems that celebrate their great eras . . . (74).

* * *

Those chosen before us showed us the way.
They led us silently to the sacred mountains (8).

The many free verse songs of praise include quite lovely images of the beloved land: ancient rivers, impending rocks, mountain caves, encircling horizons.

Now and then Kunene does make specific reference to the actual terrorism in Southern Africa today. In a poem ironically entitled "Progress," he cries out: "The madman has entered our house with violence, / Defiling our sacred grounds" (26). In "Visions of Peace," he laments the present loss. "Yes, it is the children who die in wars, / Their minds moulded for death, they sing the songs of death" (68). He speaks for the witnesses of the Soweto massacre of school children: "We who have seen our children die in the morning / Deserve to be listened to . . . There is nothing more we can fear" (69-70).

Only rarely does Kunene show his "Bitter Thoughts in Exile": "The mornings are bitter. / The tormented voices invade my horizon" (34). For the most part, his positive conviction that the African belief in traditional ethical strength can build the future prevails. He expresses his own faith in humanism and in African unity in lyrical and didactic verse. From a distant land he foresees the deliverance of his country from its present horrors.

And the Ancestors came to the river and said,
The alien prophets of fire shall perish.
They shall be devoured by the violence in their eyes;
And the survivor shall come to the cleansing place,
To the creation of a new earth (55)!

— Charlotte H. Bruner
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