



In The Name of Allah Most Merciful Most Compassionate

Sudan University of Science and Technology

College of Education

Department of English language



The impacts of the white man in the destruction of the people of Ndotcheni

**A study Submitted in Partial Fulfillment of the
Requirement for Bachelor degree**

Prepared By:

- 1.Khawla Abd Elgadir Hassan Abd Elgadir.**
- 2.Eyman Alsideeg Awad Alkareem Ali.**
- 3.Mohamed Zain Abd Elkareem Musa Abd Elkareem.**
- 4. Mohamed Yahya Al-rih Yahya.**

Supervised By :

Ustaz: Hassan Mahil Abdallah

June 2014

الآية

قَالَ تَعَالَى:

﴿ وَعَلَّمَ آدَمَ الْأَسْمَاءَ كُلَّهَا ثُمَّ عَرَضَهُمْ عَلَى

الْمَلَائِكَةِ فَقَالَ أَنْبِئُونِي بِأَسْمَاءِ هَؤُلَاءِ إِنْ كُنْتُمْ صَادِقِينَ ﴿٣١﴾ قَالُوا

سُبْحَانَكَ لَا عِلْمَ لَنَا إِلَّا مَا عَلَّمْتَنَا إِنَّكَ أَنْتَ الْعَلِيمُ الْحَكِيمُ ﴿٣٢﴾

صدق الله العظيم.

سورة البقرة (30-32)

The Verses in English Language:

And He taught Adam all the names, then presented them to the angels; then He said; Tell me the names of those if you are right (31). They said: Glory be to thee! we have no knowledge but that which Thou hast taught us; surely Thou are the Knowing, the Wise (32)

Albagra chapter

No (30-32)



Dedication

To those who give me the sense of life and search for a world full of peace, tolerance, and mutual respect (My Mother and Father). To those who live the life with me whenever and whatever I go (My Friends). To those who prepare my life (My Relatives). To those who are a world in which I live (My Teachers).

Acknowledgements

I am extremely grateful to my supervisor Ustaz. Hassan Mahill who encouraged us to work on the area of Language (Literature). Our deep gratitude is also due to friends and colleagues for their continuous support.

I am also grateful to English Department, College of Education, Sudan University of Science and Technology (SUST), Teachers of the College of Graduate Studies, and Teachers of the College of Education.

I would like to express my gratitude to all my colleagues in the College of Languages (SUST) Requirements Department, who were a constant source of support, both moral and intellectual.

I would like to thank the following people for their ideas and helpful advice on earlier stages of the study: Dr. Hillary Marino Pitia, Dr. Taj Alssir Bashoam; Ustaz. Alnoor Bakheet Abd Allah. My apologies to those I have left out.

We would also thank everyone who share us his ideas and support us and also our due thank to every one reads our research.

Abstract of the Study

This study aimed at investigating the impacts of the colonialism (white man) on the people of Ndotcheni and how this impact has led to the destruction of the mentioned district. The study assumed that the colonization has great destructive effects on the people of Ndotcheni and it extended to include language and religion. The study is considered significant because it reflects the effects of colonization on the district. The study has set a number of questions concerning the problem under the study. The study has adopted a qualitative method and has used the content analysis as a tool for data collection. And after analyzing the content of the novel, study has come up with the following findings: It confirmed that there are real impacts of colonization on the people of Ndotcheni, the black people are not able to cope in society which is not their own. This change in society is given a name, 'the broken tribe' which becomes a title for a phenomenon called 'detrribalization' by anthropologists. It describes the breaking away of the traditional way of life, along with its customs and hierarchical Structures, after the white colonizers came and forced their society onto the peoples who lived in their colonies. In Paton's novel this mainly becomes a problem when black people leave their African communities to go to the white man's cities. and psychological impact is represented by the pain and suffering, more and more as they(black people) learn of their brother's loss of faith in the church, and the crimes their sons have committed in addition to poverty which was common among the blacks concentrates in economical impact .

ملخص الدراسة

هدفت الدراسة للكشف عن الآثار الناجمة عن الاستعمار علي سكان قرية نودتشني (Nodtcheni) وكيف أدت هذه الآثار الي تدمير المنطقة المذكوره أنفأ. إفترضت الدراسة ان الإستعمار له آثار عظيمة علي المنطقة و تمتد آثاره لتشمل اللغة والدين لذلك تُعد الدراسة ذات أهمية لأنها تعكس هذه الآثار. وضعت الدراسة عدداً من الأسئلة تتعلق بالمشكلة موضوع الدراسة، كما انها إتبعت المنهج النوعي وتم إستخدام منهج تحليل المحتوى كأداة لجمع البيانات، وبعد تحليل محتوى الرواية توصلت الدراسة الي النتائج التالية: هنالك آثار حقيقية ناجمة عن الإستعمار علي أهالي المنطقة المتمثلة إجتماعياً في السود غير القادرين علي التأقلم والاندماج في مجتمع لا ينتمون إليه، هذا التغير الذي طرأ علي المجتمع أعطى مسمى القبائل المتفككة والتي صارت عنواناً لظاهرة عرفها علماء الأنثروبولوجيا بظاهرة التفكك القبلي وتصف إندثار الحياة التقليديه والبناء الهيكلية، كما فرض المستعمر نمط مجتمعهم علي السود الذين يقطنون مستعمراتهم ويعد ذلك في رواية الان باتون أبكيك يا وطني الحبيب كمشكلة رئيسيه تتمثل في هجرة السود مجتمعاتهم الأفريقية الي المدن التي يسكنها البيض (المستعمر). تتمثل الآثار النفسية في الكثير من الألم والمعاناة ، كفقد الأخوان السود ايمانهم بالكنيسة والجرائم التي ارتكبتها أبناءهم بالإضافة الي الفقر الذي خلقه المستعمر وأصبح مشاع في أوساط السود ويتمحور هذا في الأثر الإقتصادي.

Table of Contents

No	Subject	No
	Verses	i
	Dedication	iii
	Acknowledgement	iv
	Abstract (English Version)	V
	Abstract (Arabic Version)	Vi
	Table of Contents	vii
Chapter One		
	Introduction	1
1-1	Statement of the Problem	1
1-2	Objectives of the Study	2
1-3	Questions of the Study	2
1-4	Hypotheses of the Study	2
1-5	Significance of the Study	2
1-6	Limits of the Study	2
Chapter Two		
2-1	Introduction	3
2-2	Background of the author	3
2-3	Background about the south Africa	3
2-4	Back ground about the novel	5
2-5	The social impacts	7
2-5-1	The native African and tribal surrounding	9
2-5-2	Town society	11
2-5-3	Asocial linkage with a white man	12
2-5-4	Society restoration	13
2-6	Psychological impacts	15
2-7	The economical impacts	19
2-8	The previous studies	22
Chapter Three		
3-1	The methodology of the study	27
3-2	The tool of the study	27
3-3	The population of the study	27
3-4	The sample of the study	27

Chapter four		
4-1	Introduction	28
4-2	A summary of the novel	28
4-3	The major themes	33
4-3-1	Reuniting the family and nation	33
4-3-2	Christian value of kindness	33
4-3-3	The tension between Urban and rural society	34
4-3-4	Emancipation	34
4-3-5	The public significance of action	34
4-3-6	Reconciliation between fathers and sons	35
4-3-7	Christianity and injustice	35
4-3-8	Repentance	36
4-3-9	Asocial critique of the social situation in South Africa	36
4-3-10	Inequality and injustice	36
4-3-11	The paralyzing and destructive consequences of fear	37
4-3-12	Departing from traditions	37
4-3-13	The balance between justice and forgiveness	37
4-3-14	Theme of religion	38
4-4	Setting	38
4-5	The major characters	38
4-6	The plot of the novel	40
4-7	Analysis and quotation	42
Chapter Five		
5-1	Introduction	66
5-2	Summary of the study	66
5-3	Findings of the Study	66
5-4	Recommendations of Study	67
5-5	References	68

Chapter one

Introduction

Chapter one

Introduction

1-1 Overview:

No doubt, literature is important in the life of a human being in the world and Africa as especially. However, this research concentrates on the impacts of colonization through the economical, social and psychological dimensions of African nation at the period of colonization, as well as to shed light on what was going on their life after the colonization period.

South Africa has a rich and diverse literary tradition with realism until relatively recent, dominating works of fiction and nonfiction. Fiction has been written in all of the South Africa's official languages with a large body of work in African and English. The oral tradition stories passed down verbally from one generation to another is common to all of them.

These stories include folktales and songs of praise for the nation's ancestors, but in the late nineteenth century, European scramble to acquire Africa radically changed its literature. The first fictional works to emerge from South Africa were produced by the colonial writer, such as Alan Paton (*CRY THE BELOVED COUNTRY*).

This chapter introduces the statement of the study, objective of the study, the research questions, the research hypotheses, in addition to the significance of the study, the research methodology, as well as the limit of the study.

1-2 Statement of the Study:

This study will focus on the impact of the white man in the destructions of the people of Nodtsheni with a particular reference to the *CRY, THE BELOVED COUNTRY* By Alan Paton.

1-3 Objectives of the Study:

1 -The study aims to investigate the psychological, economical and social impacts that colonialism rooted in Nodtsheni.

2 -the study aims to highlight the mass destruction of the people of Nodtsheni.

3 - this study attempts to identify colonization extension in Nodtsheni.

1-4 the Research Questions:

- 1 -To what extent the colonization affected on Nodtsheni?
- 2 - To what extent the white man has destroyed Nodtsheni?
- 3 - To what extent the colonization extended in Nodtsheni?

1-5 the Research Hypotheses:

- 1 - The colonization has a great affects in the people of Nodtsheni.
- 2 - The white man has destroyed Nodtsheni totally.
- 3 - The colonization extended in Nodtsheni , upon economical, social and psychological.

1-6 The Significant of the Study:

The study aims to familiarize to the colonial injustice which represents in the suffering of the people of Nodtsheni , and to shad a light to that conceptions which fixed by colonial and delayed the continent wheel development until this era.

1-7 The Methodology of the Study:

The study will use the descriptive analytical approach, qualitative methods and continent analysis as a tool in the data collection and information in pursuing this study.

1-8 The Limits of the Study:

This study limits to the CRY THE BELOVED COUNTRY (Alan Paton).In the term of the destruction of the people of Nodtsheni, economically, socially and psychologically.

Chapter two

The literature review

Chapter two

The literature review

2-1 Introduction:

This chapter contains a background about the author and about South Africa and specifically about the novel of *Cry, the beloved country* by the author Alan Paton. It also contains the psychological, sociological and economical impacts of white man that contributed greatly to the destruction of the district of Ndotsheni as well as the previous studies related to the topic under study.

2-2 A background about the author (Alan Paton):

Alan Paton (1903-1988) was born into a Scottish Presbyterian family in Pietermaritzburg, South Africa. He graduated from the University of Natal with a degree in physics and became a science teacher in several schools for the rich and privileged white population of the nation. While suffering from an illness in 1934, he decided that he didn't want to spend his life teaching the children of the rich, and applied for a job with the Ministry of Education. Much to his surprise, he was offered a position as principal of the Diepkloof Reformatory – a reform school in Johannesburg for poor blacks who had run afoul of the law, where he served for thirteen years, bringing sweeping changes to the reformatory that are reflected at least to some extent by the character who heads the reform school in Paton's most famous novel. His desire for prison reformed him to take a tour of Europe and America to examine prison conditions in other lands. While he traveled, he wrote the manuscript for *Cry, the Beloved Country*. The book received immediate plaudits, bo. He argues that many of the interracial problems in South Africa, especially thin South Africa and in America. Paton devoted the rest of his career to writing, producing the novel *Too Late the Phalarope*, various non-fiction works, and an autobiography. He also wrote the screenplay for the 1951 movie version of *Cry, the Beloved Country*. In addition to his writing, Paton was the founder and national president of the Liberal Party, which worked for improved race relations in South Africa, though the party was eventually banned by the apartheid government in 1968. Paton died six years before the fall of apartheid in 1994.

2-3 A background about South Africa:

Diversity is a key feature of South Africa, where 11 languages are recognized as official, where community leaders include rabbis and chieftains, rugby players and returned exiles, where traditional healers ply their trade around the corner from stockbrokers and where housing ranges from mud huts to palatial homes with swimming pools. The diverse communities, however, have not had much representation for long. Until 1994 South Africa was ruled by a white minority government which was so determined to hang onto power that it took

activists most of the last century before they succeeded in their fight to get rid of apartheid and extend democracy to the rest of the population.

The white government which came to power in 1948 enforced a separation of races with its policy called apartheid. It dictated that black and white communities should live in separate areas, travel in different buses and stand in their own queues. At glance rate areas, travel in different buses and stand in their own queues.

South Africa was settled by the Dutch in 1652 as a stopping point for ships on their way to the East Indies. Fruit and vegetables were grown here to battle the problem of scurvy aboard passing ships. The Dutch first settled the area that was to become Cape Town and with time expanded across the entire tip of southern Africa.

After the Napoleonic wars in 1815, South Africa changed hands and became a British colony. Many of the Dutch went north to get away from the English. Here they encountered tribes that, over time, had moved south from central Africa. There ensued a period of war between the Dutch Boers and the Zulus, a powerful tribe led by Shaka. The Boers eventually won and created an Afrikaner state in the north. In 1899 there were the Boer Wars as a result of the English trying to annex this Afrikaner state. In 1910 South Africa became a union, a coalition between the English and Afrikaner states. In 1960 South Africa gained independence from British rule and became a republic. This period was to be very difficult time for many people since Apartheid was fully enforced. During the 90's, with the release of Nelson Mandela (who eventually became president) and the abolition of the Apartheid laws, South Africa went through an amazing transformation. South Africa has journeyed through great obstacles to become a nation whose dream of unity and common purpose is now capable of realization for all its people.

The government introduced grand social engineering schemes such as the forced resettlement of hundreds of thousands of people. It poisoned and bombed opponents and encouraged trouble in neighboring countries.

The apartheid government eventually negotiated itself out of power, and the new leadership encouraged reconciliation. But the cost of the years of conflict will be paid for a long time yet, not least in terms of lawlessness, social disruption and lost education.

South Africa faces major problems, but having held four successful national elections as well as local polls since the end of white rule, a democratic culture appears to be taking hold, allowing people at least some say in the search for solutions.

Very much Africa's superpower, South Africa has the continent's biggest economy, though this went into recession in May 2009 following a sharp slowdown in the mining and manufacturing sectors. The construction industry, on

the other hand, benefited from a huge programme of government investment ahead of the 2010 World Cup.

South Africa is, along with China, Brazil, Russia and India, a member of the BRICS club of emerging world economic powerhouses.

Many South Africans remain poor and unemployment is high – a factor blamed for a wave of violent attacks against migrant workers from other African countries in 2008 and protests by township residents over poor living conditions during the summer of 2009. And redistribution is an ongoing issue. Most farmland is still white-owned. Having so far acquired land on a "willing buyer, willing seller" basis, officials have signaled that large-scale expropriations are on the cards. The government aims to transfer 30% of farmland to black South Africans by 2014.

Full name: Republic of South Africa

Population: 50.7 million (UN, 2012)

Capitals: Pretoria (executive capital); Cape Town (legislative capital); Bloemfontein (judicial capital)

Largest city: Johannesburg

Area: 1.22 million sq km (470,693 sq miles)

Major languages: 11 official languages including English, Afrikaans, Sesotho, Setswana, Xhosa and Zulu

Major religion: Christianity, Islam, indigenous beliefs

Life expectancy: 53 years (men), 54 years (women)

Monetary unit: 1 Rand = 100 cents

Main exports: Gold, diamonds, metals and minerals, cars, machinery

Politics: The ANC scored its fourth election victory in April 2009

Economy: One of continent's biggest economies. Poverty widespread, high crime rate associated with high unemployment. Economy moved into recession in May 2009.

International: Plays a leading role in diplomatic and anti-poverty initiatives in Africa. Emerged from international isolation in 1994 at the end of the apartheid era.

2-4 About the Novel

Alan Paton's novel *Cry, the beloved Country* embraces many themes that are, especially for its time and setting, humanitarian and visionary. Not wholly without Reason was the novel very successful around the world and praised by many critics.

Alan Paton who lived and worked in South Africa wrote the novel while visiting Europe. It was first published in the United States in 1948, shortly before the National Party was elected in South Africa and started to institutionalize racial Segregation with their policy of apartheid. Since then the novel has had great success all over the world. It has been translated into twenty languages and more than 15 Million copies had been sold before Paton's death in 1988 (Callan: 1991,17).

In the novel, and in other publications that would follow, Paton addresses the is intuition in South Africa from a very liberal and consolidating point of view the so-called problem of 'native crime' can be explained with the social conditions brought on by the colonization. His white characters Arthur and James Jarvis appreciate this and accept their moral responsibility to improve the situation. They understand, as Alan.

Paton understands that it is not enough to recognize a problem. One also has to face the consequences and take individual measures to improve the situation. For this reason Paton's novel was called a novel of "**rehabilitation and restoration**" by Paton's most active critic Edward Callan (Callan: 1991, 97). The novel was however also celebrated by other critics: It has been praised as a moving representation of "the tragic plight of black-skinned people in a white man's world" (Prescott: 1948, 573) and said to give hope that interracial problems might be solved in the future. "It is steeped in sadness and grief over man's inhumanity to man; but it is illuminated by hope and compassion. There is a generosity of spirit here which is rare as it is beautiful and moving" (ibid).

"...what God has not done for South Africa man must do." Pg. 25

In the book, Cry, the Beloved Country, some major impacts follow the story from beginning to end. Three of these impacts: the power of love and compassion (Psychologically) how that it can rebuild broken relationships (Socially) and economically. This story gives the reader the perfect perspective in learning about the injustices that have taken place in South Africa, and it gives us a sense of the trials and hardships the blacks went through then. Cry, is a story about a Zulu pastor Stephen Kumalo and how he sets out to bring his family back together. While he sets out about doing this he realizes that his family is completely in the shambles and his family has strayed from the church, tribal traditions and on another side the real financial suffering all over the villages. These impacts would be as follow:

2-5 The social impacts:

The novel shows that there are also ideas in the book, which were shared by the advocates of racial segregation. The plot deals with the African community around the priest Stephen Kumalo, which suffers from Disorientation and loss of morality. The destruction of the old tribal structures by white colonization is identified as a reason for this. It is easy to understand that Alan Paton uses this fictional community to refer to problems he saw in the reality of South Africa. By employing the fate of Stephen Kumalo's he demonstrates how black people are unable to cope in a society which is not their own. This change in society is given a name, 'the broken tribe' which becomes a title for a phenomenon.

Called 'detrribalization' by anthropologists of the time (Collins: 1953). It describes the breaking away of the traditional way of life, along with its customs and hierarchical Structures, after the white colonizers came and forced their society onto the peoples who lived in their colonies. In Paton's novel this mainly becomes a problem when black people leave their African communities to go to the white man's cities. Paton describes several examples of moral decay and confusion. As a solution the novel.

Suggests that white men need to help to construct a compensation for the 'broken' tribal structures. In the novel this is done by promoting the rural communities. A similar idea was one of the leading arguments for apartheid and lead to the strict segregation of African peoples according to racial categories, also euphemistically called "separate development".

This in mind one cannot continue to praise the novel as a supreme piece of reconciliatory literature which gives hope that understanding between different peoples might be possible. It must be read as a historical cultural expression, derived from a mentality which possibly did not support the crimes done by apartheid, nevertheless was not able to set anything against it.

