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Advanced Placement in
English Literature and Composition

Individual Learning Packet

Teaching Unit

Cry, the Beloved Country

by Alan Paton

written by Debbie Price

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Cry, the Beloved Country

Objectives

By the end of this Unit, the student will be able to:

1. analyze the significance of the novel within the context of South African history and politics.

2. trace the development of complex and intertwining themes found in the novel, including:
   a. the injustices created by a white-controlled society in a majority black country
   b. the breakdown of the tribal culture and the traditional African family
   c. the erosion and destruction of the land
   d. the causes and impact of "native crime"
   e. the rural migration to the cities
   f. the corrosive effects of fear
   g. the importance of Christian charity
   h. love as the hope for personal and societal redemption.

3. identify the characteristics of a social realism novel.

4. analyze the use of the omniscient third-person narrator.

5. analyze the use of intercalary chapters and other literary devices

6. recognize the following plot components:
   a. exposition
   b. conflict
   c. rising action
   d. climax
   e. resolution

7. analyze the significance of the novel's title and its relationship to the novel's central themes.

8. respond to writing prompts similar to those that will appear on the Advanced Placement in English Literature and Composition exam.

9. respond to multiple-choice questions similar to those that will appear on the Advanced Placement in English Literature and Composition exam.

10. offer a close reading of *Cry, the Beloved Country* and support all assertions and interpretations with direct evidence from the text, from authoritative critical knowledge of the genre, or from authoritative criticism of the novel.

Introductory Lecture

The Author

Alan S. Paton (1903-1988) was a South African writer, reformer, and founder of the country's Liberal Party, which opposed apartheid. As author of the groundbreaking, *Cry, The Beloved Country*, he became one of the first writers to call international attention to the status of native South Africans under a repressive white rule.

Edward Callan, a Paton biographer, first met the author in 1948 shortly after *Cry, the Beloved Country* was published in the United States and remained his friend until the author's death. Callan, who published three books about Paton and his famous novel, remembers the author as a very short man with a powerful voice and enormous courage.
"He was," Callan said in an interview in 2009, "a great public speaker, better even than he was as a writer."

Paton's upbringing, no doubt, influenced the development of his strong moral compass. He was born in Pietermaritzburg in the Natal Province in eastern South Africa, a region once known as Zululand. As a young boy, he was surrounded by reminders of the fate that had befallen the Zulus, defeated by the British a little more than two decades before he was born. Paton's sympathetic portrayal of the Zulu pastor Stephen Kumalo suggests that he was raised to respect and understand the tribal peoples.

Paton's father was a recent Scottish immigrant; his mother's English ancestors had lived in South Africa for three generations. Born less than a year after the British defeated the Dutch Boers, Paton grew up in a household and region that held the Dutch-descended Afrikaners in low regard.

Paton's parents were devout Christians and rather strict, a combination that produced mixed results in their young son. While Paton grew up to question and oppose authority, he also became deeply religious. Christian symbolism and themes of Christian charity run throughout his work. His parents also inspired in him a love of nature and a reverence for the land. Paton often said that his earliest and fondest memories were of the beauty of the South African countryside. Some of his most lyrical writing can be found in his descriptions of the land, such as in the opening paragraphs of *Cry, the Beloved Country.*

> There is a lovely road that runs from Ixopo into the hills. These hills are grass-covered and rolling and they are lovely beyond any singing of it.

Paton attended the Natal University College, where he studied mathematics and physics. After graduation, he taught, first at the Ixopo High School for White Students and then at a Pietermaritzburg high school. While in Ixopo, he met and married Dorrie Francis in 1928. That marriage lasted until her death in 1967. During his Ixopo years, Paton wrote two unpublished novels about white South African life.

In 1935, Paton became the principal of the Diepkloof Reformatory for black youths in Johannesburg. The prison housed 400 boys in dismally primitive and unsanitary conditions. Paton set about turning the draconian prison into a school through a series of progressive and controversial reforms. He not only improved the physical condition of the facility but also instituted modern policies based upon rehabilitation and earned trust. Among his innovations were open dormitories, work-release programs and home visits.