The beginning of the novel shows Stephen Kumalo and his wife in their home together with a child, who has brought a letter. This letter urges Kumalo to come Johannesburg because his sister is very sick (14). Kumalo is presented as a fatherly figure, offering food to the girl, who is obviously hungry. The girl represents the Community in Kumalo's congregation: they are hungry and do not own much. The girl marvels at the size of the priests house, at the furniture, which obviously does not exist in her home, and at the books, "more even than the books at the school" (12). The community in Ndotcheni is falling apart. The ground does not feed them anymore and their young people go to Johannesburg, to work in the goldmines. Too many cattle have to be fed by not enough grass, because the number of cattle one owns is a sign of wealth. The farming is done by the remaining old people, who do not have enough strength to cultivate the land properly. The soil is eroded and not much grows there. Children are starving, because there is neither milk nor meat nor vegetable to feed them. The people

need moral support and turn to their priest. However, Stephen Kumalo has his own worries. His brother John has gone to Johannesburg to try his luck, his sister Gertrude has gone to Johannesburg to search for her husband and his son Absalom has gone to Johannesburg to look for both of them. Kumalo and his wife have heard from neither of them ever since. When the Kumalos discuss which money can be spent on the trip to Johannesburg, the hopelessness of the situation becomes obvious. Stephen Kumalo refuses to use the money the couple has saved for their son's education, but his wife reminds him that "Absalom will never go to St.Chad's. [...] He is in Johannesburg. When people go to Johannesburg, they never come back" (15). Repeatedly Paton stresses that there is fear in the land. For the black priest this is "the fear of a man who lives in a world not made for him, whose own world is

Slipping away, dying, being destroyed, beyond any recall" (20). This introduces the theme of the 'broken tribe', which is identified as the main problem of the black community. It seems that hunger and poverty could be dealt with, if only the old tribal structures, which kept the community together, would still exist. The problem is first mentioned when Kumalo has arrived in the Mission House in Sophia town and talks to the Anglican priests who receive him there. They have the same house is later described as "a sad place [...] a dirty old wood-and iron church, patched and Forlorn, and a dirty old parson" by the white farmer James Jarvis (132).

Talk of "the sickness of the land, of the broken tribe and the broken house, of young men and young girls that went away and forgot their customs, and lived loose and idle life's" (26). Kumalo is presented as rather helpless and unable to deal with this changing of the world around him. His fear deepens when Msimangu, the Anglican priest who called him to Johannesburg, tells him about the fate of his sister, who has become a prostitute and his brother, who "has no use for the church anymore" (29).

Unlike Kumalo, Msimangu recognizes that this development cannot be stopped.

"The tragedy is not that things are broken. The tragedy is that they are not mended again. The white man has broken the tribe. [...] it cannot be mended again. [...] It suited the white man to break the tribe. But it has not suited him to build something in the place of what is broken." (30)Msimangu voices Paton's conviction that although tragic, it is not possible to stop this development. Instead of wasting one's powers to stop a development that is unstoppable, it would be better to confront the situation as it is and find a way to replace what has been lost. Paton sees the white man's guilt and repeatedly stresses the moral responsibility to replace of the traditional tribal structures that were broken. Arthur Jarvis, who in the novel represents a sophisticated white man's view, writes in one of his essays:"It was permissible to allow the destruction of a tribal system that impeded the growth of the country. It was permissible to believe that

its destruction was inevitable. But it is not permissible to watch its destruction, and to replace it by nothing, or by so little, that a whole people deteriorate, physically and morally.” (136-37).

The problem of detribalization was however not only identified by Alan Paton. In his essay “Cry, the beloved country’ and the Broken Tribe”, Harold R. Collins quotes several writers who connect the loss of the structures to the loss of a moral system. According to these writers, this loss explains why so many blacks become entangled in criminal and antisocial activities when they come to the cities.

“In the drive to town families are separated from their kinfolk and form isolated groups in town. The restraints of tribal discipline do not affect the urban native, and no substitute discipline has, as yet, emerged from out the chaotic welter of transition. The old sanctions have lost their force and the sanctions which order European life are not applicable to native life.” (Collins: 1953, 381) The authors quoted here are openly racist by claiming that ‘detribalized’ Africans are not able to assume the moral standards of the whites and that they are thus “essentially a mob, and a mob rejecting the standards of white public opinion, white law, and Christianity” (Collins: 1953,383).

What differentiates these writings from *Cry, the beloved Country*? Harold R. Collins sees a direct connection between the conclusions drawn in the

Afore mentioned quotes and Alan Paton’s characterization of Absalom and Gertrude who were corrupted after they came to the city (Collins: 1953, 381). The majority of Paton’s urban characters confirm the theories outlined by Collin’s article. While the black community living in Ndotcheni still seems to be controlled by some kind of community life and its moral standards, the majority of the urban blacks are “deteriorating, physically and morally” (Paton: 1948, 137). However, Paton does not confirm the view that Africans are unable to assume alternative moral standards. A strong Christian belief, as embodied in the characters Mrs. Lithibe and Msimangu can protect those urban characters from trouble.

2-5-1 The native African being lost without his familiar tribal surrounding.

By contrasting the rural society of Ndotsheni and that of Johannesburg Paton intensifies the impression of ‘the native African being lost without his familiar tribal surroundings’. Ndotsheni is the home area of Stephen Kumalo and his community. Here the traditional structures are still in order. Although there are many problems, the people support each other and respect the traditional hierarchical order. Johannesburg is represented as a white man’s world, where only the white man’s standards are valid. Africans have to follow the white man’s

rules, live where the whites tell them to live, use the whites' infrastructure and work in the white man's

mines. If they are not willing or not able to accept these regulations, they get into trouble.

The first book of Alan Paton's novel *Cry, the beloved Country* starts with the description of a landscape Natal, and the valley of Umzimkhulu:

"There is a lovely road that runs from Ixopo into the hills [...] Where you stand the grass is rich and matted, you cannot see the Soil. But the rich green hills break down. They fall to the valley Below, and falling, change their nature. For they grow red and bare; They cannot hold the rain and mist, and the streams are dry in the kloofs. Too many cattle feed upon the grass, and too many fires have burned it. Stand shod upon it, for it is coarse and sharp, and The stones cut under the feet. It is not kept, or guarded, or cared for, it no longer keeps men, guards men, cares for men." (11) .

At the beginning of the first book it describes the area around Ndotcheni, where Stephen Kumalo and his congregation live. It is repeated at the beginning of the second book. Here it continues differently "The grass is rich and matted, you cannot see the soil. It holds the rain and the mist, and they seep into the ground, feeding the streams in every kloof. It is well tended, and not too many cattle feed upon it, and not too many fires burn it, laying bare the soil." (121) this paragraph describes the home of James Jarvis, a white farmer who lives up the hills from Ndotcheni. The ground in this part of the area is still intact, and the description reveals how the whole valley might have looked, had it not been exhausted by over farming. The description of the valley shows how beautiful the landscape could be and lets the reader understand that this used to be a home that once protected and fed the community. Ineffective farming methods and crowded living conditions, however, have led to the current situation in the reserve. Nevertheless those that live here accept this area as their home and, as shown later in the book², are prepared to do anything for the good of the community and their land.

In Ndotchenie people are presented as part of a community, who help each other. Everybody knows each other and traditional hierarchies are accepted.

The critic Horton Davis has pointed out that Alan Paton uses poetical Language even in his description of soil erosion: "the earth has torn away like flesh [...] the dead streams come to life, full of the red blood of the earth" (Paton: 1948,11). Davis explains that this description the landscape can be read as a metaphor for the social conditions: "The torn earth is a mirror of torn humanity, uprooted from its tribal contacts with good mother earth" (Davis, 2004: 49). Thereby he refers to the practice of forcing the Africans to live in small reserves where they could not continue their traditional lifestyle. Before the white colonizers came and declared the country their own, the African community was

free to use the whole valley. As a result of this they had to overuse the little ground given to them and could not feed themselves anymore. This forced them to take part in the white man's money economy and to give up their 'tribal customs'. The migration of the young people of Kumalo's community to earn money in the cities can be seen as a consequence of this.

Davis also implies that the tribe can only function if it has not lost his 'tribal contacts with good mother earth'. Those of the community still have this contact, even if it is overshadowed by problems. Those who go to the cities have lost their 'tribal contacts with good mother earth', which can be taken as an explanation for their misbehavior. Paton thus characterizes the valley as the only possible home for the Africans. Another critic, Sheridan Baker, sees the landscape in the novel as moral geography: "The valley is a somewhat ambiguous cradle, a nourished of what Paton calls 'deep feelings'.

Valleys represent maternal comfort and comfortable death; hills, paternal threat and protection" (Baker: 2004, 52). When the Africans go to the city they become criminals (Absalom) or loose their morals (Gertrude). Only in the valley are they able to live decently. Paton's as well as Baker's and Davis' interpretations of they valley are connected to the assumption that Africans have strong ties to the ground they come from. Without the 'tribal contacts to good mother earth' they are deprived of their customs and with it of their morals and purpose. This is connected to the belief that Africans can only function as part of a community. In an urban context they are unable to become part of a new community and are left to themselves, without anybody who tells them what to do or how to behave.

2-5-2 Kumalo's view about town society

From the perspective of Stephen Kumalo Johannesburg is presented as a society which was created by white people and where black people are lost. Before he arrives there are two instances which function to elaborate the role of the city. In Ndotcheni stories were told in which Johannesburg is presented a Moloch where persons loose their orientation because infrastructure and social customs are incalculable.

In Paton's novel this lack of decent living conditions and community is Connected to the disability to live a decent life and the lack of moral and spiritual standards. In his search for his lost son Kumalo encounters different people who represent this loss. His brother John has given up god and is presented as an immoral self-centred character, striving for wealth and power. He is a talented demagogue but only uses this talent to present himself instead of helping the people around him, as his political partners Dubula and Tomlinson. He has known of his sister Gertrude's downfall, but not done anything to help her, although he obviously would have had the money and influence to do so. Together with her son, Gertrude went to Johannesburg to follow her husband, but

did not find him. Instead she started to sell alcohol illegally and became a prostitute, finally being unable to care for her child.

The most dramatic example is presented by Absalom. He went to Johannesburg to find his aunt. When he came there he first worked in a factory, but he was not content with the little money he earned there and became corrupted by his cousin, the son of John Kumalo, starting to break into white people's homes. During one of these burglaries they were disturbed by Arthur Jarvis, and out of fear Absalom shot him dead. As this was followed by a dead sentence for Absalom one can say that the urban surroundings led to Absalom's as well as many others' downfalls. Stephen Kumalo can however save one soul he meets during his stay in Johannesburg. While searching for his son he finds Absalom's pregnant girlfriend. This girl was born in Johannesburg and has never experienced any support by her family or community. To find human closeness she had already had several 'husbands' which all deserted and disappointed her. She is even willing to accept Stephen Kumalo who, in a moment of cruelty, proposes that he could desire her (107-108). Finally she accepts to marry the imprisoned Absalom and thus becomes part of Kumalo's family, following him to Ndotcheni .

2-5-3 A social linkage with a white man:

There are kinds white guys who in the novel who help the black people four kinds of white guys in the novel. There are the men who help the blacks boycott the buses, some that worked to help the blacks, the government officials who try to deter the blacks from speaking, and there are the priests, who are in a difficult spot when it comes to politics. "The young Jarvis is writing an essay on white fear of black urban crime when he's killed, which illuminates the dilemma faced by the white power-holders" (Armstrong) "We discover that he's not a hate-filled racist" (Armstrong) "Fascists, slaveholders, colonialists, patriarchs all seek to justify their domination by reference to deep and abiding difference that radically separate people on the basis of skin color, sex, national, or class origin, etc., and that effectively dehumanize members of the oppressed group." (Hogan) The white man that offered a ride to Msimangu and Stephen was told by a police officer not to partake in such an act, however the white man quickly replied that the police would have to throw him in jail to keep him from giving the men rides. Msimangu quickly told Stephen that such "things are not done lightly." (Paton 42)

The viewpoint of racism and segregation is different from character to character. Although Stephen and John are brothers, their view of the white man is very different. Even though Msimangu is a priest, his understanding is different from that of the common priests. Then there is Jarvis, the father of the man who was murdered by a black man, Stephen's son, who changes how he looks and interprets racism by reading his son's books and journals. Msimangu, even though he resented segregation, he said "I am not a man for segregation, but it is a pity that we are not apart." (Marcus) Many Afrikaner nationalists disbelieved the

picture of South Africa presented in the premiere of the movie. The wife of Prime Minister D. f. Malan questioned him saying, "Surely, Mr. Paton, you don't really think things are like that?" (Critical) The whites lived in constant fear of the large number of blacks present and the blacks feared the power of the entrenched minority. (Marcus)

At the end, Jarvis helps Stephen even though these things are not done easily. Jarvis' grandson realizes the tragedies the blacks are facing, and, like his dad, decides to help them in any way possible which includes taking them milk and asking his grandfather to send an agriculture teacher to help them with the land. The cooperation formed by this unlikely pair helps save the valley. Although Stephen's son was the one who killed Jarvis' son, they still somehow manage to understand what the other one is going through. This is especially true when they cross all boundaries of race and ethnicity to comfort one another in the death of both of their sons.

Nelson Mandela is currently the president of South Africa and the element of racism has lessened in degree in comparison to what it was at the time of the Paton's childhood, the time period of the book, and the few years after the book was published. Paton presented a novel that revolutionized South Africa as well as the world, yet he did not live long enough to see the ending result of his work and others. "Following the establishment of all-race elections in South Africa just four years ago, Nelson Mandela was elected president and help put an end to apartheid." (Armstrong) .

There are many female characters in the novel that demonstrate the role of women in this society. Through the characters of Mrs.Kumalo and Mrs. Lithebe we see that women serve a subservient role to men. Theirroleis to serve everyone around them and often is they are suffering they must doit in silence. Nameless women characters from Johannesburg also illustrate this role. From Gertrude and the girl we learn that because women have very little rights or means of taking care of themselves they often fall prey to the trap of abuse where they turn to prostitution to survive or boyfriendsthat impregnate them and leave them.

2-5-4 A way of society restoration

Moral and spiritual decay can be stopped only by moral and spiritual means." Restoration requires education and opportunities for work and the growth of self-respect so as to create a climate where decency and morality can flourish. "Men obey the laws when they are pursuing worthy goals, working for some good purpose, making the most of their seventy years, using their gifts." At this point we turn to the theme of fear in South African society at large that reverberates through Cry, the Beloved Country. The unacknowledged fear causing white society and deny Africans right to develop their potential gifts in almost all trades and occupations above the level of menial tasks. "It is these gifts of which we are afraid," and as long as we fear them we shall be at the mercy of other more terrible gifts developed in the school of poverty, ignorance and cunning."When

Paton incorporated these views into his portrait of South African society in *Cry, the Beloved Country*, he could justifiably claim that his novel "considered as a social record was the plain and simple truth." He was well aware of the statistics of the social record, and he was accustomed to marshaling the evidence before public and private bodies. In his address to the National Social Welfare Conference in September, 1944, for example, he set up his evidence for the causes of the disintegration of family life in the form of an elaborate diagram. His views on this subject were far from being personal or eccentric. Many educators, welfare workers, missionaries, and even government commissions had frequently made similar estimates. He had, therefore, little reason to doubt the authenticity of his picture or to underestimate the urgency of his cause.

Besides focusing on the general climate of disintegration, *Cry, the Beloved Country* draws on many other facets of the South African social record of 1945-46. In this respect it is typical of Paton's fictional method, which, characteristically, seeks materials in the actualities of South African life.

There are specific public events like the building of Shanty Town, the bus boycott, the discovery of rich new gold deposits at Odendaalsrust, and the air of frenzied excitement that the discovery engendered on the *Stock Market* and in Johannesburg as a whole.

Alan Paton realizes that the problems the South African society was confronted with the outcomes of colonization, the taking away of the land from the tribes and the exploitation of unskilled black labour. One of the main problems resulting from this is the moral and spiritual disorientation of the native communities which he calls 'broken tribe'. By presenting Absalom Kumalo's downfall in Johannesburg he shows how lost black natives are, when they leave their traditional surroundings. It is therefore better for the black community to remain together in the countryside and deal with their problems there. Paton also suggests that these problems cannot be solved without help from the white ruling class. He suggests accepting individual moral responsibility to replace 'broken' traditional customs and to enable the black communities to function in a changing society. In his novel the problems in the city are too large to deal with. Therefore he suggests to start with the still sufficiently intact community in its traditional surroundings and to help to improve the situation there.

In the light of what happened during apartheid this view supports what was later known as "separate development". One argumentation for the segregation on the basis of racial categories was that all race groups should have a chance for individual development which was not possible when they were mixed. This view is in the novel represented in the depiction of the hometowns, where people from different ethnic backgrounds live together and crime and immorality flourish.

When the African peoples were forced into homelands, this was founded on the argumentation that it would give them a chance to live together in their tribal surroundings and to govern themselves. It can be suspected that this segregation

was also intended to keep the black Africans away from the city in controllable areas, because the whites were afraid of this majority. The homelands were self administered but “heavily pendant on various forms of financial aid supplied by the South African government” (Encyclopedia Britannica: 1995, 913).

Apartheid was based on different ideologies, one of which argued that race problems resulted “not so much [from] the crowded native reserves, or the ruin of the land by erosion and over cropping, or the absence of the young men drawn to the mines, or the frightful living conditions of the town natives – terrible as these afflictions are – but in the loss of the old African moral order that gave purpose and meaning to African lives” (Collins, 1953. 380). This view presented apartheid as a means to enable different nations which live together in a confined area, like South

Africa, to each protect and preserve their national identity and culture (Patterson: 1961, 81). According to this point of view, which is very similar to Paton’s, it seems reasonable to keep Africans out of the cities, build self-administered territories for them and thus enable “separate development”.

2-6 The psychological impacts :

In undertaking a journey, a person learns and changes. One may change emotionally, psychologically, as well as spiritually. The journeyer is scared at first, then usually goes through some pain and suffering. In the end, however, this journeyer comes out different than they were when they began, with some understanding. Stephan Kumalo, James Jarvis, and Absalom Kumalo undertake this very thing in *Cry, the Beloved Country*, by Alan Paton. Stephan Kumalo, a priest from the small native town of Ndotsheni, takes a journey to the great city of Johannesburg. He intends to find his sick sister and his son, Absalom, who has gone away. At first, Stephan has "the fear of the unknown, the fear of the great city"(44) where his loved ones had gone to and not written in months. Not long after he begins, he realizes "this is a bitter journey"(55) upon hearing the occupations and practices of his sister. He goes through pain and suffering, more and more as he learns of his brother's loss of faith in the church, and the murder his son has committed. But, soon enough he comes to an understanding of this world in Johannesburg. He learns why there is so much crime and poverty. He then has hope the success of his daughter in-law and his nephew in Ndotsheni. He gains hope for the rebuilding of the tribe. Stephan Kumalo comes away from his journey changing, spiritually, and knowing that there is "comfort in a world of desolation"(94). He changes emotionally and becomes stronger. Also, he change psychologically and learning the troubles of Johannesburg and apartheid, and their various causes.

James Jarvis undergoes vast changes during his journey. He is told that his son has been killed, and he leaves for Johannesburg at once. His son, Arthur, was a social activist helping natives in South Africa, trying to get better hospitals and schools for them. These are subjects James Jarvis never thought about much. When he arrives at his son's house, the place of Arthur's death, he reads through some of his manuscripts and books. First, James suffers a lot thinking about his son's death. As he reads through some of his books and papers however, he comes to an understanding how great a man his son was, and what he stood for. "He sat smoking his pipe and was lost in thought"(180) after he reads a manuscript on what is permissible and what is not permissible in South Africa. When James returns home, he comes back changed and decides to finish some of his son's work. He dedicates himself to help save Ndotsheni, the near by decaying native town. The people say "he's going queer"(277) after they see him give milk to Ndotsheni, build a dam for Ndotsheni, and hire an agricultural demonstrator for Ndotsheni. After his journey, he walks away refined, with a better understanding of his world. Absalom Kumalo is a journeyer as well in *Cry, the Beloved Country*. He begins his journey by leaving his home town of Ndotsheni to go to Johannesburg to find his aunt Gertrude, who had left in search of her husband. Absalom, though not a bad kid, quickly gets into trouble, turning to theft and robbery. He is sent off to a reformatory school. The men in charge at the reformatory let him out early because of his pregnant girlfriend that he wishes to marry. He later breaks into a house with a revolver meant to scare, not to kill, but shoots the owner Arthur Jarvis out of fear. He goes into hiding. Absalom "vowed to not lie anymore", "nor do anything else that is evil"(199). After much pain and suffering during questions from the police and his father, and during time spent sitting alone in a jail cell, he comes to an understanding of what has happened. He repents and prays. Absalom later writes to his father Stephan that there will be no mercy for what he has done, and he will be hung. He included that if he could return to Ndotsheni, he would not leave it again. In *Cry, the Beloved Country*, these three characters take journeys, and finish them changed and with better understandings. They, like any journeymen, were apprehensive at first and did not know exactly what they were getting into. After some hardships, their realization came to them. When the journey was over, they had learned a lot. A journey is a learning cycle, a refining machine. Though some will not make it all the way around, the final result is change.

We realize that ,the white man has broken the tribe , house that is broken, and the man that falls apart when the house is broken, these are the tragic things. That is why children break the law, and old white people are robbed and beaten.

Msimangu makes this statement in Chapter 5 after he welcomes Kumalo to Johannesburg, while discussing the troubles of Gertrude and Absalom. Msimangu explains to Kumalo what he believes has gone wrong with their country: the tribal

bonds have been broken, giving young men and women no reason to stay in their villages. These youths then go to Johannesburg, where they inevitably lose their way and become morally corrupt. Msimangu is very explicit about the cause-and-effect relationship that he perceives between the deterioration of black culture and crime against whites. As such, he expresses the novel's central preoccupation with the matter of tribal structure and its important role in holding the country's black population together.

"I see only one hope for our country, and that is when white men and black men . . . desiring only the good of their country, come together to work for it. . . . I have one great fear in my heart, that one day when they are turned to loving, they will find we are turned to hating".

Msimangu speaks these words in Chapter 7 immediately after he and Kumalo meet with John. Msimangu doubts John's convictions, and instead of calling him a champion of justice, Msimangu calls John an example of power's corrupting influence. Msimangu warns that power can corrupt black people as much as it corrupts white people. It is exactly this corruption that keeps South Africa in its predicament, and in this passage Msimangu unveils his dream of a selfless Christian faith that will bind all people—black and white—together.

Msimangu's fear that by the time "they"—the whites—turn to loving, "we"—the blacks—will have turned to hating calls attention to Kumalo's sense of the shift in black attitudes toward whites. Although Kumalo and Msimangu, members of an older generation, do not wish to cause strife, younger men such as Napoleon Letsitsi are less willing to tolerate white oppression. The willingness to be reconciled exists among both blacks and whites, Msimangu suggests, but never at the same time. Through Msimangu, Paton hints at the sad irony of a nation in which justice and racial equality are stymied by poor timing rather than bad intentions.

" This is no time to talk of hedges and fields, or the beauties of any country. . . . Cry for the broken tribe, for the law and the custom that is gone. Aye, and cry aloud for the man who is dead, for the woman and children bereaved. Cry, the beloved country, these things are not yet at an end ". Chapter 11,

stands in contrast to the novel's early tendency to dwell on the lush South African landscape and urges sorrow instead. By breaking out of this pattern and addressing us with such urgency, the narrator reflects how grave and ingrained South Africa's problems are. The quotation's ominous last line is a note of prophetic foreshadowing of Absalom's death, and though it certainly reflects the pessimism Kumalo and his brethren may feel, it also informs us that this episode is one of many blows that South Africa has yet to endure.

" The truth is that our civilization is not Christian; it is a tragic compound of great ideal and fearful practice, of high assurance and desperate anxiety, of loving charity and fearful clutching of possessions. Allow me a minute. . . ."

These words are written by Arthur Jarvis and read by his father in Chapter 21. Arthur contrasts a Christianity that supports the notion of black people as inferior with a true Christianity that rejects white superiority. Some Christians, Arthur says, argue that it is God's will that black South Africans remain unskilled workers. Trying to educate them would be an un-Christian action, and therefore wrong. Arthur argues, however, that every human being has the right to develop his or her God-given gifts. Because South Africa ignores this principle, Arthur argues, it is not a truly Christian state.

The cut-off sentence that closes Arthur's statement is especially poignant for his father, as these are the last words that Arthur writes before going downstairs to his death. Ironically, Arthur Jarvis is on the verge of envisioning a new South Africa when the problems of the old one cut him down. This tragic turn of events indicates the dire need for change.

And now for all the people of Africa, the beloved country . Nkosi Sikelel' Africa, God save Africa. But he would not see that salvation. It lay afar off, because men were afraid of it. Because, to tell the truth, they were afraid of him, and his wife, and Msimangu, and the young demonstrator. And what was there evil in their desires, in their hunger? That man should walk upright in the land where they were born, and be free to use the fruits of the earth, what was there evil in it? . . . They were afraid because they were so few. And such fear could not be cast out, but by love they need an emotional and PSYCHOLOGICAL dose to stand as others nations .

These thoughts are part of the novel's conclusion, as Kumalo keeps his vigil on the mountain while Absalom hangs. Kumalo prays for Africa, even though he knows it will be a long time before his prayers are answered. He understands that fear is the root of injustice: white men fear black men because there are so few whites and so many blacks. They worry that if the basic needs of the black population are met, then there will be little left for them. Kumalo observes, however, that there is nothing evil in him or his desires, or in his people's desire for a better life. They want simply their due as humans (to "walk upright" and "use the fruits of the earth"). They are not motivated by hatred and revenge, but by a simple desire for dignity. Kumalo's rumination ends with a somewhat troubling paradox: for whites to stop being afraid, they must begin to understand and then love; in order to understand and then love, however, they must stop being afraid. It thus seems impossible for whites and blacks to exist as equals.

2-7 The economical impacts :

the third book of *Cry, the beloved Country* an agricultural instructor comes to Ndotsheni to teach the community modern farming methods. He demands of the people to perform hard work for the good of the community and to give up traditional customs and personal wealth, including some of their ground or cattle which is needed for the traditional custom of lobola, the dowry. Although this is presented as very hard for the afflicted members of the community they all obey to the recommendations of the agricultural instructor for the good of the community.

Alan Paton's novel, reflects the social and economic inequities of pre-Apartheid South Africa and calls on its people to enact change for a better country. The novel traces the journey of Stephen Kumalo, a black reverend from the village of Ndotsheni, as he sets out to reunite his family and rebuild his tribe. Along this journey, Kumalo discovers the desperation of his people and gets a taste of the overwhelming fear that permeates the country and lies at the heart of South Africa's struggle. In a parallel narrative, Paton follows James Jarvis, father of recently killed social activist Arthur Jarvis, as he endeavours to understand his son's work. Kumalo and Jarvis, although divided by race, are united in their suffering at the hands of social and economic inequity; Paton uses these narratives as a microscope to examine the tensions and problems facing all South African people, regardless of race.

Throughout the novel, Paton uses the setting to establish racial division and shine light upon a devastating generational gap. He opens the novel with a lyrical description of the South African country side, of the white man's lush land, of the hills that "are lovely beyond any singing of it" (33). He paints a picture of a land that is "holy" and "well-tended", and asserts the symbiosis between man and the rich nature: "Destroy it and man is destroyed" (33). In stark contrast, he goes on to describe the barren and fruitless land of the native villagers, where "too many cattle feed upon the grass, and too many fires have burned it" (33-34). He states that man and the land are one, and depicts the landscape with violent imagery to allude to the violence enacted upon the native people; where the soil is overworked and impoverished, so too are the men and women (34). The disparity of wealth between the two racial groups is made apparent in the juxtaposition of these two landscapes. Paton goes on to reason that this disparity is the cause of their broken tradition: "The men are away, the young men and the girls are away. The soil cannot keep them any more" (34). The mines are later used as another representation of the anguish caused by racial inequality. The white mine owners profit hugely from black men's labour, while black families are broken up and the land is scarred by the industry (46). Kumalo is awed by the magnitude of the mines that he passes on his way to Johannesburg (46). The vastness of the mines suggests that the gain of the white people off the backs of the black people is

overwhelming the natural South African scenery. The mines epitomize the disintegration of the tribe, as the workers are separated from their families, which also acts as a catalyst for Kumalo's journey: Kumalo's sister, Gertrude, set out for Johannesburg to find her husband who had never returned from the mines (36), and Kumalo's son, Absalom, went to Johannesburg to locate his aunt (36). Stephen Kumalo is then left to journey to Johannesburg to retrieve them, the pieces of his fractured family (40). Paton uses the contrast between Ndotsheni and Johannesburg to further highlight the problems of a broken tradition, of a seemingly irreparable generation gap. Ndotsheni is a place of values and community, as is exemplified by a little girl's visit to Kumalo's home at the beginning of chapter 2 (35). Kumalo offers the child a meal from his own humble provisions, for he knows that she is poor and hungry (35). This sense of brotherhood is again demonstrated upon Kumalo's homecoming in Book III (255). Kumalo is welcomed home with open arms by the villagers, who had missed him greatly (255). By contrast, Johannesburg is a place of anonymity, of moral corruption and desperation, a place without social services or support for black people. It is the setting of the new generation, the generation that the land of Ndotsheni could not keep. It is in Johannesburg that Kumalo is robbed of a pound (48), and both Gertrude and Absalom are driven to crime in order to survive (61, 97). Johannesburg embodies native crime, the beginning and end to the white men's cyclical fear, which is symptomatic of a much greater disease. The contrasting values of these two towns, Ndotsheni and Johannesburg, serve to emphasize the moral breakdown of South Africa. Against the backdrop that is the South African landscape, Paton illustrates the plight of the disenfranchised native youth, and creates a cast of characters who must struggle through this conflict.

Paton's use of characterization not only advances the plot, but also develops a comprehensive look at those people facing racial tension and social injustice. Reverend Msimangu, Kumalo's friend and guide, bears a clear message of love and fellowship, advocating true racial harmony based on respect rather than resentment. He understands the dangers of political and economic greed, and he fears that, by the time the white people "are turned to loving, they will find we are turned to hating" (71). By this Reverend Msimangu means that, rather than mutually seeking the betterment of South Africa, black people may topple the white government with vengeance rather than forgiveness in their hearts. As a foil to Msimangu, John Kumalo, Stephen's brother, embodies the greed and materialism that Msimangu fears. John's hunger for power stems from a place of selfishness, as opposed to Msimangu's dream of peace, high level standard, and equality for the good of the people. John's selfish and materialistic nature is demonstrated in his unwillingness to truly devote himself to his rebellion: he has the power to lead the country into war, but "he goes so far, no further" (222). John could not bear to be a martyr for his cause, for "There is no applause in prison" (220). On the other hand, Arthur Jarvis, while living, was a white political activist fighting for native rights with both the heart of Msimangu but the

influence of John Kumalo. In a moment of panic during a robbery of Jarvis' house, Absalom shoots and kills Jarvis (133). However, the voice of Arthur Jarvis is very clear despite the fact that he is never a live character. Through his writings, Paton develops Jarvis' character into a symbol of justice and harmony. He was aware of the disparities of South Africa and strove to try to fix them. Paton uses Jarvis to allude to Abraham Lincoln, drawing Jarvis' message out of the realm of the fictitious and into historical examples of political change in favour of racial harmony. Paton also uses Jarvis as an example of a white man striving for unity and peace, while Absalom kills Jarvis, a man fighting to gain rights for people like Absalom so that he would not have to rob houses in the first place (187-88). This drastic social inequality results in the suffering of two broken families and because of the financial problems as a main reason of a real hard suffering .

The worlds of Arthur Jarvis and Absalom Kumalo are very different, but the journeys their fathers take are very similar. This is highlighted in the very structure of the novel. Book I follows the path of Stephen Kumalo as he searches for his son, and is focused on the South African reality of the black population. In chapter 9 of Book I, Paton chooses to break from the Kumalo narrative and instead use a fractured dialogue to show the living conditions of other black communities such as Shanty Town (83). This departure from Kumalo's suffering to focus on another woman's fear of losing her child brings universality to Kumalo's situation— he is not the only man facing the hardships of a disintegrating family unit, but one of many victims of racial inequities pulling families apart (90-91). Later, Book II examines James Jarvis as he discovers the work his son had done prior to his death. Consequentially, he finds a new perspective on South Africa's politics as he comes to understand his son's writing. Jarvis is greatly moved by what he reads and takes the message to heart, grasping not only that change is necessary, but that he has the power to effectuate such change. Paton uses Book II to show that ideas can be changed and that a movement for equality is possible. Book II also serves to demonstrate the white South African reality, as is emphasized with a break from the Jarvis narrative to allow an Englishman's take on the discovery of new gold (200-01). The Englishman's commentary shows the rich white man's unexamined perspective on social equality (200-01). To balance the uplifting Jarvis narrative, Paton uses the monologue of a typical European-minded man to demonstrate just what an equality movement has to overcome. Kumalo and Jarvis each suffer the great loss of a son they did not really know at the hand of social injustice. Book III allows these narratives to intersect, and Jarvis and Kumalo bond with one another, taking the first steps toward social justice and righting the wrongs they both have suffered. Jarvis, abiding by his son's beliefs, helps the villagers of Ndotsheni to restore their land and repair their church, thereby lessening the racial divide and bridging the generational gap that plagues the land (285, 296). In turn, Kumalo repays his son's sins by offering Jarvis kindness and comfort in times of need

(291-92). Book III introduces Jarvis' son, who is an emblem of hope for the future of South Africa; having been raised by Arthur Jarvis, he has been taught respect and equality all his life. He represents the next generation of South Africans, the generation that will have to heal previous injustices. Book III concludes the novel on a hopeful note, predicting a long and painful struggle that will culminate in a unified and just South Africa.

The narratives that Paton uses to construct this novel are at once tragic and inspiring. While they depict the hardships of both the black and white people of pre-Apartheid South Africa, they offer insight into a slowly shifting mentality that will one day restore peace to the people and the land. The parallel journeys of Kumalo and Jarvis illuminate the tensions building in South Africa, but not without a ray of hope. In the final passage of *Cry, the Beloved Country*, Paton's narrative voice returns to a physical description of the landscape, very reminiscent of the opening chapter of the novel. This final passage speaks of a light falling over the land, the light of justice and equality for all. Although many areas remain in darkness, "the light will come there also" and all will be well in South Africa (312).all these will achieve when all people generally, and Ndotcheni specifically.

5-4 The previous studies :

Jean-Philippe Wade J. M. Coetzee's critique (1974/1992) of Alan Paton's 'Jim Comes to Johannesburg' novel *Cry, the Beloved Country* (1948) briefly argued that, it was a form of "religious tragedy" which, by suggesting that "the dispensation under which man suffers is unshakable" (348), was disablingly "apolitical or quietistic" (347). This line of argument was developed in an article by Stephen Watson (1982) who demonstrated how the novel, by de-politicising the law and "man-made reality and historical conditions" (33) through representing them as fatalistic typically beyond human intervention and thus "ultimately inexplicable" (32), produced a "mood of unquestioning awe and respect" (32) for them. Watson briefly extended his critique to Paton's second novel, the 'love across the colour bar' *Too Late for the Phalarope* (1953), whose tragic form also failed to reveal the socio-political conditions that produced the rigidly destructive "Calvinist mentality" of the father of the doomed Pieter van Vlaanderen whose lack of love for his son led to his tragic downfall. Incapable of such a materialist analysis, the novel, like *Cry*, is therefore unable to offer a properly political solution to the problems it portrays regarding white society. In *Cry, the Beloved Country* 'mystery' of the that binds both victim and ruler to its dogmatic logic is a consequence of a conservative liberalism whose politics of reform must protect the law –a fundamental social institution questioning, just as the novel must de-authorise through parody the discourse of radicalism in the

figure of John Kumalo. Not dealt with in Watson's otherwise convincing analysis, is that morality is itself represented, not as a socially constructed discourse implicated in secular power and open to contestation, but as a "mystery" beyond human questioning, to whose imperatives all the characters must submit. This is in part achieved through a merging of morality and the (already mysterious) law: Stephen Kumalo's son has committed the sin! Crime of murder, for which he must pay the ultimate price. (data2009)forum92.

JEAN-PHILIPPE WADE Un able to countenance a radicalism that, like Peter Abrahams' *Mine Boy* (1946), can imagine a specifically urban for black people through a militant politics of 'appropriation' of the benefits of modernity, the novel must necessarily foreground a pastoralism that naturalizes both blacks and the city: black people are inherently rural, and the city of Western modernity necessarily corrupts black people. From this point on, the text falls a part, particularly a solution' it offers in its final pages that it knows to be no solution at all. All the novel can offer physically and culturally eroded Ndotsheni is the reform of agricultural practices and black! White reconciliation through the discourse of paternal white philanthropy and (which amounts to the same thing) a mission Christianity. This, however, can nothing the structuralism peratives of a colonial capitalist economy whose industrial centers are precisely dependent upon the impoverishment of the rural periphery. Paton's second novel, *Too Late for the Phalarope*, reveals the "terror" (a key word in the text) and awe that binds its subjects to specific moral ideologies: here of religion (Calvinist Christianity), the State (the law against miscegenation: "the greatest and holiest of all the laws" [94]) and patriarchy (the intractable father). While the novel strikingly reveals the tormenting power of the ideologies that ensure Afrikaner conformity after all the plot deals with a rather mild case of adultery (the conservative wife is sexually passive; the husband Pieter van Vlaanderen has difficulty dealing with "unspeakable" desires) that nevertheless brings utter ruin to an entire extended family – the problem with the novel is that the situation becomes tragic in the 'bad' sense, that is, that the social conditions that maintained such discourses, as Watson points out, remain unexamined, and thus unavailable for contestation. While the criticism of Afrikaner hostility to miscegenation is made, I see entirely as a moral failing, most clearly in Pieter van Vlaanderen's written confessions which reveal a man wrestling between his "mad sickness" (46) and his 'better' nature. In other words, the conflict is almost entirely about his ego attempting to live up to the demands of his superego.

Ironically, the energy that threatens to disturb the rigid enclosure of Afrikaner nationalist discourse, and which the text cannot cope with, is precisely the 'desire' that for Pieter van Vlaanderen and the novel must remain "unspeakable" (155) and "unnameable" (67). That is, psycho-analytic reading would focus on the psychic repressions the political unconscious –that are the necessary consequences of insertion in to the Afrikaner symbolic, and that simultaneously threaten to tear apart such a suturing. If Paton had enabled that desire to speak, history and politics would (Gate way –form93) have poured into the novel, creating a space from which Afrikaner interpellations could be more radically challenged. Thus, in both *Cry* and *Phalarope*, morality and the Law are presented as monologic absolutes whose inexplicable terror ensures the conformity of its subjects.

The novels remain fixated at the level of the superego, to which all the protagonists must finally submit. Lukacs in the case of Coetzee, and Terry Eagleton and Pierre Macherey in the case of Watson, and both can be seen as important contributions to that more general radical critique of liberalism that resurfaced in the South African academy from the 1970s. Liberalism was seen as a superannuated, largely white middle-class, and reformist response to apartheid that was hopelessly compromised by the colonial parameters of its ideology.

However, with the first democratic elections of 1994, the terrain of political contestation has moved on from the anti-apartheid struggle that animated those earlier debates. In such a transitional or perhaps emergent political period, and with the global retreat of Marxism, the identification of what now exactly constitutes a progressive political struggle is described as post-Marxist discourse, it is the radical expansion of democracy itself that has become of central importance. In their book, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics* (1985), Laclau and Mouffe make a distinction between what they call a "popular subject position" and a "democratic subject position." In the Third world, the popular struggle has a single enemy –the imperialist –which has the effect of "dividing the political space into two antagonistic camps." The "popular subject position" is therefore one constituted by this binary division –in South Africa the "national-democratic" subject position of the "people" versus the apartheid-colonialist regime.