In the introduction to the 1987 edition of *Cry, the Beloved Country*, Callan, recalled the number of "urgent articles" that Paton wrote for *Forum,* a Johannesburg journal. In these articles, Paton blamed the breakdown of traditional African families and the tribal culture "under the impact of Western economy and culture" for the burgeoning crime rate among blacks. Paton's arguments about the root causes of "native crime" would become a major theme in *Cry, the Beloved Country*. Two of the novel's characters, "the young white man" at a Johannesburg reformatory for African juvenile delinquents, and the slain reformer, Arthur Jarvis, espouse Paton's beliefs.

In 1946, Paton took a leave from Diepkloof Reformatory to tour penal facilities in Europe and North America at his own expense. While he was in Scandinavia, he read John Steinbeck's *The Grapes of Wrath* and was so inspired, he began feverish work upon a novel of his own. As numerous critics have noted, Paton was homesick for the raw beauty of South Africa, and he knew what he wanted to say about the country's deep racial divides. He had long been preoccupied with the problems that resulted from the breakdown of tribal culture and the crowding of the cities. He had seen the degradation of the land in his home state of Natal and the oppression of the native workers. In short, he had a lot to say.

Over the waning months of 1946, as Paton traveled from Scandinavia to England, across the Atlantic, and throughout the United States to California, he wrote. In November 1946, while attending a conference in Washington, D.C., he visited the Lincoln Memorial where he was profoundly moved. He later wrote:

> I mounted the steps of the Lincoln Memorial with a feeling akin to awe, and stood for a long time before the seated figure of one of the greatest men of history, surely the greatest of all the rulers of nations...certainly he knew that in pardoning we are pardoned.

The fictional Arthur Jarvis, likewise, holds a deep reverence for Lincoln and is strongly influenced by the great man's writings, including the Gettysburg Address and the Second Inaugural Address.

On Christmas Eve 1946, in a hotel in San Francisco, less than six months after he had begun, Paton finished the manuscript for what was to become *Cry, the Beloved Country*. New American friends, Aubrey and Marigold Burns, whom Paton had met at a meeting of the Society of Christians and Jews, read and typed the manuscript and helped him find a publisher. Maxwell Perkins of Charles Schribner's Sons in New York, the legendary editor of such luminaries as Ernest Hemingway and Thomas Wolfe, immediately accepted the manuscript.

Cry, the Beloved Country, was published in February 1948, four months before the Nationalist Party won the national election and made apartheid the law in South Africa. Paton's novel was a runaway success in America and Europe, but predictably remained unpopular in a South Africa ruled by a separatist government. It was ultimately translated into Zulu and a number of other languages and has sold well over 15 million copies.

Paton returned to South Africa and left the reformatory to devote full time to writing and politics. In 1953, he founded the South African Liberal Party, which opposed apartheid. Paton remained active in the leadership of the Liberal Party until the government forced it to disband in 1964.

Paton was a prolific essayist and published numerous works of fiction and nonfiction, including two additional novels, *Too Late, The Phalarope* (1953) and *Ah, but Your Land is Beautiful* (1981); a collection of short stories, *Tales from a Troubled Land* (1961); and *Kontakion For You Departed*, (1969) a memoir and tribute to his late wife, Dorrie. Paton married Anne Margaret Hopkins, his secretary, in 1969, and lived with her in Botha's Hill in Natal until his death in 1988.

[note: some biographies refer to the memoir as *For You, Departed*, but the official title is *Kontakion For You Departed.*]

PATON'S SOCIAL CONSCIENCE AND MORAL IMPERATIVES AS EXPRESSED IN *CRY, THE BELOVED COUNTRY*

While lauded as one of South America's most prominent and well-read writers, Alan Paton was first and last a reformer. His novels, short stories, and essays were vehicles for his expression of strong philosophical and moral viewpoints. He sought to use his writing, both fiction and nonfiction, to promote social change, particularly with regard to the treatment of native South Africans and the preservation of the land.