By contrast, the "demo-cratic subject position" is found in societies with a multiplicity of antagonisms (class struggles, the new social movements, etc.) whose pluralism of Subject-positions scatters such a binary simplicity which cannot be subsumed under any unifying notion of the "popular." The expansion of

democracy thus entails the progressive pluralisation of social space. South Africa's post-apartheid politics thus confronts the possibility of either remaining fixated in constructing a new "popular subject position" around the discourses of "nation-building" and/or "Africanisation" (with all the ideological nonsense and oppressions that both carry), or even "class" (as a privileged category dominating all others), or instead exploding such a binary subject-logic by encouraging a myriad of "democratic subject positions" (Gate way form-94) and thus laying the basis of a pluralist democratic society where "we acknowledge differences –the particular, the multiple, the heterogeneous ... " (Laclau and Mouffe: 1985, 36), the fact that we are aU "multiple and contradictory subjects, inhabitants of a diversity of communities" (44). The category of "class," the "democratic discourse" of the French Revolution –speaking of equal rights and popular sovereignty –ushered onto the world stage a new "social imaginary" of equality that potentially challenged all forms of inequality, including economic inequality (1985, 154-156).

Laclau and Mouffe notion, is this language that suffers the potential for the radical transformation of modern societies, a "deepening of the democratic revolution" to sectors of the social from which traditional liberalism has remained aloof: liberal democratic ideology, but on the contrary, to deepen and expand it in the direction of a radical and plural democracy" (176). From this perspective, left-wing perceptions of both socialism and liberalism are transformed to Ndotcheni . The centrality accorded to the "democratic revolution" leads to the conclusion that "socialism is one of the components of a project for radical democracy, not vice versa"(178), and that „Such a reading enables both liberalism and the socialist project to be reconceptualised: if the latter must now answer to the imperatives of an endless untravelling social democratization, then the former is no longer merely the antagonist of liberation but a valuable resource –as in South (Gate wayform95) with its trenchant defence of civil and human rights –upon which more radical libertarian claims can be developed.

Laclau argues that "the radical democratic imaginary presupposes openness and pluralism and processes of argumentation which never lead to an ultimate foundation" (1990, 129). Radical democracy is anti-teleological and anti-foundation list, as free of historical determinism as it is of giving essentialist privilege in the making of history to the proletariat, and it is fundamentally sensitive to the contingency of the social and history.

Much of Bakhtin's literary and cultural analysis can be usefully seen as the development of a theory of ideology, whereby "dogmatically serious" cultural

expressions with their "single meanings" have the effect of "naturalizing" otherwise contingent dominant significations, transforming a point-of-view into an absolute monologism whose horizon appears consonant with that of the real. In this manner, the possibility of social transformation is negated by the apotheosis of "official" values and because of colonialism in addition to the elimination of alternative positions (colonial government), as what happens in South Africa specifically in Ndotcheni (ignoring whites, a paradise, and a negative impacts in economic, social and psychological are.

Chapter three
The methodology
of the study:

Chapter three

The methodology of the study:

3-1 The introduction

This chapter is assigned to describe, explain and present the methodology of the study which contains, the tools by which data are collected, the population of the study, and the target sample as well as the validity and reliability of the study.

3-2 The methodology of the study:

A qualitative method represented in the tool of data collection.

3-3 The tool of the study:

The study used the qualitative method in terms of content analysis of the sample taken from the novel "Cry, the beloved country".

3-4 The population of the study:

The population of the study is the impact of the white man on the African societies in general.

3-5 The sample of the study:

The sample of the study is exemplified in extracts taken from the novel "Cry, the beloved country" by Allan Paton. And the extracts (content) bear the details of the study.

Chapter four
The Content
Analysis

Chapter four

The Content Analysis

4-1 Introduction:

This chapter contains, the summery of the novel Cry, the beloved country it also contains the themes ,plot and setting of the novel in addition to the major characters which represented a great roles in the novel as well as the content analysis and an important quotes from the novel as a main content of this chapter.

4-2 The Summery

Stephen Kumalo, the pastor at the village of Ndotsheni in the Ixopo region of South Africa, receives a letter from the Reverend Theophilus Msimangu that requests that he go to Johannesburg to rescue his sister, Gertrude, who is very ill. In order to undertake the journey, Kumalo must use the money intended to be used to send his son, Absalom, to St. Chad's for his education. Absalom had gone to Johannesburg himself, and has not been heard from since. When a friend of Stephen Kumalo takes him to the train station to Johannesburg, he requests that Kumalo give a letter to the daughter of Sibeko, who now works for the Smith family in Johannesburg.

When Kumalo reaches Johannesburg, he waits in line for a bus and is tricked by a young man whom Kumalo gives money to buy a ticket for him. Kumalo finally arrives at the Mission House, where Msimangu arranges for him to stay in the house of Mrs. Lithebe. Msimangu tells Kumalo that Gertrude's husband has not returned from the mines where he was recruited to work, and now Gertrude has "many husbands" and was sent to jail for making bootlegged liquor and working as a prostitute. Msimangu also tells Kumalo that Kumalo's brother John is no longer a carpenter, and now works as a politician. The two men visit Gertrude in the Claremont district of Johannesburg. Kumalo chastises Gertrude for her behavior and for not considering her young son, and tells her brother that John Kumalo will know where his son, Absalom, lives in Johannesburg. Kumalo takes Gertrude and the young child back to the house of Mrs. Lithebe.

Stephen Kumalo goes to visit his brother John, who tells him that his wife has left him and that he is now living with another woman. John claims that he is more free in Johannesburg, for he is no longer subject to the chief and he has his own business. John tells his brother that his son and Absalom had a room together in Alexandra and they were working at the Doornfontein Textiles Company. At Doornfontein, Kumalo learns that Absalom was staying with a Mrs. Ndlela in Sophiatown. Mrs. Ndlela gives him a forwarding address, care of Mrs. Mkize in Alexandra. She also tells Kumalo that she did not like Absalom's friends.

Because of a bus boycott in Alexandra, Msimangu and Kumalo must walk to Alexandra. They reach the house of Mrs. Mkize, who seems obviously afraid and

claim that Absalom has been away from the house for nearly a year. Msimangu tells Kumalo to take a walk to get a drink, and while he is gone interrogates Mrs. Mkize. He tells her that no harm will come to her from whatever he tells her, so she admits that they should talk to the taxi driver Hlabeni. From this taxi driver, they learn that Absalom went to Orlando to live amongst the squatters in Shanty Town. On the way back to the Mission House, Msimangu and Kumalo see a white man driving black passengers, and Kumalo smiles at the white man's sense of social justice, while Msimangu claims that the kindness beats him.

Kumalo goes to Shanty Town with Msimangu, where they meet Mrs. Hlatshwayos, who tells them that Absalom stayed with her until the magistrate sent him to the reformatory. At the reformatory, a white man who works there informs them that Absalom left the reformatory early because of good behavior and that he is now in Pimville, ready to marry a girl whom he got pregnant. At Pimville, they meet the girl, who admits that Absalom went to Springs on Saturday and has not yet returned. Msimangu warns him that he can do nothing about the girl, but Kumalo says that the girl's child will be his grandchild and that he is obligated. Kumalo learns from the white man at the reformatory that Absalom has not been at work this week.

While the white man at the reformatory undertakes a search for Absalom, Kumalo accompanies Msimangu to Ezenzeleni, the place of the blind, where he will hold a service. At dinner, they learn of the murder of Arthur Jarvis, a renowned city engineer who was the President of the African Boys' Club and the son of James Jarvis of Carisbrooke. Arthur Jarvis was renowned for his interest in social problems and for his efforts for the welfare of the non-European sections of the community. It is eventually acknowledged that Absalom Kumalo is suspected of the murder of Arthur Jarvis, and Kumalo wonders how he failed with his son.

Stephen Kumalo tells John about his son's involvement in the murder of Arthur Jarvis, and the two visit the prison together, since John knows that his son was friends with Absalom and thus a possible accomplice. At the prisoner, Kumalo finds his son, and interrogates him about the various facts of the case. Absalom claims that he shot Arthur Jarvis merely because he was frightened, but did not intend to kill him. John Kumalo claims that there is no proof that his son, who was involved in the robbery with Absalom and another friend, Johannes Pafuri, was involved.

The young white man from the reformatory visits Mrs. Lithebe's house in order to talk to Kumalo about a lawyer, because he does not trust John and thinks that he will attempt to place all of the blame on Absalom. He warns Kumalo that no matter what happens his son will be severely punished. The next day, Kumalo visits the pregnant girl in Pimville and tells her what happened to Absalom. He interrogates her, asking whether she really wants to become part of their family and whether she wants another husband. Kumalo eventually becomes convinced that the girl will come with him and live a quiet life in rural Ixopo.

The girl returns with them to the house of Mrs. Lithebe. Unlike Gertrude, the girl enjoys being there, while Gertrude behaves carelessly and dislikes living there. Kumalo visits Absalom in prison again and attempts to arrange a marriage between his son and the girl. He learns that John Kumalo's son (also named John) and the other suspect, Johannes Pafuri, have placed the blame entirely on Absalom. Father Vincent, a white pastor, introduces Kumalo to the lawyer Mr. Carmichael, who will take the case pro deo.

The second section of the novel takes the perspective of James Jarvis, the father of the murdered Arthur Jarvis. James Jarvis learns from the police captain van Jaarsveld that his son has been murdered and that there is a plane waiting at Pietermaritzburg that can take him to Johannesburg. Jarvis tells his wife Margaret as he arranges to make the journey to Johannesburg. When they arrive, Jarvis meets John Harrison, the brother of Mary, the wife of the late Arthur Jarvis. He tells them that Mary and her children have taken the news poorly, and that the police have been combing the plantations on Parkwold Ridge. Jarvis also learns that his son had been writing a paper on "The Truth About Native Crime" and admits to John that he and his son did not agree on the question of native crime. Arthur Jarvis had been learning Afrikaans and considered learning Sesuto, perhaps to help him stand as a Member of Parliament in the next election. Jarvis wonders why this crime happened to his son, of all people, and laments that he never learned more about his son.

During the funeral service at Parkwold Church for Arthur Jarvis, James Jarvis experiences several firsts. The service is the first time that Jarvis attends church with black people, and it is also the first time that he shakes hands with one. Jarvis, wishing to learn more about his son, asks John Harrison to take him to the Boys' Club in Claremont where his son did a great deal of community service work. Jarvis soon learns that Richard Mpiring, the servant at Arthur's house, was able to identify one of the culprits as a former servant. Jarvis reads through his son's manuscript, and is touched by his son's criticisms of South Africa as a nation that claims to be Christian yet practices few of the Christian ideals.

During the trial, the defendants (Absalom Kumalo, John Kumalo and Johannes Pafuri) are each asked their plea. They each plead not guilty, but Absalom does so only because he cannot plead guilty to culpable homicide. Absalom testifies that Johannes hit Mpiring in the back with an iron bar, and that he shot Arthur Jarvis simply because of fear. The prosecutor asks Absalom why he carried a loaded gun when he did not actually intend to use it, but Absalom cannot give a satisfactory answer. After court is adjourned for the day, Stephen Kumalo exits the courtroom with Msimangu, Gertrude and Mrs. Lithebe. He trembles when he sees James Jarvis, wondering how he can look at the man whose son Absalom murdered.

Upon returning to his son's home, Jarvis finds another work, "Private Essays on the Evolution of a South African," in which Arthur wrote that it is difficult to be a South African and that, although his parents gave him a great deal, they sheltered him from the actual South Africa. In this paper, Arthur Jarvis wrote that he dedicates himself to South Africa because he cannot deny the part of himself that is a South African.

James and Margaret Jarvis visit the home of Barbara Smith, one of Margaret's nieces. While they are visiting there, Stephen Kumalo visits with the letter from Sibeko. When Jarvis sees him, Stephen Kumalo trembles and nearly falls ill. Jarvis comforts him, and asks what is wrong. Kumalo admits that there is a heavy thing between them, and finally tells him that it was his son who murdered Arthur Jarvis. Jarvis tells Kumalo that there is no anger in him. Kumalo and Jarvis learn from the Smith daughter that Sibeko's daughter was fired because she started to brew liquor in her room, and that she does not know nor care where the girl is now. When translating Smith's words into Zulu, Jarvis leaves out the part that she does not care where the girl is. When Kumalo leaves respectfully, Jarvis admits to his wife that he is disturbed because of something that came out of the past.

During a meeting in the public square, John Kumalo gives a speech demanding greater reparations for blacks in South Africa, but despite the possibility that he may cause unrest and even riots, John Kumalo restrains himself, for he does not want to be arrested, simply out of the discomfort that it may cause. Jarvis is also at the rally, and listens as John Kumalo speaks.

Mrs. Lithebe and Gertrude argue over Gertrude's behavior, for Mrs. Lithebe believes that Gertrude associates with the wrong type of people and warns her not to hurt her brother any further. Gertrude finally suggests that she wants to become a nun, and although Mrs. Lithebe is happy at the change in Gertrude, she asks her to think of the small boy. Gertrude finally asks the pregnant girl if she would take care of her son if she were to become a nun, and the girl eagerly agrees.

The judge issues a guilty verdict in the case for Absalom Kumalo, but finds no legitimate evidence that John Kumalo and Johannes Pafuri were present and thus finds them not guilty. The judge finds no mitigating circumstances, and sentences Absalom to death by hanging. When the court is dismissed, the young white man from the reformatory leaves court with Kumalo, thus breaking tradition and exiting along with the black men, an action that is not taken lightly.

Father Vincent performs a wedding ceremony at the prison, marrying Absalom and the pregnant girl. After returning from prison, Kumalo visits his brother's shop and they argue when Stephen suggests that he may have some reason to be bitter toward his brother. Wishing to harm his brother, Stephen suggests that there may be someone in his household who wants to betray him. When John laments having such a friend, Stephen says that Absalom had friends who betrayed him. John throws Stephen out of his shop and shouts at him in the

street. Stephen feels ashamed for provoking his brother, for he only wished to tell his brother how power corrupts and that a man who fights for justice must be pure.

Before Jarvis leaves, he gives John Harrison a letter requesting that John continue Arthur's work, and includes a check for ten thousand dollars asking him to start the Arthur Jarvis club. Before Kumalo leaves, Msimangu hosts a party at Mrs. Lithebe's home in which he praises her for her kindness. Before they leave, Msimangu tells Kumalo that he is giving up all his worldly possessions and gives Kumalo money for all of the new duties he has taken up. Before departing for home, Kumalo finds that Gertrude has left, presumably to become a nun.

Stephen Kumalo returns home and tells his wife the verdict and the sentence. He learns that the area where they live has suffered from a drought for a month. Kumalo gives his first sermon since his return, in which beseeches God to give them rain and prays for Africa. Kumalo wonders whether he can remain as pastor considering his family. Kumalo decides that he must speak to the chief and the headmaster of the school about the state of Ndotsheni. When Kumalo speaks to the chief, the chief offers little help. Kumalo suggests that they should try to keep as many people as possible in Ndotsheni. When he returns home, a small white boy visits Kumalo and wishes to learn some words in Zulu. The boy asks for milk, which prompts Kumalo to tell him about the drought and about how small children are dying from it. The boy vows to visit Kumalo again. After dinner, Kumalo's friend asks if a small white boy visited him today, and tells him that he has milk to distribute to the small children. The milk is presumably a gift from the Jarvis estate.

Kumalo receives letters from Johannesburg, including one from Absalom to his wife and parents, one from Msimangu, and one from Mr. Carmichael. Carmichael writes that there will be no mercy for Absalom, and that he will be hanged on the fifteenth of the month. Kumalo's wife suggests that Kumalo distribute milk to the children in order to distract him from the pain. Kumalo sees Jarvis, who meets with the magistrate and the chief. Although Kumalo cannot hear their discussion, they appear to be discussing an important matter and use sticks to discuss their plans. Jarvis remains after the others leave. As a storm approaches, Jarvis and Kumalo remain in the church together. Jarvis learns that there will be no mercy for Absalom.

The small white boy returns to the house to learn Zulu, and meets Gertrude's child and Kumalo's wife. When he leaves, Kumalo goes to the church and meets Napoleon Letsitsi, the new agricultural demonstrator. He says that Jarvis has sent him to teach farming in Ndotsheni, and tells Kumalo that there will be a dam so that the cattle always have water to drink and thus produce milk.

Kumalo's friend tells Kumalo that Mrs. Jarvis is dead, and Kumalo writes a letter of condolence to James Jarvis, despite the worry that she might have died of grief and that a letter might be inappropriate. When the Bishop visits Kumalo, he

suggests that Kumalo retire as pastor, but Kumalo says that if he were to retire his post and leave Ndotsheni, he would die. The Bishop says that he must leave because Jarvis lives nearby, but when the Bishop learns that Jarvis is sending milk for the children, he agrees that Kumalo can remain as pastor.

A new sense of excitement overcomes the valley concerning the new developments. On the day that Absalom is to be executed, Kumalo decides to go up on the mountain, as he had done in various other times of crisis in his life. On his journey to the mountain, Kumalo sees Jarvis, who tells him that he is moving to Johannesburg to live with his daughter-in-law and her children. While on the mountain, Kumalo thinks of various reasons to give thanks, such as Msimangu, the young man from the reformatory, Mrs. Lithebe, Father Vincent, his wife and friend. He wonders why Jarvis has been so kind despite their history, but he also thinks of those who are suffering and wonders when South Africa will become emancipated from fear and bondage.

4-3 Major Themes

4-3-1 Reuniting the Family and Nation

The plot of *Cry, the Beloved Country* largely concerns the efforts of Stephen Kumalo to reunite his family by bringing back his sister Gertrude and his son Absalom to Ixopo. However, this theme takes on larger dimensions when one considers it in reference to the events that develop throughout the novel. A major theme that Paton develops is that family life in South Africa is broken; he illustrates this primarily through the Kumalo family itself, but then enlarges it to encompass family life in South Africa in general. The novel contains numerous instances in which families are broken apart by migration to Johannesburg, such as the family of Sibeko, and the cumulative effect of this, as Kumalo realizes, is that villages such as Ixopo and the nation of South Africa in general is one of families that need to be reunited. The shift of the plot during the third segment of the novel from reuniting the family in South Africa to reuniting village life in Ndotsheni reflects this theme and enlarges it. Furthermore, Paton shows the theme of reuniting family and nation through the writings of Arthur Jarvis concerning a South African national identity. A major reason that Arthur Jarvis worked for social justice, according to his works, is to unite the nation as one cohesive whole, instead of a nation of various disparate ethnic groups.

4-3-2 Christian Values of Kindness

A major theme that Paton develops throughout *Cry, the Beloved Country* is the importance of always acting with a sense of kindness. There is a specifically Christian connotation to this value, as demonstrated by the dominant Christian influence of the characters, most specifically the pastors Stephen Kumalo and Theophilus Msimangu. Paton promotes the idea that adhering to this simple sense of kindness is at least a partial solution to the problems in South Africa; it is the reciprocal kindness between Jarvis and Kumalo that causes the bond between

them to develop, while it is Kumalo's kindness to the small white boy that is the impetus for Jarvis to work on behalf of South Africa by donating milk to work against the drought and by arranging for the placement of new farming methods in Ndotsheni.

4-3-3 The Tension Between Urban and Rural Society

Alan Paton uses the conflict between urban and rural society and the various qualities they represent as a major theme of the novel. For Paton, rural life is best exemplified by Stephen Kumalo and his personality, while urban life is best exemplified by John Kumalo. Paton clearly places his sympathy on the qualities of rural life: rural society comes to represent family, religion, morality and stability, while the chaotic urban life that Paton describes represents the breaking up of families, hedonism, and atheism. Paton also illustrates this theme through the development of several characters in the novel: the literal move of characters such as the pregnant girl to rural life in Ndotsheni represents a change to a greater moral sense, while the most corrupt character in the novel, John Kumalo, is fully enmeshed in urban Johannesburg society.

4-3-4 Emancipation

References and allusions to the emancipation movement in the United States abound in *Cry, the Beloved Country* along with figurative comparisons to the quest for freedom. The most obvious use of emancipation imagery regards Arthur Jarvis, who idolized Abraham Lincoln and draws on Lincoln's work to free the slaves during his own quest for social justice. Paton uses this to elucidate the comparison between the antebellum United States and his contemporary South Africa, both societies in which the quest for justice for blacks is paramount. Paton does not use the theme of emancipation merely for its literal context, however; the major question of the novel at its conclusion is when freedom from fear, poverty and bondage will occur.