Of his work, Paton once said, "If you wrote a novel in South Africa which didn't concern the central issues, it wouldn't be worth publishing."

Although his first novel is harshly critical of the policies of South Africa's white-controlled government, *Cry, the Beloved Country* is not a political novel, *per se*, as professor Callan emphasizes in his introduction to the 1987 edition of the novel. Unlike classic political novels that focus on and often satirize the ideology or function of government, *Cry, the Beloved Country* is concerned with the human condition.

Writes Callan:

> Although circumstances drew Paton into political activity, it would be improper to regard this novel as a political document. While a primary concern of art is a formal beauty that may reflect justice, a primary concern of politics is the pursuit of power, and literature that serves it is propaganda, not art. *Cry, the Beloved Country* is not propaganda.

Paton himself said that he wrote the novel out of a deep love for his country, as both a cry against its injustices and a plea for change. His approach is not unlike that of a newspaper columnist who presents the facts in such a way as to support his or her argument and then, lest the reader miss the point, layers on a generous dose of opinion.

THEMES

Numerous themes run through *Cry, the Beloved Country*, like tributaries to a great river. The great river is Paton's overall argument that the injustices wrought by a white-controlled, industrialized society are destroying the native black peoples with terrible consequences for both black and white.

These thematic tributaries, or supporting themes, explore the consequences of this white oppression. They are:

- the breakdown of the tribal culture and the traditional African family
- the erosion and destruction of the land
- the causes and impact of "native crime"
- the massive rural migration to the cities
- the corrosive effects of fear.

Paton's sixth and seventh major themes run throughout the book as counterbalances to the consequences of oppression. They are:

- the importance of Christian charity, as exhibited by the actions of several characters
- love as hope for redemption, both personal and for the country.

The Rev. Msimangu expresses these themes in Chapter Seven when he says:

> But there is only one thing that has power completely, and that is love. Because when a man loves, he seeks no power, and therefore he has power. I see only one hope for our country, and that is when white men and black men, desiring neither power nor money, but desiring only the good of their country, come together to work for it.

Paton explores these themes repeatedly throughout the text, often articulating the points directly with dialogue and the unfinished manuscript of the slain Arthur Jarvis. Probably one of the best examples of this technique—and one of the clearest and most succinct expressions of the main theme of the novel—is the following passage from Chapter Five in which the Rev. Theophilus Msimangu opines about the disintegration of African society to Stephen Kumalo:

> But you will pardon me if I talk frankly to you. The tragedy is not that things are broken. The tragedy is that they are not mended again. 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…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.

LITERARY TECHNIQUES

Numerous studies of *Cry, the Beloved Country* note John Steinbeck's influence on Paton's work. Paton himself said that he was inspired to write his novel after reading *The Grapes of Wrath*, while traveling through Scandinavia. Both novels are works of social realism. Among Steinbeck's stylistic influences evident in *Cry, the Beloved Country* are the use of intercalary chapters and dashes, instead of quotation marks, to identify dialogue.

- **Intercalary chapters**

  Paton occasionally departs from the narrative to focus on one or more of his themes through the use of intercalary chapters. In literary terms, *intercalary* means "inserted" or "interpolated." An intercalary chapter is a passage that is not part of the narrative and does not involve the main characters. It is literally inserted into the story, usually to make a thematic point, or to describe a scene that is apart from the action. Chapters Nine, Twenty-three, and the first half of Chapter Twelve are intercalary chapters.

- **Dialogue**

  Paton's use of dashes, rather than quotation marks, serves to quicken the pace of the dialogue and to emphasize the words, rather than the speaker. Because Paton rarely uses attribution and often does not identify the speaker in the preceding paragraphs, the exchanges can be confusing and require the reader to pay particular attention to who is speaking.