4-3-5 The Public Significance of Actions

An assumption that Alan Paton makes throughout *Cry, the Beloved Country* is that numerous actions are significant not in themselves but in what they represent. This is most clearly demonstrated through two separate events, the first in the journey from Alexandra back to Johannesburg and the second at the end of the trial of Absalom Kumalo. In both instances, a white man shows his allegiance to the blacks of South Africa: in the first, a white man carries black men in his car in support of a strike, while in the second the young man from the reformatory exits the courtroom with the blacks. Paton uses this theme in order to show that public declarations of support are an important step in gaining justice in South Africa by demonstrating allegiances and loyalty.

4-3-6 Reconciliation between Fathers and Sons

Cry, the Beloved Country chronicles the searches of two fathers for their sons. For Kumalo, the search begins as a physical one, and he spends a number of days combing Johannesburg in search of Absalom. Although most of his stops yield only the faintest clues as to Absalom's whereabouts, the clues present a constantly evolving picture of who Absalom has become. As Kumalo knocks on the doors of Johannesburg's slums, he hears of his son's change from factory worker to burglar, then from promising reformatory pupil to killer. When Kumalo and Absalom are finally reunited after Absalom's incarceration, they are virtual strangers to each other. The ordeal of the trial brings them closer together, but it is not until after the guilty verdict that Kumalo begins to understand Absalom. In Absalom's letters from prison, Kumalo finds evidence of true repentance and familiar flashes of the little boy he remembers.

Jarvis has no actual searching to do, but it takes him little time to realize that he knows little about his own son. Away from Ndotsheni, Arthur has become a tireless advocate for South Africa's black population, an issue on which he and his father have not always agreed. Reconciliation with a dead man might seem an impossible task, but Jarvis finds the necessary materials in Arthur's writings, which give Jarvis clear and succinct insights into the man that Arthur had become, and even instill in Jarvis a sense of pride.

4-3-7 Christianity and Injustice:

In the tremendous hardships that Kumalo faces, his main solace comes from his faith in God. When he finds out what has happened to his son, his faith is shaken but not broken, and he turns to his fellow priests for comfort. Much of Kumalo's time is spent in prayer, both for the souls lost in Johannesburg and for the fractured society of his village. Not just a form of comfort, Christianity proves to be a tool for resisting oppressive authority as well. Arthur Jarvis's final essay, for example, calls the policies of South Africa's mine un-Christian. Some allusions are made as well to the priests who have made social justice in South Africa their leading cause. As demonstrated with Msimangu, religion is often held up as South Africa's only possible means of avoiding the explosion of its racial tensions.

Christianity is also, however, associated with injustice. John Kumalo reminds his brother that black priests are paid less than white ones, and argues that the church works against social change by reconciling its members to their suffering. He paints an infuriating picture of a bishop who condemns injustice while living in the luxury that such injustice provides. At the same time as he calls the policies of the mines un-Christian, Arthur Jarvis states that these policies have long been justified through faulty Christian reasoning. Arthur Jarvis

mentions that some people argue that God meant for blacks to be unskilled laborers and that it is thus wrong to provide opportunities for improvement and education. The novel frequently explores the idea that in the wrong hands, Christianity can put a needy population to sleep or lend legitimacy to oppressive ideas.

4-3-8 Repentance

Through out the novel, a number of characters lash out in anger. Msimangu speaks harshly when he learns that Absalom has abandoned his girlfriend, the young man from the reformatory speaks harshly when he is disappointed in Absalom, and Kumalo gets upset, at various times, with his wife, his son's girlfriend, and his brother. Often, these episodes are truly ugly. When the young man whirls on Kumalo, for example, his anger is made even uglier by Kumalo's fragile helplessness. Similarly, when Kumalo cruelly asks Absalom's girlfriend if she will be his lover, the combination of lechery and bullying is unappealing.

Even acts as vile as these, however, can be atoned for by sincere repentance. Although the characters lash out in anger, their repentance is always met with forgiveness, and even the gravest insults are excused. This pattern demonstrates the power of caring to overcome bitterness. Social relationships are torn by anger, but they can be mended with kindness.

4-3-9 A social critique of the social situation in South Africa:

The importance of society and a social structure is a theme in this novel. Questions such as what is the role of society in the lives of its members and what basic needs is society responsible for providing to its citizens are raised. In this novel Msimangu brings up the fact I white people have destroyed their cultural tradition that served as a social structure but that they did not replace it with anything. Problems such as poor pay and barrack type living conditions for blacks who work in the mines are highlighted. Lack of proper housing that leads to shanty town and the deaths of children is also made an issue. The rise in transportation fees and the lack of family oriented housing also support the lack of good social structure within this society. The consequences of these social problems are shown in a rise in crime, violence, poverty, prostitution and drug abuse. Some pages that discuss the role of social structure in the crime rate of the black population are: 106-111.

4-3-10 Inequality and Injustice

Inequality and Injustice between races and gender is also a theme of this novel. The difference in the role of black and white men is shown throughout the novel. This can be seen in the interactions between Kumalo and Jarvis and the privileges that are very apparent in Jarvis's position as a white man (This is

evidenced in the first meeting of the two characters on page 211-215). The privileges and rights of the white men over the black men are also shown through the speech of various characters more especially through the intermittent comments of the members of society that the narrator includes Wright, 2008

throughout the novel. The difference in the roles of men and women are also highlighted through the characters of the girl (Absalom's wife on page 99), Gertrude, and Mrs Lithebe. Comments about the harsh and limited role of women are made by the narrator when he speaks about Mrs. Kumalo as well as female members of the black community.

4-3-11 The paralyzing and destructive consequences of fear:

It is also a theme of this novel. Fear is discussed more and more frequently as Kumalo begins to see the troubles and problems that are facing his people. The affects of fear on all of the characters vary. The white members of the community react by increasing police officers and security in their community. The black population seems to respond with an increasing feeling of hopelessness. 106-111

4-3-12 Departing from tradition:

The dissolving role of tradition in the lives of the African people shows up frequently in this novel. Large indications of the break down show up in the movement of many black people from the smaller rural villages in the country to the bigger cities to work in the mines. Smaller less detectable erosions appear in the comments from Kumalo about when people do not call him Umfundisi which is the appropriate title for a black preacher in a village. This issue is linked to the role of social structures within society. A scene that discusses the departure from tradition takes place between Stephan Kumalo and his brother John on page 65-69.

4-3-13 The balance between justice and forgiveness:

The trial of Absalom and the concluding speech of the judge highlight the aspects of what determines justice and forgiveness in the eyes of this particular judge (found on page 233-236). The perspectives of the everyday society members also reflect what people at this time considered just or worthy of forgiveness. The acts of the two main characters can be examples of justice and forgiveness. Kumalo attempts to take many people into his house to help and provide for them, including Gertrude, her son, and his son's wife. Jarvis helps the villagers by finding an agricultural specialist to help them as well as building a dam for crops and rebuilding the village church building.

4-3-14 Theme of Religion

In the classic *Peanuts* Halloween special, *It's the Great Pumpkin, Charlie Brown*, deeply neurotic character Linus says, "There are three things I have learned never to discuss with people: religion, politics, and the Great Pumpkin." We can't really speak to the conflict over whether or not Linus's Great Pumpkin (a Halloween version of Santa Claus) exists, but the reason why people avoid talking about religion and politics is pretty clear: people tend to have strong religious and political views, and they like to fight about both.

But in *Cry, the Beloved Country*, the big political struggle is clearly about race. Many of the characters in the novel are concerned about South Africa's development as a modern nation when it is still being divided by these deeply racist, unjust divisions between the small, wealthy white elite and the large, oppressed black majority. Since racial politics are so divisive in the book, it makes some sense that Paton totally avoids the topic of religious divisions.

In fact, religion is a generally positive force in *Cry, the Beloved Country*. It brings together white and black priests, and it inspires liberal white men like Arthur Jarvis to consider the morality of South Africa's unjust, prejudicial laws. Where religion might be an extremely divisive topic in today's global political climate, for Alan Paton, Christianity is one of the strongest forces to bring South Africa's diverse communities together.

4-4 Setting:

The story begins in Ndotsheni, a small village in Natal which is a providence of South Africa. Throughout the novel we follow the focal character, Kumalo, to Johannesburg and eventually back to Ndotsheni at the end. It is set in the 1940s.

4-5 MAJOR CHARACTERS

- Stephen Kumalo – A Zulu pastor in the town of Ixopo in rural South Africa, Kumalo goes to Johannesburg in search of his sister and son. He discovers that his sister Gertrude has turned to prostitution and his son Absalom, after falling in with bad company, has murdered a white man, Arthur Jarvis. His attempts to rescue Gertrude, her son, and Absalom and his young wife make up the heart of the story. His relationship with his wealthy neighbor James Jarvis, the father of the murdered man, demonstrates the hope or reconciliation that is the principal message of the novel.
- Absalom Kumalo – The son of Stephen Kumalo, he runs away to Johannesburg, where he gets a young girl pregnant and winds up in a reform school. After leaving the reform school, he is involved with two of his friends in a botched robbery, during which he panics and shoots Arthur Jarvis, a young social reformer. He admits his role in the crime and repents, but his friends deny their involvement. They are released, but he is hanged for murder.

- Gertrude Kumalo – Stephen’s younger sister, she goes to Johannesburg, where she is

Deserted by her husband. She supports her young son, first by selling bootleg liquor, then by means of prostitution. Rev. Msimangu sends a letter to Stephen Kumalo asking him to rescue his sister; the letter initiates the action of the story. Gertrude agrees to come back to Ixopo with her brother, but runs away again at the last minute, leaving her young son with Rev. Kumalo.

- John Kumalo – Brother of Stephen, he runs a successful business in Johannesburg and has become a prominent political leader in the black community, largely because of his powerful speaking ability. He has turned away from the church and leads an immoral life, keeping a mistress after casting his wife aside. His son John is one of the men who robs the Jarvis home, but he betrays Absalom at his father’s urging and is acquitted.

- John Kumalo, Jr. – Involved in the robbery with his cousin, he denies responsibility for the crime and is acquitted.

- Johannes Pafuri – The instigator of the robbery of the Jarvis home, he too denies his involvement and is freed despite the fact that he assaulted the servant of the house.

- Rev. Theophilus Msimangu – A pastor in Johannesburg who writes a letter urging Stephen Kumalo to come rescue his sister. When Kumalo arrives, Msimangu accompanies him in his search for his sister and son, and supports him throughout Absalom’s trial and execution. He eventually dedicates himself to a life of poverty and gives his life savings to Kumalo, who has spent all he had during his time in Johannesburg.

- Mrs. Lithebe – Gives room and board to Stephen Kumalo while he is in Johannesburg, and also cares for Gertrude and Absalom’s young mistress.

- Absalom’s mistress – She is never named in the novel. She agrees to marry Absalom

shortly before his execution, then gladly returns with Stephen Kumalo to Ixopo, where he cares for her and the son that is born.

- Father Vincent – A white priest in Johannesburg who assists Kumalo in his search and helps him to obtain a lawyer for Absalom.

- Principal of the Reformatory – Another unnamed character, he helps Kumalo in his search for his son; he is the figure in the story most like Alan Paton, who drew from his own experiences as principal of a reform school in Johannesburg.

- James Jarvis – A wealthy white man who lives near the Kumalo family, it is his son who is murdered by Absalom in the robbery of the young man’s home. As he deals with his own grief and comes to know Stephen Kumalo, he opens his heart

to the plight of his black neighbors, providing milk for starving children, arranging to have a dam built and an agricultural expert brought in to improve the lives of those in the black community, and finally building a church for Rev. Kumalo and his congregation.

- Margaret Jarvis – Wife of James Jarvis, she dies after a long illness and the grief of losing her only son.
- Arthur Jarvis – Son of James Jarvis, he is a social reformer who works for racial equality and fair treatment for blacks in South Africa. He is murdered by Absalom Kumalo when he surprises the young man and his friends in the process of robbing his house. Jarvis' writings, found by his father after the young man's death, convince James Jarvis to take a more active role in matters of social justice.
- The young white boy – Probably the son of Arthur Jarvis, this young boy visits Kumalo in his church and asks to learn Zulu words. When he asks for milk, Kumalo tells him they have none. It is after this visit that Jarvis sends milk for the children of the village, beginning his efforts to improve their lives. The young boy is pictured as a beacon of light by Kumalo.
- Napoleon Letsitsi – The agricultural expert hired by James Jarvis to improve the farms of the black population in his area.

4-6 Plot Overview

In the remote village of Ndotsheni, in the Natal province of eastern South Africa, the Reverend Stephen Kumalo receives a letter from a fellow minister summoning him to Johannesburg, a city in South Africa. He is needed there, the letter says, to help his sister, Gertrude, who the letter says has fallen ill. Kumalo undertakes the difficult and expensive journey to the city in the hopes of aiding Gertrude and of finding his son, Absalom, who traveled to Johannesburg from Ndotsheni and never returned. In Johannesburg, Kumalo is warmly welcomed by Msimangu, the priest who sent him the letter, and given comfortable lodging by Mrs. Lithebe, a Christian woman who feels that helping others is her duty. Kumalo visits Gertrude, who is now a prostitute and liquor-seller, and persuades her to come back to Ndotsheni with her young son.

A more difficult quest follows when Kumalo and Msimangu begin searching the labyrinthine metropolis of Johannesburg for Absalom. They visit Kumalo's brother, John, who has become a successful businessman and politician, and he directs them to the factory where his son and Absalom once worked together. One clue leads to another, and as Kumalo travels from place to place, he begins to see the gaping racial and economic divisions that are threatening to split his country. Eventually, Kumalo discovers that his son has spent time in a reformatory and that he has gotten a girl pregnant.

Meanwhile, the newspapers announce that Arthur Jarvis, a prominent white crusader for racial justice, has been murdered in his home by a gang of burglars. Kumalo and Msimangu learn that the police are looking for Absalom, and Kumalo's worst suspicions are confirmed when Absalom is arrested for Jarvis's murder. Absalom has confessed to the crime, but he claims that two others, including John Kumalo's son, Matthew, aided him and that he did not intend to murder Jarvis. With the help of friends, Kumalo obtains a lawyer for Absalom and attempts to understand what his son has become. John, however, makes arrangements for his own son's defense, even though this split will worsen Absalom's case. When Kumalo tells Absalom's pregnant girlfriend what has happened, she is saddened by the news, but she joyfully agrees to his proposal that she marry his son and return to Ndotsheni as Kumalo's daughter-in-law.

Meanwhile, in the hills above Ndotsheni, Arthur Jarvis's father, James Jarvis, tends his bountiful land and hopes for rain. The local police bring him news of his son's death, and he leaves immediately for Johannesburg with his wife. In an attempt to come to terms with what has happened, Jarvis reads his son's articles and speeches on social inequality and begins a radical reconsideration of his own prejudices. He and Kumalo meet for the first time by accident, and after Kumalo has recovered from his shock, he expresses sadness and regret for Jarvis's loss. Both men attend Absalom's trial, a fairly straightforward process that ends with the death penalty for Absalom and an acquittal for his co-conspirators. Kumalo arranges for Absalom to marry the girl who bears his child, and they bid farewell. The morning of his departure, Kumalo rouses his new family to bring them back to Ndotsheni only to find that Gertrude has disappeared.

Kumalo is now deeply aware of how his people have lost the tribal structure that once held them together, and he returns to his village troubled by the situation. It turns out that James Jarvis has been having similar thoughts. Arthur Jarvis's young son befriends Kumalo, and as the young boy and the old man become acquainted, James Jarvis becomes increasingly involved with helping the struggling village. He donates milk at first, then makes plans for a dam and hires an agricultural expert to demonstrate newer, less devastating farming techniques. When Jarvis's wife dies, Kumalo and his congregation send a wreath to express their sympathy. Just as the diocese's bishop is on the verge of transferring Kumalo, Jarvis sends a note of thanks for the wreath and offers to build the congregation a new church, and Kumalo is permitted to stay in his parish.

On the evening before his son's execution, Kumalo goes into the mountains to await the appointed time in solitude. On the way, he encounters Jarvis, and the two men's innocence and honesty have impressed both men. When Kumalo is alone, he weeps for his son's death and clasps his hands in prayer as dawn breaks over the valley.

4-7 A Important Quotations Explained and analysis:

"The grass is rich and matted, you cannot see the soil. It holds the rain and the mist, and they seep into the ground, feeding the streams in every kloof. It is well-tended, and not too many cattle feed upon it; not too many fires burn it, laying bare the soil. Stand unshod upon it, for the ground is holy, being even as it came from the Creator. Keep it, guard it, care for it, for it keeps men, guards men, cares for men. Destroy it and man is destroyed ". (1.1.2)

This introductory passage describing the rich valley of the Umzimkulu River makes it sound like the Garden of Eden: the ground is "holy" as it "keeps men, guards men, cares for men." This valley is the home for Kumalo's people, and when Kumalo thinks of this place, with its familiar hills and valleys, it provides comfort for him.

In his note on the 1987 edition of *Cry, the Beloved Country*, Alan Paton quotes from another book of his, *For You Departed*, to reflect back on the process of writing *Cry, the Beloved Country*. He chooses this quote because it expresses his longing "for the land that cannot be again, of hills and grass and bracken, the land where you were born" (source). And indeed, we feel like we see that desire for the land that "cannot be again" in this opening chapter, when the narrator describes the lushness of the Umzimkulu valley before it grew permanently damaged by the harsh demands of the modern South Africa.

"The great red hills stand desolate, and the earth has torn away like flesh. The lightning flashes over them, the clouds pour down upon them, the dead streams come to life, full of the red blood of the earth. Down in the valleys women scratch the soil that is left, and the maize hardly reaches the height of a man. They are valleys of old men and old women, of mothers and children. The men are away, the young men and the girls are away. The soil cannot keep them any more ". (1.1.4)

Here, we have this almost apocalyptic vision of the Umzimkulu valley now, with its barren hills and bloody streams. Where the valley used to be able to protect and guard its people, now "the soil cannot keep [the men and young people] any more." In our section on "Symbols, Imagery, Allegory," we talk about "The Tribe" as this system of social organization that has been permanently broken by white colonization. Here, we see that the land that used to support these tribes has also been damaged, possibly forever. For groups of people that once relied on farming to support themselves, of course this destruction of farmland would totally change their way of life.

" The white man has broken the tribe. And it is my belief—and again I ask your pardon—that it cannot be mended again. But the house that is broken, and the man that falls apart when the house is broken, these are the tragic things. That is why children break the law, and old white people are robbed and beaten ".

Msimangu makes this statement in Chapter 5 after he welcomes Kumalo to Johannesburg, while discussing the troubles of Gertrude and Absalom. Msimangu explains to Kumalo what he believes has gone wrong with their country: the tribal bonds have been broken, giving young men and women no reason to stay in their villages. These youths then go to Johannesburg, where they inevitably lose their way and become morally corrupt. Msimangu is very explicit about the cause-and-effect relationship that he perceives between the deterioration of black culture and crime against whites. As such, he expresses the novel's central preoccupation with the matter of tribal structure and its important role in holding the country's black population together.

" I see only one hope for our country, and that is when white men and black men . . . desiring only the good of their country, come together to work for it. . . . I have one great fear in my heart, that one day when they are turned to loving, they will find we are turned to hating."

Msimangu speaks these words in Chapter 7 immediately after he and Kumalo meet with John. Msimangu doubts John's convictions, and instead of calling him a champion of justice, Msimangu calls John an example of power's corrupting influence. Msimangu warns that power can corrupt black people as much as it corrupts white people. It is exactly this corruption that keeps South Africa in its predicament, and in this passage Msimangu unveils his dream of a selfless Christian faith that will bind all people—black and white—together.