- **Repetition of key refrains and passages**

  Paton repeats several phrases at strategic points throughout the book. The title refrain, "Cry, the beloved country," appears twice in the book, while the word *cry* is frequently used to extend the lament.

  The oft-repeated phrase, "such a thing is not lightly done," calls attention to a departure from custom, particularly with regard to interaction between blacks and whites.

  The Natal countryside is repeatedly described as "lovely beyond any singing of it."

  "Tixo" is the Xosa word for the Great Spirit or God. Paton uses the exclamation, "Tixo, Tixo" as supplication and lament.

Paton also repeats the opening paragraphs of Chapter One at the beginning of Book II, making a single, significant change in the second passage. In Chapter One, the description of the lovely road and the hills leads down to the desolate valley where Stephen Kumalo lives. At the beginning of Book Two, the description leads up to the hilltop farm where the novel's other protagonist, James Jarvis, lives. The repetition of the passage, one of the most lyrical in the novel, serves both to connect the men and call attention to their essential differences.

Likewise, Paton's repetition of the description of the landscape visible from the train car on Kumalo's trips to and from Johannesburg emphasizes continuity and the circular nature of his quest. Key changes in the description emphasize the changes in Kumalo's life._

- **Language**

Paton's use of Afrikaan words such as *veld* (open grass country), *kraal* (a cattle corral or a collection of huts) and Zulu words, such as *inkosana* (little master) and *umfumdisi* (parson) lend an air of authenticity to the story. Paton included a glossary at the end of the novel, which is especially useful.

Note: The word "native" is used exclusively to refer to black descendants of tribal Africans, even though by the mid-20th century, a large percentage of the white population was also native born. Paton himself was native born, as was his mother, a third-generation South African.

LITERARY ALLUSIONS, MOTIFS

Christianity

Cry, the Beloved Country is rich with biblical allusions, as one might expect in a novel about an Anglican pastor. Paton himself was a devout Christian and often wrote about the importance of living in accordance with Christian values. Predictably, the narrative is filled with overtly religious acts and with quotations from scripture. Woven throughout the text are overt references and subtle allusions to biblical parables, such as the stories of King David's son Absalom and Jesus's parable of the prodigal son (Absalom Kumalo), the Good Samaritan (Mr. Mafalo), and the sinful Samaritan woman (Gertrude). Kumalo's breakfast with the breaking of the cakes on the morning of Absalom's execution is reminiscent of the Last Supper of Christ, during which Jesus broke bread and instituted the Christian ritual of Communion.

Several names have religious significance as well. St. Stephen (Stephen Kumalo) was the first martyred Christian. Absalom was the son of King David. Theophilus of Antioch (the Rev. Theophilus Msimangu) was an early Christian writer who is generally regarded as the "shepherd of the Christian Church." Absalom Kumalo asks that his unborn son be named Peter, an allusion to the disciple who three times denied knowing Jesus and then became the foundation of the Christian church.

The most significant biblical allusion is to the story of King David and his son Absalom, as told in the Old Testament book of II Samuel. Like the biblical son, Absalom Kumalo leaves home, falls into bad company, betrays his family, and kills a man. In the biblical story, Absalom kills his brother and then, persuaded by disreputable friends, raises an army and tries to overthrow his father. King David, like Stephen Kumalo, never stops loving his son, even when faced with the ultimate betrayal. He asks his troops to treat his son gently, but they do not. As Absalom rides into battle on a mule, his head is caught in the branches of a tree and he is yanked from the beast to hang suspended, "between heaven and earth." His father's soldiers plunge arrows into his breast and then kill him with their swords. Upon learning of his death, King Solomon cries, "O, Absalom, my son." Absalom Kumalo's punishment of death by hanging alludes to the death of the biblical Absalom. Stephen Kumalo's cries of anguish in the final chapter echo the lament of King David.