Msimangu's fear that by the time "they"—the whites—turn to loving, "we"—the blacks—will have turned to hating calls attention to Kumalo's sense of the shift in black attitudes toward whites. Although Kumalo and Msimangu, members of an older generation, do not wish to cause strife, younger men such as Napoleon Letsitsi are less willing to tolerate white oppression. The willingness to be reconciled exists among both blacks and whites, Msimangu suggests, but never at the same time. Through Msimangu, Paton hints at the sad irony of a nation in which justice and racial equality are stymied by poor timing rather than bad intentions.

" This is no time to talk of hedges and fields, or the beauties of any country. . . . Cry for the broken tribe, for the law and the custom that is gone. Aye, and cry aloud for the man who is dead, for the woman and children bereaved. Cry, the beloved country, these things are not yet at an end " .

This quotation, from Chapter 11, stands in contrast to the novel's early tendency to dwell on the lush South African landscape and urges sorrow instead. By breaking out of this pattern and addressing us with such urgency, the narrator reflects how grave and ingrained South Africa's problems are. The quotation's ominous last line is a note of prophetic foreshadowing of Absalom's death, and though it certainly reflects the pessimism Kumalo and his brethren may feel, it also informs us that this episode is one of many blows that South Africa has yet to endure.

" The truth is that our civilization is not Christian; it is a tragic compound of great ideal and fearful practice, of high assurance and desperate anxiety, of loving charity and fearful clutching of possessions. Allow me a minute. . . ."

These words are written by Arthur Jarvis and read by his father in Chapter 21. Arthur contrasts a Christianity that supports the notion of black people as inferior with a true Christianity that rejects white superiority. Some Christians, Arthur says, argue that it is God's will that black South Africans remain unskilled workers. Trying to educate them would be an un-Christian action, and therefore wrong. Arthur argues, however, that every human being has the right to develop his or her God-given gifts. Because South Africa ignores this principle, Arthur argues, it is not a truly Christian state.

The cut-off sentence that closes Arthur's statement is especially poignant for his father, as these are the last words that Arthur writes before going downstairs to his death. Ironically, Arthur Jarvis is on the verge of envisioning a new South Africa when the problems of the old one cut him down. This tragic turn of events indicates the dire need for change.

" And now for all the people of Africa, the beloved country. Nkosi Sikelel' in Africa, God save Africa. But he would not see that salvation. It lay afar off, because men were afraid of it. Because, to tell the truth, they were afraid of him, and his wife, and Msimangu, and the young demonstrator. And what was there evil in their desires, in their hunger? That man should walk upright in the land where they were born, and be free to use the fruits of the earth, what was there evil in it? . . . They were afraid because they were so few. And such fear could not be cast out, but by love "

These thoughts are part of the novel's conclusion, as Kumalo keeps his vigil on the mountain while Absalom hangs. Kumalo prays for Africa, even though he knows it will be a long time before his prayers are answered. He understands that fear is the root of injustice: white men fear black men because there are so few whites and so many blacks. They worry that if the basic needs of the black population are met, then there will be little left for them. Kumalo observes, however, that there is nothing evil in him or his desires, or in his people's desire for a better life. They want simply their due as humans (to "walk upright" and "use the fruits of the earth"). They are not motivated by hatred and revenge, but by a simple desire for dignity. Kumalo's rumination ends with a somewhat troubling paradox: for whites to stop being afraid, they must begin to understand and then love; in order to understand and then love, however, they must stop being afraid. It thus seems impossible for whites and blacks to exist as equals.

" The grass is rich and matted, you cannot see the soil. It holds the rain and the mist, and they seep into the ground, feeding the streams in every kloof. It is well-tended, and not too many cattle feed upon it; not too many fires burn it, laying bare the soil. Stand unshod upon it, for the ground is holy, being even as it

came from the Creator. Keep it, guard it, care for it, for it keeps men, guards men, cares for men. Destroy it and man is destroyed ". (1.1.2)

This introductory passage describing the rich valley of the Umzimkulu River makes it sound like the Garden of Eden: the ground is "holy" as it "keeps men, guards men, cares for men." This valley is the home for Kumalo's people, and when Kumalo thinks of this place, with its familiar hills and valleys, it provides comfort for him.

In his note on the 1987 edition of *Cry, the Beloved Country*, Alan Paton quotes from another book of his, *For You Departed*, to reflect back on the process of writing *Cry, the Beloved Country*. He chooses this quote because it expresses his longing "for the land that cannot be again, of hills and grass and bracken, the land where you were born" ([source](#)). And indeed, we feel like we see that desire for the land that "cannot be again" in this opening chapter, when the narrator describes the lushness of the Umzimkulu valley before it grew permanently damaged by the harsh demands of the modern South Africa.

"The great red hills stand desolate, and the earth has torn away like flesh. The lightning flashes over them, the clouds pour down upon them, the dead streams come to life, full of the red blood of the earth. Down in the valleys women scratch the soil that is left, and the maize hardly reaches the height of a man. They are valleys of old men and old women, of mothers and children. The men are away, the young men and the girls are away. The soil cannot keep them any more ". (1.1.4)

Here, we have this almost apocalyptic vision of the Umzimkulu valley now, with its barren hills and bloody streams. Where the valley used to be able to protect and guard its people, now "the soil cannot keep [the men and young people] any more." In our section on "Symbols, Imagery, Allegory," we talk about "The Tribe" as this system of social organization that has been permanently broken by white colonization. Here, we see that the land that used to support these tribes has also been damaged, possibly forever. For groups of people that once relied on farming to support themselves, of course this destruction of farmland would totally change their way of life.

" They washed their hands in a modern place, with a white basin, and water cold and hot, and towels worn but very white, and a modern lavatory too. When you were finished, you pressed a little rod, and the water rushed in as though something was broken. It would have frightened you if you had not heard of such things before ". (1.5.2).

At the Johannesburg Mission House, Kumalo uses a bathroom with plumbing to wash up. The narrator's deliberate choice to talk about this plumbing as though it is something foreign to the reader makes the everyday, ordinary technology of a faucet—where you "press a little rod" and water comes rushing in—seem suddenly unfamiliar and weird. Paton is reminding us that a lot of

things that the reading audience might take for granted would be unfamiliar to Kumalo and his family.

" He fetched [Gertrude] with a lorry that afternoon, amidst a crowd of interested neighbours, who discussed the affair loudly and frankly, some with approval, and some with a strange laughter of the towns. He was glad when the lorry was loaded, and they left"

Mrs. Lithebe showed them their room, and gave the mother and child their food while Kumalo went down to the mission. And that night they held prayers in the dining-room, and Mrs. Lithebe and Gertrude punctuated his petitions with Amens. Kumalo himself was light-hearted and gay like a boy, more so than he had been for years. One day in Johannesburg, and already the tribe was being rebuilt, the house and the soul restored. (1.6.86)

Gertrude agrees to move back to Ndotsheni with Kumalo so quickly that Kumalo thinks he has made real progress in rebuilding the tribe on his first day in Johannesburg. What he doesn't realize is that deciding to do something is one thing; actually doing it is something else. Gertrude may *think* she can make it back to Ndotsheni, but in fact, her life has changed too much for her to be comfortable with her brother's way of life. What other things in the book appear to be damaged beyond mending? What can be rebuilt or started once again?

" This is no time to talk of hedges and fields, or the beauties of any country. Sadness and fear and hate, how they well up in the heart and mind, whenever one opens the pages of these messengers of doom. Cry for the broken tribe, for the law and the custom that is gone. Aye, and cry aloud for the man who is dead, for the woman and children bereaved. Cry, the beloved country, these things are not yet at an end. The sun pours down on the earth, on the lovely land that man cannot enjoy. He knows only the fear of his heart ". (1.11.19)

This passage contains a mixture of things that have been lost and things that might be rebuilt. Hatred has destroyed "the law and the custom that is gone"—in other words, the traditions of pre-colonial tribal life are gone. And Absalom has accidentally shot "the man who is dead." But there is still the "lovely land"—as long as, someday, people learn to overcome the fear that is keeping them from being truly at one with said land. We would say that this passage presents 5/6 tragedy and 1/6 hope for the future...

" There are few people that do not let their rooms, and Mrs. Lithebe is one. Her husband was a builder, a good and honest man, but they were not blessed with children. He built her this fine big house, it has a room to eat and live in, and three rooms to sleep in. And one she has for herself, and one for the priest that she is glad to have, for it is good to have a priest, it is good to have prayers in the house. And one she has for Gertrude and the child, for do they not belong to the priest? But strangers she will not have at all, she has money enough ". (1.17.1)

Mrs. Lithebe is pretty much the only morally virtuous *and* well-off person we meet in all of Johannesburg. What makes her so different from Gertrude or John? Well, her advantage over Gertrude is that her husband loved her and looked after her, while Gertrude's husband left her to go and work for the mines. Mrs. Lithebe also differs from John because she has not had to earn her own dough; her husband has left her with money enough that she does not have to rent out her house or think about business. Mrs. Lithebe is a good person, but she is able to go to church and follow a moral path partly through luck. Without economic security, she might be like all of the other Johannesburg residents we meet in Cry, the Beloved Country.

" I tell you there wouldn't be any South Africa at all if it weren't for the mines. You could shut the place up, and give it back to the natives. That's what makes me so angry when people criticize the mines. Especially the Afrikaners. They have some fool notion that the mining people are foreign to the country, and are sucking the blood out of it, ready to clear out when the goose stops laying the eggs " . (2.21.24)

This statement comes from Mr. Harrison, the conservative father of Arthur Jarvis's widow. Mr. Harrison's statements are really revealing in a lot of ways. First, he jokes about giving South Africa "*back* to the natives." This phrasing suggests that South Africa does not belong to the "natives" now, that black South Africans are somehow not citizens of the country in the same way that white South Africans are. And this idea of rejecting black citizenship became an actual part of South Africa's racial policies in the 1970s.

Mr. Harrison also talks about the Afrikaners and the idea that "the mining people are foreign to the country." This division between English pro-mining South Africans and somewhat-less-enthusiastic-about-mining Afrikaners goes all the way back to the Boer Wars of the late 19th and early 20th centuries. These struggles are *really* complicated, so we won't get into it too much—we'll just say that, historically, Afrikaner nationalists have really valued farming and agriculture (in fact, the old word for Afrikaner is "Boer," which means "farmer"), while the main economic focus of the British settlers have been on the mines and natural resources. So Mr. Harrison is calling on old tensions in his rant, here, against the Afrikaners .

" [Jarvis] put the papers back in the drawer and closed it. He sat there till his pipe was finished. When it was done he put on his hat and came down the stairs. At the foot of the stairs he turned and walked towards the front door. He was not afraid of the passage and the stain on the floor; he was not going that way any more, that was all " . (2.24.9)

The "stain on the floor" is Arthur's blood, from his shooting in the kitchen of his own home. Is it significant to this whole idea of the home that that's where Arthur was shot? We think that Arthur's shooting in his own home emphasizes that Absalom's act was an ultimate betrayal. Arthur worked hard for black

African rights, but he was also shot by a black burglar. The fact that Arthur was shot while he was working on a manuscript calling for understanding of the social conditions that have led to rising crime rates among black people makes this whole thing doubly ironic.

" There is calling here, and in the dusk one voice calls to another in some far distant place. If you are a Zulu you can hear what they say, but if you are not, even if you know the language, you would find it hard to know what is being called. Some white men call it magic, but it is no magic, only an art perfected. It is Africa, the beloved country " . (3.30.34)

This whole section is beautiful, but we're not sure if it makes sense. First of all, what is this magic of understanding Zulu across a distance at sunset? Would Zulu called across a distance at *noon* or *midnight* be totally easier to understand? Why should this ability to understand be such a particular "art perfected"? And why does this ability represent "Africa" so especially?

Also, "Africa" is not a beloved "country"; it's a beloved *continent*. It's absolutely huge, with many, many countries with different histories and languages and traditions. So what is the relation between the continent of Africa and Paton's singling out of the beauty of voices calling out in Zulu at sunset? We know, we know, he's being poetic. It doesn't have to be a hundred percent accurate or sensible. What do you think the purpose of these kinds of imaginative passages might be in *Cry, the Beloved Country*?

" Call oh small boy, with the long tremulous cry that echoes over the hills. Dance oh small boy, with the first slow steps of the dance that is for yourself. Call and dance, Innocence, call and dance while you may. For this is a prelude, it is only a beginning. Strange things will be woven into it, by men you have never heard of, in places you have never seen " . (3.30.64)

This set of instructions is addressed to Gertrude's young son, who seems to be enjoying himself in the valley of the Umzimkulu, despite the sudden disappearance of his mom from the scene. Again, why do you think Paton takes on this particularly sing-songy style when he is describing the countryside near Ndotsheni? Why might Paton use different language to describe this area than he uses to talk about the city of Johannesburg?

" Down in Ndotsheni I am nobody, even as you are nobody, my brother. I am subject to the chief, who is an ignorant man. I must salute him and bow to him, but he is an uneducated man. Here in Johannesburg I am a man of some importance, of some influence. I have my own business, and when it is good, I can make ten, twelve, pounds a week [...] I do not say that we are free here. I do not say we are free as men should be. But at least I am free of the chief " . (1.7.379)

Kumalo keeps seeing evidence that Johannesburg destroys traditional values and social relations. But from John's point of view, since he has figured out ways

to make the system work for him, he thinks the freedom of Johannesburg is great. Back in Ndotsheni, he would be responsible to a chief and he would have no status. But in Johannesburg, he can make a name for himself. So John represents another point of view novel's criticism of city life: for John, the lack of structure and support is actually a positive good. Of course, Kumalo does not respect John because he is corrupt and selfish, so—that's the flip side of the city's freedom, that it really *does* represent opportunity, depending on what you are willing to do for it.

Msimangu explained that Alexandra was outside the boundaries of Johannesburg, and was a place where a black man could buy land and own a house. But the streets were not cared for, and there were no lights, and so great was the demand for accommodation that every man if he could, build rooms in his yard and sublet them to others. Many of these rooms were the hide-outs for thieves and robbers, and there was much prostitution and brewing of illicit liquor. (1.8.35)

The main difference we are tracking in our "Contrasting Regions" theme is between the village life of Ndotsheni and the city experience of Johannesburg. But of course, there are *lots* of contrasts within Johannesburg, as well. Msimangu points out that, yes, there *are* designated areas where black people are allowed to buy property in Johannesburg. But the city government doesn't take care of these areas, so they are run down, dangerous, and overcrowded. In effect, racist divisions in Johannesburg mean that there are two separate cities there, with very different characteristics.

" Oh my husband, why did we leave the land of our people? There is not much there, but it is better than here. There is not much food there, but it is shared by all together. If all are poor, it is not so bad to be poor. And it is pleasant by the river, and while you wash your clothes the water runs over the stones, and the wind cools you ". (1.9.73)

Obviously, the racism of South Africa makes the lives of the people in the Shanty Towns worse than they might be otherwise. But a lot of the criticisms that Paton offers of city life are *urban* problems rather than specifically *racial* problems. So, here, this woman regrets leaving the countryside because there is a stronger sense of community and the land is cleaner and healthier back home. And complaints about the lack of social structures or law and order in cities appear in novels of Prohibition-era Chicago or 19th-century Paris as much as they do in *Cry, the Beloved Country* about Johannesburg. Johannesburg is *worse* than these other places because it is a violently segregated city, but part of the issue is that Paton doesn't like the crowding and environmental issues that are just part of having cities in the first place.

"Kumalo would pick the child up, and put his hand under the shirt to feel the small warm back, and tickle and poke him, till the serious face relaxed into

smiles, and the smiles grew into uncontrollable laughter. Or he would tell him of the great valley where he was born, and the names of the hills and rivers, and the school that he would go to, and the mist that shrouded the tops above Ndotsheni. Of this the child understood nothing; yet something he did understand, for he would listen solemnly to the deep melodious names, and gaze at his uncle out of wide and serious eyes. And this to the uncle was pleasure indeed, for he was homesick in the great city; and something inside him was deeply satisfied by this recital ". (1.10.4)

Even just talking about Ndotsheni makes Kumalo feel happier. Here, Kumalo uses his storytelling about Ndotsheni to bond with his young nephew, Gertrude's son. This scene really makes us think about the unifying power of storytelling: Gertrude's son has never seen any of the places Kumalo describes, "yet something he did understand." When Kumalo passes on his family history and stories of home to his nephew, it gives Gertrude's son a sense of home that he may not have had before now.

" Yes, it was true what Msimangu had said. Why fear the one thing in a great city where there were thousands upon thousands of people? His son had gone astray in the great city, where so many others had gone astray before him, and where many others would go astray after him, until there was found some great secret that as yet no man had discovered. But that he should kill a man, a white man! There was nothing that he could remember, nothing, nothing at all, that could make it probable ". (1.13.9

The fact that "so many others" have gone astray in Johannesburg before and after Absalom reminds us that Absalom's story is supposed to be an example or type rather than a unique, individual experience. Since this is a novel encouraging social reform, Paton doesn't want to suggest that Absalom is the only kid out there driven to crime by his circumstances and peer pressure. So the novel implies that there are many Absaloms, struggling to find a sense of purpose in Johannesburg, and until South Africans reform the education system, there will be many more over the coming years.

"It was permissible to allow the destruction of a tribal system that impeded the growth of the country. It was permissible to believe that its destruction was inevitable. But it was not permissible to watch its destruction, and to replace it by nothing, or by so little, that a whole people deteriorates, physically and morally ". (2.20.14)

What does "permissible" mean here? Why would it be "permissible," according to Arthur Jarvis, to destroy traditional tribal structures because they were impeding "the growth of the country"? Who has the right to decide when it is or is not permissible to change someone else's way of life? And doesn't it sound condescending to claim that black South Africans are deteriorating "physically and morally"? According to whose standards? Why does Arthur Jarvis get to judge?

" And perhaps a second city will grow up [around the new gold mine], a second Johannesburg, with a second Parktown and a second Houghton, a second Parkwold and a second Kensington, a second Jeppe and a second Vrededorp, a second Pimville and a second Shanty Town, a great city that will be the pride of any Odendaalsrust. But isn't that name impossible?" (2.23.14)

These places that Paton names are all suburbs of Johannesburg. They cover a big range of social classes, from wealthy Parktown and Houghton to the deeply poor Shanty Town. What Paton is saying is that this new gold mine in Odendaalsrust might start a new Johannesburg. But even with all of this gold wealth, this new city will still have the same stark divides between economic classes that the current Johannesburg has. Unless South Africans change their attitudes towards gold, all of the gold in the world won't change the divisions that have made South African society so violent and unstable.

" They rise, and the new teacher says, can we not sing *Nkosi Sikelel' iAfrika*, God Save Africa? And the old teacher says, they do not know it here, it has not come here yet. The new teacher says, we have it in Pietermaritzburg, it is known there. Could we not have it here? The old teacher says, we are not in Pietermaritzburg here. We have much to do in our school. For she is cold with this new teacher, and she is ashamed too, because she does not know *Nkosi Sikelel' iAfrika*, God save Africa ". (3.30.62)

Nkosi Sikelel' iAfrika is a famous anti-*apartheid* song that has now become part of South Africa's national anthem. The fact that the new teacher wants to sing it with her students shows the song's growing importance to freedom and liberation movements in the 1940s. And the old teacher's embarrassment over *not* knowing the song also proves that the song is like a password proving that you are part of the movement for political reform in South Africa.

" Why was there a compulsion upon him to pray for the restoration of Ndotsheni, and why was there a white man there on the tops, to do in this valley what no other could have done? And why of all men, the father of the man who had been murdered by his son? And might not another feel also a compulsion and pray night and day without ceasing, for the restoration of some other valley that would never be restored? But his mind would contain it no longer. It was not for man's knowing. He put it from his mind, for it was a secret ". (3.36.43-4)

We have talked about differences between Johannesburg and Ndotsheni and between white and black areas of South Africa, but this mountain is another kind of place entirely. When Kumalo reaches the top of the mountain, where he goes to meditate during moments of extreme spiritual stress, he gets extra perspective on these racial and social issues. The mountain provides a mystical, ambiguous place outside of the sharp divisions of landscape and setting the structure the rest of the novel.

" Ndotsheni is still in darkness, but the light will come there also. For it is the dawn that has come, as it has come for a thousand centuries, never failing. But when that dawn will come, of our emancipation, from the fear of the bondage and the bondage of fear, why, that is a secret ". (3.36.56)

Alan Paton cannot deny that things are not looking good *yet* for liberal politics in South Africa. The narrator affirms that "light will come" to Ndotsheni some day—but he can't say *when* that will happen. So for now, while Ndotsheni has improved with the introduction of this new farming consultant, the contrasting areas of black and white residence will continue to be very different, according to the racist laws of South Africa.

Analysis — Book I: Chapters 1–3

The opening chapters of *Cry, The Beloved Country* are built on a series of contrasts that underscore the sharp divisions plaguing South Africa. The most immediate and stark contrast is that between Natal's lush hills and its barren valley, a contrast that plays out in the different ways the landscape affects the inhabitants' lives. The different aesthetic qualities of these two areas reflect these areas' differing abilities to be productive for their people. The grass of the hills is pleasing to bare feet, but even more important, it traps moisture and ensures that the soil will remain rich. In contrast, the coarse, ravaged land of the valley settlements is not only ugly, but can barely support human life.

The sharp contrasts in the landscape also underscore the unfairness and self-destructiveness of a segregated society. Although the first chapters of the novel do not make it explicit, the ugliness of the land is a result of the segregation policy pursued by the white rulers. White farms are symbolically located at the tops of the hills, where the land is green and fruitful. Black South Africans, however, are forced to tend their settlements at the bottom of the hills, in the unforgiving land of the valley. Overcrowding leads to overgrazing and overfarming, a vicious cycle that lessens the land's productivity each year. Left to its own devices, Paton suggests, the earth is nurturing and benevolent, as can be seen in the prosperous areas. When subjected to the effects of segregation, however, the earth becomes cruel, barren, and uncooperative toward its tenants.

Another contrast exists between the comfortable dignity of Kumalo's rural life and the urban chaos that is beginning to encroach upon it. In Natal, Kumalo's life is orderly. His village holds him in high esteem, and the child who brings him his letter is awed by the comforts of his home. With the arrival of Msimangu's letter from the city, however, comes discord. Until that moment, Kumalo and his wife have lived in relative harmony, and their careful budgeting and saving shows their organization and cooperation. The arrival of the letter, however, stands this simple order on its head, as Kumalo and his wife argue and are forced to squander their savings. In the station and among the simple country folk on the train, Kumalo is master of his domain, but every time he thinks of the city and its dangers, he becomes small and weak, an old man.

Kumalo's numerous moments of weakness in the novel's early chapters make him a more compelling character. He has an inconsistent temperament, for example, which he displays when he makes sure the girl who delivers him the message gets something to eat but then erupts furiously at his wife only a few moments later. Additionally, he can be overly proud, as when he is dismayed by the fact that there are only lower-class people in his carriage and makes a boastful, false statement about his familiarity with Johannesburg. Kumalo is embarking on an emotional exploration of his homeland, and by making him fallible rather than flawless, Paton ensures that we will be able to empathize with Kumalo's experience.

Analysis — Book I: Chapters 4–6

Kumalo's inability to understand his surroundings throughout these chapters underscores that his visit to Johannesburg is a rite of passage for him. The novel leaps forward from Natal directly to the outskirts of Johannesburg, and the novel's omission of Kumalo's actual journey means that we see the abrupt change in landscapes without a smooth transition. From the train window, everything is immediately and overwhelmingly different: the dominant language is now Afrikaans (a Dutch-based language spoken by the original white immigrants to South Africa), and the black Africans are from different tribes. The shared points of reference that characterize village life are gone—when a man on the train likens the height of the buildings in Johannesburg to a hill behind his father's home, Kumalo does not know what he is talking about. Even familiar sights and sounds appear to be corrupted. Behind Gertrude's door, Kumalo hears the sound of laughter, but even this sound is so twisted that it is more terrifying than reassuring.

On the other hand, Kumalo is also quick to adapt. He finds the lavatory at Msimangu's Mission House a curiosity, but he is able to use it without difficulty. It is true that Kumalo requires Msimangu's help just to find Gertrude's place, but, impressively, he returns that same afternoon with a truck and is able to help his sister move. Initially unable to decipher even the smallest details of city life, such as a traffic light, Kumalo learns rapidly and shows remarkable resourcefulness despite his foreign surroundings.

Though intimidating, Johannesburg is not wholly symbolic of evil in the world. There are factors that ease Kumalo's transition and that more generally provide hope that all is not lost for South Africa. Kumalo is helped and treated with respect by the men he speaks to on the train and by Mr. Mafolo. It would seem, then, that the young man who robs Kumalo is an exception, not the rule. The priests at the mission sit together regardless of color, demonstrating that racial harmony is possible, and they greet Kumalo's story with friendship and interest. Thus, although Johannesburg, with its chaotic nature, has the potential to destroy individuals and families, as Gertrude's separation from her child demonstrates, it also has the power to bring people together.

This section shows the complicated relationship between Christianity and white domination. On the one hand, the priests of the mission appear to be the only people both concerned enough and strong enough to heal the city's wounds. Furthermore, Msimangu appreciates that a white man "brought [his] father out of darkness" by converting him to Christianity, demonstrating that some natives welcome this religion imported from Europe. On the other hand, Christianity is partly responsible for the decimation of the tribal structure in South Africa. With two separate communities whose values differ so greatly—the indigenous South African tribes and the transplanted white colonists—so deeply ingrained in the cultural landscape of South Africa, it seems unlikely that one would wholly suppress the other. Kumalo is caught between these two communities, as evidenced by the fact that he often refers to God as "*Tixo*," the Xhosa word for "Great Spirit," instead of using European words. This apparent synthesis of his Zulu and Christian heritages suggests that Kumalo has managed to find a middle ground between these cultures.

Analysis — Book I: Chapters 7–9

By introducing the figure of John Kumalo, these chapters give us a political context for Stephen Kumalo's journey. John's claim that the local village chiefs are pawns of the white man is somewhat accurate—historically, white leaders in South Africa allowed tribal chiefs free rein as long as the chiefs did not interfere with white claims to power. Similarly, John's claims that the church preaches submission and meekness, that the old village way of life is dying, and that a new way of life is being born in Johannesburg are also true. Msimangu's earlier comment about his father being carried out of the "darkness" into Christianity reflects that he has submitted himself to a new order. Furthermore, it is clear that Johannesburg, with its prostitution and liquor-selling, represents a corruption of old village values.

Despite his insightful viewpoints, however, John is an unreliable representative of these old village values. He has broken his family ties by parting with his wife, probably due to his infidelity, and by ceasing to correspond with his family. He is more comfortable speaking in English than in his native Zulu, and he addresses his brother as if he were making a speech to an invisible audience. Furthermore, he seems overly impressed, rather than disgusted, by European prosperity. Finally, Msimangu hints that John does not have the courage to match his convictions—John fears taking real risks to improve the lot of black Africans. John speaks out against white oppression, but he does so more from personal egotism than out of genuine concern for his people. Although he is correct in many ways, John possesses many of the flaws of the system he criticizes.

Msimangu, on the other hand, stands for the incorruptible power of love, and these chapters validate his claim that there is "only one hope for our country . . . when white men and black men . . . desiring only the good of their country, come together to work for it." The story of the black couple who helps a destitute white

woman, for example, shows that racial harmony and human decency are possible, even if the government seems unable or unwilling to operate in accordance with these ideals. While John operates from corrupt motivations, his friend and colleague Dubula, who seems to work tirelessly and selflessly for his people, leads the bus boycott to protest economic prejudice against blacks. Solidarity between whites and blacks triumphs over racism as white South Africans risk trouble with the police in order to give rides to the striking blacks, and Msimangu, impressed with this display, takes up and repeats one white man's defiant challenge to the police, "Take me to court."

In an overview of black Shanty Town life in Chapter 9, Paton employs an unusual narrative technique of setting aside the novel's story line and meditates on South Africa's physical and social landscape. Paton uses this same technique in Chapters 1, 3, and 4 in describing the geography of South Africa. In Chapter 9, however, the description is focused more on the country's social landscape. Repetitive scraps of dialogue from anonymous speakers are woven together, giving a sense of the general desperation of these settlements. We hear the voices of need as one clambering, undifferentiated mass: the voices of those who need lodging and the voices of those who need money and who are thus forced to rent out precious space. Finally, the action focuses on one woman and her sick daughter, for whom a doctor is found only after it is too late. The destruction of this small family mirrors the greater destruction of African life as a whole.

Analysis — Book I: Chapters 10–12

This section opens with a lyrical meditation on hope and ends with a lyrical litany of despair. At the outset, Kumalo takes strength from his nephew, a serious but affectionate youngster who seems to reconnect Kumalo to his village life. The act of telling the child about his village eases Kumalo's homesickness and, though he is saddened by the thought of his son, strengthens Kumalo with thoughts of his wife and friends in the village. Kumalo's interaction with his nephew thus reaffirms Kumalo's values. But Kumalo faces a gradually worsening picture of Absalom's situation, and Paton builds our sense of foreboding to match Kumalo's. The details of Absalom's situation are teased out as we discover, piece by piece, that he has been in trouble with the law, has impregnated a young girl, and has now disappeared. Each stop on Msimangu and Kumalo's zigzagging journey brings a new clue. The announcement of Jarvis's murder seems, at first, to be merely a part of the social landscape. Paton, however, makes it a climactic moment in Kumalo's quest for knowledge about Absalom, introducing it at just the right point to make us suspect that Absalom is involved with the murder. The narrative structure skillfully leads us to have the same suspicions that Kumalo has.

Arthur Jarvis's murder demonstrates the terrible ironies of the social disorder that mars the country. Jarvis wishes to help black Africans regain their rights. Presumably, his tract on native crime explains that the solution to the problem lies

in greater freedom and opportunity for the black population, not in greater suppression. The tragic irony, then, is the fact that he is murdered by people for whose rights he is fighting. We can assume that his killers are motivated at least in part by the desperation created by the inequities of South African society. Although Jarvis fights these inequities, his attackers perceive him not as an ally but as part of the problem since he is white.

By juxtaposing a number of different white voices in Chapter 12, some of which are sympathetic and some that are profoundly unsympathetic to the black Africans, Paton lays bare the stark differences of opinion that divide the white population. The man who bemoans the lack of adequate education for black children in Johannesburg represents the belief that the white government is responsible for the natives' problems because it has failed to help empower blacks. The man who worries that more schooling will make blacks smarter criminals, on the other hand, represents the belief that the black population is inherently immoral. Whereas the first man embodies trust in the black population, the second man embodies mistrust of the black population. Those who fall on the side of the second speaker seem oblivious to the challenges facing the black population, and Paton suggests that these whites remain oblivious on purpose because of their fear.

Analysis — Book I: Chapters 13–15

In these chapters, which form the climax of the novel, the Kumalo family becomes a model for coping with great suffering, and Paton uses Kumalo's experiences to show how grief can prompt a range of emotional responses. At times, we see Kumalo so smitten by sorrow that he is unable to function and simply shuts down. Kumalo, rendered completely mute and unable to do anything but nod, temporarily comes to a complete halt when he first hears the news about his son, and he seems to have great difficulty holding on to his sanity. Absalom is similarly unable to function. Pressed for answers in the prison's visiting room, he mostly nods, cries, or says he doesn't know. In these instances, Kumalo and his son epitomize grief as a kind of paralysis, during which even the everyday functions of the body, like talking or moving, are impossible.

On the other hand, the novel suggests various ways that individuals can derive meaning from sorrow and find solace in it. Christianity plays an important role in this process. Both Msimangu and Father Vincent comfort Kumalo with words from the Bible. Father Vincent reminds him that the ways of God are secret and suggests to him that he must find meaning by showing his compassion for others, rather than by trying to understand why Absalom has gone astray. The ability to accept the idea that there is a divine plan for the universe leads to a sense of order that provides refuge when everyday life seems disorderly or cruel. Comforting others provides a similar refuge. Kumalo has always gotten strength from helping others, as evidenced by his rejuvenation when he finds and rescues Gertrude. In Chapter 15, Father Vincent confirms the idea that helping others can

bring relief to one's own soul. Kumalo's suffering is so unbearable for Father Vincent to see that he wonders when the old man's painful ruminations will cease, looks away, and can barely sit still. Father Vincent also has his moment of paralysis while the two men sit together in silence, but he recovers his sense of well-being by reminding Kumalo of God's mercy and helping him keep his faith and find solace.

Throughout these three chapters, Kumalo is frequently left alone, and the scenes paint a somewhat negative portrait of solitude. In Ezenzeleni's garden, Kumalo is unable to remain hopeful, even at the prospect of returning with his newfound knowledge of ways to heal Ndotsheni. In the mission, he rejects Father Vincent's suggestion that he pray, dismissing it so bitterly that Father Vincent is forced to sit the old parson down for a priestly intervention. Most poignant of all is Kumalo's abandonment at the prison gates. The scene is set with great drama, with the young man driving off angrily in one direction and John setting off in another, leaving Kumalo conspicuously alone.

Though their lives somewhat resemble each other's, Absalom's girlfriend and Gertrude represent two distinct models of womanhood in the novel. Whereas Gertrude, enmeshed in her seedy Johannesburg life of prostitution and liquor-selling, is cynical, Absalom's girlfriend, who is young and unwise to the ways of the world, is optimistic. This difference in attitude is reflected in their different reactions to Kumalo's invitation to return with him to Ndotsheni. Gertrude initially turns down Kumalo's invitation because she considers herself too sinful. But Absalom's girlfriend, who, like Gertrude, is promiscuous, immediately accepts Kumalo's offer because she attributes much of her misfortune to the circumstances of her past and not to her own actions. Gertrude sees no hope for her situation, while Absalom's girlfriend has complete faith, perhaps naïvely, that blessings such as marriage and family can rehabilitate her.

Both Kumalo and Msimangu reproach Absalom's girlfriend for her lifestyle, but she in fact shares many of Kumalo's values, including an emphasis on family. She runs away from her own family, but she does so not because she dislikes the mutual dependency involved with belonging to a family—having to depend on others and having others depend on her. Rather, she leaves home because her deteriorating family fails to offer nurturing relationships. She fulfills her need for such relationships by taking lovers, whom she calls “husbands,” a term that demonstrates her desire to interact with others on a meaningful level. Similarly, her unreserved willingness to give herself to Kumalo—as either a lover or a daughter (she is quick to call Kumalo her new “father”)—illustrates how desperate she is to be loved. Stripped of everything by her circumstances, Absalom's girlfriend still craves the family structure that Kumalo considers so important, and she makes do with what pieces of it she can find.

Gertrude's strange behavior marks a fundamental perversity in her character, and it signals the novel's tendency to relegate native women to the domestic

sphere. The arrival of Absalom's girlfriend makes it clear that black South African women endure a second type of segregation by being confined to their homes. Although it is mentioned that women are seen on the streets, every female character that the novel portrays as respectable speaks from inside her home: Mrs. Mkize, Mrs. Ndlela, and Mrs. Lithebe. Clearly, there is little value in the violence and degradation of Gertrude's old life, but it is not surprising that she chafes at the strict rules that govern her life at Mrs. Lithebe's house. The novel, however, presents Gertrude's resistance to strictly defined gender roles as if it were a sign of mental illness. The novel deals too often with forgiveness to condemn Gertrude's actions explicitly, but the fact that nobody can quite describe her strange laughter and carelessness makes her seem deranged. What one might reasonably see as resistance to domestication is instead shown as borderline insanity.

Mr. Carmichael carries himself like a "chief," a description that gives some credit to the cultural institutions of native South Africans. In earlier chapters, John Kumalo calls the chiefs ignorant, and he likens them to the white man's dogs. Mr. Carmichael, however, is a man of dignity and respect, and, even though he is white, he is a great friend and leader of black South Africans. He is a man of integrity who exists above the dominant prejudice of his era. Since he is the novel's first example of a chief, his position seems like it is one of great responsibility and wisdom, one of the offices in South Africa capable of crossing racial lines. This impression of Mr. Carmichael is only fleeting and the position of chief becomes much less glamorous in later chapters, but the figure of Mr. Carmichael demonstrates what the chief once was and suggests what the chief has the potential to become.

Analysis — Book I: Chapters 16–17

Though their lives somewhat resemble each other's, Absalom's girlfriend and Gertrude represent two distinct models of womanhood in the novel. Whereas Gertrude, enmeshed in her seedy Johannesburg life of prostitution and liquor-selling, is cynical, Absalom's girlfriend, who is young and unwise to the ways of the world, is optimistic. This difference in attitude is reflected in their different reactions to Kumalo's invitation to return with him to Ndotsheni. Gertrude initially turns down Kumalo's invitation because she considers herself too sinful. But Absalom's girlfriend, who, like Gertrude, is promiscuous, immediately accepts Kumalo's offer because she attributes much of her misfortune to the circumstances of her past and not to her own actions. Gertrude sees no hope for her situation, while Absalom's girlfriend has complete faith, perhaps naïvely, that blessings such as marriage and family can rehabilitate her.

Both Kumalo and Msimangu reproach Absalom's girlfriend for her lifestyle, but she in fact shares many of Kumalo's values, including an emphasis on family. She runs away from her own family, but she does so not because she dislikes the mutual dependency involved with belonging to a family—having to depend on

others and having others depend on her. Rather, she leaves home because her deteriorating family fails to offer nurturing relationships. She fulfills her need for such relationships by taking lovers, whom she calls “husbands,” a term that demonstrates her desire to interact with others on a meaningful level. Similarly, her unreserved willingness to give herself to Kumalo—as either a lover or a daughter (she is quick to call Kumalo her new “father”)—illustrates how desperate she is to be loved. Stripped of everything by her circumstances, Absalom’s girlfriend still craves the family structure that Kumalo considers so important, and she makes do with what pieces of it she can find.

Gertrude’s strange behavior marks a fundamental perversity in her character, and it signals the novel’s tendency to relegate native women to the domestic sphere. The arrival of Absalom’s girlfriend makes it clear that black South African women endure a second type of segregation by being confined to their homes. Although it is mentioned that women are seen on the streets, every female character that the novel portrays as respectable speaks from inside her home: Mrs. Mkize, Mrs. Ndlela, and Mrs. Lithebe. Clearly, there is little value in the violence and degradation of Gertrude’s old life, but it is not surprising that she chafes at the strict rules that govern her life at Mrs. Lithebe’s house. The novel, however, presents Gertrude’s resistance to strictly defined gender roles as if it were a sign of mental illness. The novel deals too often with forgiveness to condemn Gertrude’s actions explicitly, but the fact that nobody can quite describe her strange laughter and carelessness makes her seem deranged. What one might reasonably see as resistance to domestication is instead shown as borderline insanity.

Mr. Carmichael carries himself like a “chief,” a description that gives some credit to the cultural institutions of native South Africans. In earlier chapters, John Kumalo calls the chiefs ignorant, and he likens them to the white man’s dogs. Mr. Carmichael, however, is a man of dignity and respect, and, even though he is white, he is a great friend and leader of black South Africans. He is a man of integrity who exists above the dominant prejudice of his era. Since he is the novel’s first example of a chief, his position seems like it is one of great responsibility and wisdom, one of the offices in South Africa capable of crossing racial lines. This impression of Mr. Carmichael is only fleeting and the position of chief becomes much less glamorous in later chapters, but the figure of Mr. Carmichael demonstrates what the chief once was and suggests what the chief has the potential to become.

Analysis — Book II: Chapters 18–21

In the beginning of Book II, we see South Africa from the perspective of a conservative white Englishman. The reasons for the impoverishment of the land in Ndotsheni are made explicit: black people are given a limited area to cultivate and over-farming of the land is the inevitable result. Furthermore, a lack of education and the flight of young people to cities make it difficult to introduce

methods of farming that are more gentle to the land. The reasons for the ravaging of the land that Paton describes in the first three chapters are suddenly clear. The first two paragraphs of Book II are nearly identical to the first two paragraphs of Book I, which may suggest either the unlikelihood that these conditions will ever change or the inability of most white South Africans to understand the need for change.