The Story of Absalom

2 Samuel 13—Amnon and Tamar

1 Eventually, David's son Amnon fell in love with Tamar, the beautiful sister of his own
half-brother Absalom.
2 Amnon became frustrated to the point of illness on account of his half-sister Tamar,
for she was a virgin, and it seemed impossible for him to do anything to her.
3 Now Amnon had a friend named Jonadab, son of David's brother Shimeah. Jonadab
was a very shrewd man. 4 He asked Amnon, "Why do you, the king's son, look so
haggard morning after morning? Won't you tell me?" Amnon said to him, "I'm in love
with Tamar, my brother Absalom's sister."
5 "Go to bed and pretend to be ill," Jonadab said. "When your father comes to see you,
say to him, 'I would like my sister Tamar to come and give me something to eat. Let her
prepare the food in my sight so I may watch her and then eat it from her hand.'"
6 So Amnon lay down and pretended to be ill. When the king came to see him, Amnon
said to him, "I would like my sister Tamar to come and make some special bread in my
sight, so I may eat from her hand."
7 David sent word to Tamar at the palace: "Go to the house of your brother Amnon
and prepare some food for him." 8 So Tamar went to the house of her brother Amnon,
who was lying down. She took some dough, kneaded it, made the bread in his sight
and baked it. 9 Then she took the pan and served him the bread, but he refused to eat.
"Send everyone out of here," Amnon said. So everyone left him. 10 Then Amnon said to
Tamar, "Bring the food here into my bedroom so I may eat from your hand." And Tamar
took the bread she had prepared and brought it to her brother Amnon in his bedroom.
11 But when she took it to him to eat, he grabbed her and said, "Come to bed with me,
my sister."
12 "Don't, my brother!" she said to him. "Don't force me. Such a thing should not be
done in Israel! Don't do this wicked thing. 13 What about me? Where could I get rid of
my disgrace? And what about you? You would be like one of the wicked fools in Israel.
Please speak to the king; he would not forbid my being married to you." 14 But Amnon
refused to listen, and since he was stronger than she, he raped her.

. . .

21 When King David heard all this, he was furious. 22 Absalom never said a word
to Amnon, either good or bad; he hated Amnon because he had disgraced his sister
Tamar.

Absalom Kills Amnon

23 Two years later, when Absalom's sheepshearers were at Baal Hazor near the border
of Ephraim, he invited all the king's sons to come there. 24 Absalom went to the king
and said, "Your servant has had shearers come. Will the king and his officials please join
me?"

25 "No, my son," the king replied. "All of us should not go; we would only be a
burden to you." Although Absalom urged him, he still refused to go, but gave his son
his blessing.

26 Then Absalom said, "If not, please let my brother Amnon come with us." The king
asked him, "Why should he go with you?" 27 But Absalom urged him, so the king sent
with him Amnon and the rest of the king's sons.

28 Absalom ordered his men, "Listen! When Amnon is in high spirits from drinking
wine and I say to you, 'Strike Amnon down,' then kill him. Don't be afraid. Have I not
given you this order? Be strong and brave." 29 So Absalom's men did what Absalom had
ordered. Then all the king's sons got up, mounted their mules, and fled.

. . .

37 Absalom fled and went to Talmai son of Ammihud, the king of Geshur. But King
David mourned for his son every day.

38 After Absalom fled and went to Geshur, he stayed there three years. 39 And the spirit
of the king longed to go to Absalom, for he was consoled concerning Amnon's death.

2 Samuel 14—Absalom Returns to Jerusalem

1 Joab son of Zeruiah knew that the king's heart longed for Absalom. 2 So Joab sent
someone to Tekoa and had a wise woman brought from there. He said to her, "Pretend
you are in mourning. Dress in mourning clothes, and don't use any cosmetic lotions.
Act like a woman who has spent many days grieving for the dead. 3 Then go to the king
and speak these words to him." And Joab put the words in her mouth.

4 When the woman from Tekoa went to the king, she fell with her face to the ground
to pay him honor, and she said, "Help me, O king!"