The conservative and liberal sides of South Africa's pressing race debate find charming advocates in Mr. Harrison and in Arthur Jarvis. It is undeniable that Mr. Harrison's views of black Africans are severe, but he himself is a charming and sympathetic man. He brings comfort to the grief-stricken Jarvises, and although he acknowledges Arthur as a political opponent, he gives the dead man the appropriate amount of respect. Furthermore, his eloquent speech on how Johannesburg's white community lives in utter fear makes it clear that he is a captive of his emotions. Arthur, on the other hand, could be labeled an idealistic dreamer, but every glimpse we get of him is of a young man standing on a solid foundation of intelligence and moral strength. By providing such admirable champions of two white perspectives on race issues in South Africa, Paton forces us to focus on the issues themselves instead of allowing personalities to obscure them.

By examining Arthur Jarvis's ideas at length in this section, the novel provides a way for us to get an understanding of the views of those fighting against injustice in South Africa. In the two essay fragments that the novel includes, Arthur contrasts whites' justification of their policies to the policies' actual effects. In the first essay, Arthur lists what he thinks are the permissible assumptions and actions of whites: it is permissible to develop natural resources; it is permissible to recruit labor to work the mines; it is even permissible to permit the destruction of tribal life, which some believe was dying out anyway. Arthur argues, however, that it is not permissible to force black Africans to remain uneducated and unskilled just because the mines require unskilled labor. It is not permissible to house black workers but not their families now that the government understands that this setup destroys family life. More generally, it is not permissible to develop natural resources at the cost of a group of people. Arthur's contention that "[s]uch development has only one true name, and that is exploitation" reflects his fundamental belief that blacks, as human beings, should receive the same treatment and be accorded the same dignity as whites.

Arthur's unfinished manuscript, which Mr. Harrison gives James Jarvis to read, validates the use of religion as a weapon against oppression. Until this point, Christianity has helped black South Africans endure the oppression of the country, but it has not helped them *resist* it. Arthur uses religion to argue against the policies of the mines. Contradicting the argument of white Christians that blacks were made to labor for whites, Arthur states bluntly that these men are falsely attributing their own opinions to God. A truly Christian leadership, Arthur

argues, would encourage the cultivation of individual talents and skills among the native population. This argument provides a response to John Kumalo's earlier assertion that the church only reinforces white rule. Although the church can act as a voice for conservative, even oppressive ideas, the Christianity that Arthur Jarvis believes in stands on the side of black rights and demands change to the system that denies these rights.

Analysis — Book II: Chapters 22–24

Absalom's testimony adds religious overtones to the actions surrounding Arthur Jarvis's murder. The "voice" that tells Johannes when the robbery should be committed and the allegedly "blessed" nature of the iron rod, for example, suggest that Johannes, at least, thinks of the robbery as divine retribution for the inequalities that plague blacks. Absalom, however, is uncomfortable with the violent and superstitious nature of Johannes's claims. Though he gets involved in the un-Christian act of robbery, he does so not to harm someone else but for gain; he seems slightly less immoral than Johannes. Furthermore, Absalom reverts to his Christian teachings after the murder. Unlike Johannes and Matthew, who do everything they can to escape blame, Absalom prays for forgiveness after he buries the weapon. He accepts his guilt and even confesses, knowing that he has done wrong.

The return of the unidentified and impersonal narrative voice in Chapter 23 to announce the discovery of gold in Odendaalsrust reflects white South Africa's skewed priorities. The mines are a powerful but understated presence up to this point in the novel, but here Paton thrusts them into the foreground to highlight their role in creating the tension between the issue of white wealth and black poverty. The news of these new gold mines completely eclipses news of the Arthur Jarvis murder trial, demonstrating that white South Africa, in general, cares much more about wealth than about its dire race problems. This discovery of gold makes grown men weep or sing about the performance of gold stocks, and these greedy whites prefer to ignore the inequalities created by the racist system that benefits them so much. Instead, they focus on the power of money, which can create a whole city where there is only grass and dirt.

This narrator also implies that power and wealth are not simply issues of white versus black. There are also political and social differences between South Africa's English inhabitants and its Afrikaners. The grumblings over the name of the mine seem to imply that the Afrikaners are a major presence in the mines and that the English would rather they not be. The voice also brings up the issue of the bilingual state and remarks wistfully how much easier it would be if the Afrikaners would simply accept English as the nation's language. Clearly, black Africans are not the only South Africans whose culture is being targeted. But though the English dislike Afrikaans, they do tolerate the language and consider it South Africa's second language. They utterly dismiss, on the other hand, native African tongues such as Zulu and Xhosa.

In Chapter 24, the character of Arthur Jarvis is resurrected through his essay on his personal evolution. Until now, while certainly an admirable figure, Jarvis has been a figure of passion and politics, but without much personality. This essay, however, allows for some real communication from son to father, an experience so intense that the older Jarvis almost flees the room. Eventually, however, James Jarvis forces himself to read his son's essay, and in doing so, he takes the first step in fulfilling his recent wish to know his son better. While father and son often disagreed in life, Arthur's writings offer his father some comfort from the grave.

Analysis — Book II: Chapters 25–27

Chapter 25 proves to be a pivotal meeting point for the novel's two main perspectives. Book I follows Kumalo, and until this point, Book II has largely been told from Jarvis's point of view. In Chapter 25, the two men finally meet, and their stories intersect. Paton's decision to narrate their meeting from Jarvis's point of view gives us a new perspective on the story. This narrative structure puts us in Jarvis's shoes. When Jarvis answers the door and finds Kumalo, we are told only that a frail black parson is there. Though we quickly realize that this man must be Kumalo, we share Jarvis's confusion and suspense until Kumalo identifies himself several pages later. This distance between the two characters mirrors the distance between South Africa's white and black populations in general. Seeing things from Jarvis's point of view also gives us a new perspective on Kumalo. Having seen Kumalo's quest for his son through Kumalo's eyes, we do not realize what a physical toll this search has taken until Jarvis notices how weak Kumalo is. We also more fully understand Kumalo's grief for what his son has done because we see how much encountering Jarvis upsets him. Paton makes these two stories intersect in a manner that reinforces not only the distance between whites and blacks but also the nature of their conflict—that blacks are weak and powerless whereas whites are strong and powerful.

Jarvis struggles with a conflict between his conservative perspective that “natives” do not deserve the same considerations as white people, a belief exemplified by Barbara Smith's curt dismissal of Kumalo's inquiry about his friend's daughter, and his desire to extend compassion and courtesy to a frail old man. This split attitude helps explain Jarvis's interaction with Kumalo at the door. He picks up Kumalo's walking stick when Kumalo drops it, but he becomes “torn between compassion and irritation” when Kumalo accidentally drops a bunch of papers. When Kumalo explains to Jarvis, however, that “the heaviest thing of all my years, is the heaviest thing of all your years also,” Jarvis seems to understand that the grief the men share puts them on common ground. What differentiates Jarvis from whites such as Barbara Smith, then, is his ability to empathize and identify with others regardless of skin color.

Chapter 26 is a meditation on the complicated relationship between words and social change. John Kumalo speaks beautifully, but he does not demand

radical change in the circumstances facing the black population. As Msimangu explains, John is too attached to his own possessions and social position to put himself in real danger. This episode raises some interesting questions about Paton's views on the merit of words versus action. We see the power of words in the eloquent writings of Arthur Jarvis, and it never occurs to us to question their honesty and ability to change things. With John Kumalo, however, we begin to see that simple eloquence is not enough to bring about social change. The same can be said for unfocused action as well, as can be seen in the easy put-down of the strike. With these examples, the novel argues that social protest does not have meaning without the good intentions and methodical planning necessary to see it through.

Analysis — Book II: Chapters 28–29

The judge's sentencing of Absalom demonstrates that white South Africa's concern lies in self-preservation rather than in progress toward racial equality. Though he toys with the notion that the question of justice in Absalom's case must take into account the condition of society as a whole, the judge ends up pinning responsibility for the crime on Absalom. By shifting his focus from the larger picture of how society influences individuals to the smaller picture of how Absalom acted in a particular instant, the judge reinforces a truth about the society in which he lives: reason and compassion cannot triumph over ingrained prejudice. The judge is sympathetic to Absalom's situation, but he proves himself a slave to the legal system, stating that despite his feelings he must act in accordance with the laws. By acknowledging the potential unfairness of these laws but refusing to undermine them further, the judge dehumanizes black South Africans. Finally, he ignores the fact that white South Africa oppresses black South Africans when he argues that South Africa's ability to abide by its laws in the face of social upheaval is a sign of hope for the country.

The novel spends little time dealing with the various characters' reactions to Absalom's sentence, suggesting that any debate over Absalom's guilt is irrelevant. Absalom reacts as we expect someone in his situation would react—with fear. Kumalo barely even addresses the sentencing. The family members of the victim find solace in the conviction in proportion to their dislike of blacks: the more conservative Mr. Harrison is pleased but wishes the other two youths had been convicted as well, while the more moderate Jarvis limits his comments on the matter to agreeing with Harrison's support of the sentencing. Paton mutes his characters' reactions to Absalom's sentence perhaps to show how little impact people can have on the South African system. No amount of individual emotion, it seems, can sway such institutionalized values.

The conflict between John and Kumalo is also exposed here, and though the brothers have grown distant over the years, in Chapter 29 their separation becomes final. In this scene, however, John is less despicable than in previous passages. He plans to welcome Matthew back into his house, and he draws an

interesting comparison between his brother's religion and his own politics. Perhaps, this chapter suggests, Kumalo's religion is as offensive to John as John's politics are to Kumalo. Although the novel has always depicted John as nothing more than a bull-necked rabble-rouser, for a fleeting instant we see the situation through his eyes: a man tired of the indignities suffered by his people, with no time for the meek protests of his brother. That the novel sides with Kumalo is clear, but its inherent sense of justice also compels us to look for a brief moment at a conflict from the offending party's point of view.

Analysis — Book III: Chapters 30–33

In the aftermath of Absalom's conviction for murder, Paton creates a fragile balance of despair and hope in Kumalo's life. Kumalo is saddened and frustrated by the devastation of Ndotsheni, which has been further worsened by the drought, and neither the chief nor the school headmaster knows how the area can be mended. Furthermore, Kumalo receives the news that there will be no mercy for his son. Thus, on one hand, both land and family—two important elements of Kumalo's life—are sources of grief. He is given hope, however, by the friendliness and curiosity of Arthur's son, by Jarvis's gift of milk to the community, and by the agricultural improvements that Jarvis attempts to make. Furthermore, the rain eventually comes and ends the drought. Absalom's letter continues the reconciliation between father and son. Here, then, land and family become sources of happiness, suggesting that Kumalo's misfortunes, though they are grave, will not last forever.

The improvements planned for Ndotsheni will, however, forever alter the village's way of life by imposing European methods of farming, and Paton constantly underscores the foreignness of the proposed methods. At first, Jarvis's activities are mysterious to the villagers, and they view the flags as a curiosity. The native chief is relegated to guard duty while Jarvis and the magistrate fulfill the far more important duty of planting the flags and planning the project, which demonstrates the distance that still exists between the white farmers and the local community. Napoleon Letsitsi explains that the agricultural improvements will require sacrifices on the part of the villagers as well, effectively devaluing their whole cattle-as-currency system and their concept of farming as an individual activity. Nonetheless, it seems evident that the people of Ndotsheni will come to accept these changes. Although they are curious about the flags, they treat them with great respect, and the whole community gathers to replant the uprooted flag.

Arthur's son emerges as a bridge between these separate worlds. Jarvis has a good heart, but he makes little or no effort to socialize with the villagers of Ndotsheni. Arthur's son strides into Kumalo's house without fear. Though only a child, he has already begun to learn Zulu. His eagerness to speak Zulu shows a lack of concern for the superficial racial divisions of South African society. Most telling of all, however, is that the boy and Kumalo laugh together. When Jarvis and Kumalo meet in Kumalo's church during the storm, it is still a formal affair,

and though the two men come to respect each other, their ultimate goal seems to be coexistence. With his Zulu lessons and his jokes, Arthur's son crosses the final line and opens up the possibility of actual friendship between whites and blacks.

Analysis — Book III: Chapters 34–36

In their final encounters, Kumalo and Jarvis become the closest they have ever been. They have slowly begun to understand each other's customs and to communicate through gestures and words that each can understand. When Margaret Jarvis dies, Kumalo's congregation mourns the death with the European custom of crafting a wreath. When Jarvis meets Kumalo as he climbs to a place of solitude, he greets the information with a solemn statement of understanding. Until now, the two men have been armed with good intentions but have failed to cross the lines into each other's world. The imbalanced power dynamic between whites and blacks is still very much in play: Jarvis sits atop his horse while Kumalo humbly thanks him. Nevertheless, the intense moment of understanding and compassion that they share is perhaps a slight step toward bridging the country's enormous racial divide.

Absalom too comes to embody this idea that sometimes understanding one's situation is enough. The last time we encounter Absalom, in Chapter 29, he is groveling in the prison in front of his father, being drawn away to his cell on death row without any trace of dignity. His letters from prison since Kumalo's departure, however, reflect an increasing peace that comes with his understanding his circumstances. He does not protest against his fate; rather, he deals with it as maturely as possible, perhaps taking solace in the notion that he is but a small part of a large universe that works in mysterious ways. It is not clear that Absalom is entirely reconciled to his fate—Kumalo wonders if his son can sleep and if he will enjoy his last meal—but Absalom's letters imply a newfound peace of mind, which is something valuable in the turbulence of the times.

The final paragraph ends with the breaking of the dawn, but in many ways the novel ends with a sunset. Absalom, Arthur Jarvis, and Margaret Jarvis are all dead, and neither James Jarvis nor Kumalo will live much longer. Paton implies that their legacy of peace will not endure. A newer, more fiery school of thought is on the rise, and the redemption present in the novel's conclusion will not prevent this radical approach from eventually dominating the country. Napoleon Letsitsi is not as corrupt as John Kumalo, but he still argues fiercely for black self-sufficiency and views Jarvis's last gestures toward Ndotsheni as the payment of a debt rather than an act of generosity. As Kumalo stands outside his house, gazing at the stars, he becomes aware that this change is inevitable and that history may even view him as an impediment to this change. He does take some consolation, however, in knowing that his life has been the only kind he could possibly have led and hopes that the changes for the better will outpace the changes for the worse.

Chapter Five
Summary, Findings
And Recommendations

Chapter Five

Summary, Findings And Recommendations

5-1 Introduction:

This chapter contains summary of the previous chapters and the findings which the study has come out with after the data analysis in chapter four in addition to recommendations build on the findings.

5-2 Summary of the study:

This study aimed at investigating the impact of the white man in the destruction of the people of Ndotcheni. The first chapter represents an introduction of the study which contains the research questions, objectives of the study, the significance of the study and hypotheses of the study. Chapter three contains the methodology of the study which is represented in the tool that is used in this study is the content analysis whereas chapter four includes the analysis of the content from the novel *Cry, the Beloved Country* and chapter five involve the findings that the study has arrived at in addition to the recommendations built on the findings of the analysis.

5-3: Findings of the Study:

After analyzing the data via the tool of content analysis the study has come out the following findings:

1. The colonization has a great affects in the people of Nodtsheni as well as injustice which represents in the suffering of the people of Nodtsheni socially, when black people leave their African communities to go to the white man's cities, the departure from tradition takes place between families This change in society is given a name, 'the broken tribe' which becomes a title for a phenomenon called 'detrribalization'.
2. The white man has destroyed Nodtsheni totally and delayed the continent wheel of development that led to the poverty, which concentrates in economical impact.
3. the colonization extended in Nodtsheni upon language and Religion. Christianity proves to be a tool for resisting oppressive authority as well. And an African language gradually has been replaced by the colonial language.
4. the colonization does not work to develop minds but, to support it to that extent which allows him (African citizen) to be able to deal with the machine.

5-4 Recommendations of Study:

On the light of the above findings the study recommends the followings:

1. To shade light on The Breakdown and Rebuilding of South Africa culturally and politically within the novel Cry, The Beloved Country.
2. Cry, the beloved country must exist as a simplify form to be taught to secondary schools learners.
3. In teaching" Cry, the beloved country" teachers need to be aware of the setting, culture, semantics and even the mode of the novel.
4. There are contacts between Cry, the beloved and further novels like " My way to the freedom " by Nelson Mandela.
5. Finally, the study recommends further studies to be conducted on the bad concepts of education and its decline among colonial period.

5-5 References

1. Callan, Edward. (1991). *Cry, the beloved Country. A Novel of South Africa*. Boston: Twayne .
2. author unknown. (1948). "Human Motives" Review of three novels: 'Cry, the beloved Country', 'The Air that Kills', and 'Tobias Brandywine' in *Times Literary Supplement*, 23. Oct 1948.
3. Winfrey, Oprah (2003) .Oprah's Books website .<<http://www.oprah.com/obc/-past-books/obc-pastdate.jhtml#2003> accessed 22.02.07.
4. Collins, Harold R. (1953). "Cry, the Beloved Country' and the Broken Tribe" in *College English*, Vol. 14, No. 7. (Apr. 1953), pp. 379-385.
5. Paton, Alan. (1984). *Cry, the beloved Country. A Story of Comfort in Desolation*.
6. Davis, Horton (2004). "Horton Davis on Inspiration" in *Bloom's Guides: Alan Paton's Cry, the Beloved Country*. Philadelphia: Chelsea House Publishers. pp. 47-52.
7. Baker, Sheridan. (2004). "Sheridan Baker on the Book as Moral Geography" in *Bloom's Guides: Alan Paton's Cry, the Beloved Country*. Philadelphia: Chelsea House Publishers. pp. 52-60.
8. *The New Encyclopædia Britannica Vol. 27: Macropædia*. South Africa. Chicago: Encyclopaedia Britannica Inc., 1995. pp. 907-29.
9. Patterson, Sheila. (1961). "Review of Pienaar, Sampson 'South Africa-- Two Views of Separate Development'". In *Africa: Journal of the International African Institute*, Vol. 31, No. 1. (Jan., 1961), p. 89.> accessed 17.02.07.
10. Paton, Alan. (1984). *Cry, the beloved Country. A Story of Comfort in Desolation*. London: Jonathan Cape.
11. *Forum*, VIII (December 15, 1945), 7-8.
12. Horton Davies, "Alan Paton: Literary Artist and Anglican," *The Hibbert Journal*, I (April 1952), 266.

13. An essay by Jacqueline Bush for Prof Amanda Cockburn's Global Englishness: Post colonial Literature class.
14. Laclau, Ernesto and Chantal Mouffe.
15. 1985. *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*. London: Verso. Laclau, Ernesto.
16. Coetzee, I.M. 1980. *Waiting for the Barbarians*. Hammond's worth: Penguin. 1992. "ManFate in the Novels of Alex La Guma." *Doubling The Point: Essays and Interviews*.
17. Produced by Sabinet Gateway under license granted by the publisher (data 2009). *Radical Democracy and literary form 93 and 95* (data 2004) form 94 by Jean Philip Gate way.
18. Watson. Stephen. 1982. "Cry, the Beloved Country and the Failure of Liberal Vision." *English in Africa* 9.1: 29-44. Reproduced by Sabinet Gateway under license granted by the Publisher (dated 2009).
19. *Cry, the Beloved Country*. Hammond's worth: Penguin. --. 1971 (1953).
Too Late the Phalarope. Hammond's worth: Penguin.
20. *English in Africa* 28 No.1 (May 2001): 91-103. Edited by the Publisher (dated 2009) forum 92.
21. Shmoop Editorial Team. "Cry, the Beloved Country The Home Quotes Page." *Shmoop.com*. Shmoop University, Inc., 11 Nov. 2008. Web. 12 Jul. 2014. (Shmoop Editorial Team).