5 The king asked her, "What is troubling you?" She said, "I am indeed a widow; my
husband is dead. 6 I your servant had two sons. They got into a fight with each other in
the field, and no one was there to separate them. One struck the other and killed him.
7 Now the whole clan has risen up against your servant; they say, 'Hand over the one
who struck his brother down, so that we may put him to death for the life of his brother
whom he killed; then we will get rid of the heir as well.' They would put out the only
burning coal I have left, leaving my husband neither name nor descendant on the face
of the earth."

8 The king said to the woman, "Go home, and I will issue an order in your behalf."

9 But the woman from Tekoa said to him, "My lord the king, let the blame rest on me
and on my father's family, and let the king and his throne be without guilt."

10 The king replied, "If anyone says anything to you, bring him to me, and he will not
bother you again."

11 She said, "Then let the king invoke the LORD his God to prevent the destruction of
my living son by any avenger." "As surely as the LORD lives," he said, "not one hair of
your son's head will fall to the ground."

12 Then the woman said, "Let your servant speak a word to my lord the king." "
Speak," he replied.

13 The woman said, "Why then have you devised a thing like this against the people
of God? When the king proclaims the safety of my son, does he not convict himself, for
he has not allowed his own banished son to return? 14 Like water spilled on the ground,
which cannot be recovered, we must all die. But God does not take away life; instead, he
devises ways to reconcile banished persons to himself.
15 "So I have come to say this to my lord the king because I was afraid of the anger
of my people. I thought, 'I will speak to the king. Perhaps he will do what as I ask. 16
Perhaps the king will agree to save me from the man who is trying to deprive both me
and my son of our God-given inheritance.'
17 "And now I say, 'May the word of my lord the king bring me rest, for my lord the
king is like an angel, who is able to discern good from evil. May the LORD your God
be with you.'"
18 Then the king said to the woman, "Answer what I am going to ask you." "Let my
lord the king speak," the woman said.
19 The king asked, "Isn't the hand of Joab with you in all this?" The woman answered,
"As surely as you live, my lord the king, no one can turn to the right or to the left from
anything my lord the king says. Yes, it was your servant Joab who instructed me to do
this and who put all these words into the mouth of your servant. 20 Your servant Joab
did this to change the present situation. My lord has wisdom like that of an angel of
God—he knows everything that happens in the land."
21 The king said to Joab, "Very well, I will do it. Go, bring back the young man
Absalom."
22 Joab fell with his face to the ground to pay him honor, and he blessed the king. Joab
said, "Today your servant knows that he has found favor in your eyes, my lord the king,
because the king has granted his servant's request."
23 Then Joab went to Geshur and brought Absalom back to Jerusalem. 24 But the king
said, "He must go to his own house; he must not see my face." So Absalom went to his
own house and did not see the face of his father, the king.
25 In all Israel there was not a man so highly praised for his handsome appearance as
Absalom. From the top of his head to the sole of his foot there was no blemish in him. 26
Whenever he cut the hair of his head—he used to cut his hair from time to time when it
became too heavy for him—he would weigh it, and its weight was two hundred shekels
by the royal standard.
27 Three sons and a daughter were born to Absalom. The daughter's name was Tamar,
and she became a beautiful woman.
28 Absalom lived two years in Jerusalem without seeing the king's face. 29 Then Absalom
sent for Joab in order to send him to the king, but Joab refused to come to him. So he
sent a second time, but Joab still refused to come. 30 Then he said to his servants, "Joab's
field is next to mine, and he has barley there. Go and set it on fire." So Absalom's
servants set the field on fire.
31 Then Joab did go to Absalom's house and he said to him, "Why have your servants
set my field on fire?"
32 Absalom said to Joab, "Look, I sent word to you and said, 'Come here so I can send
you to the king to ask, 'Why have I come from Geshur? It would be better for me if I
were still there!' Now then, I want to see the king's face, and if I am guilty of anything,
let him put me to death."
33 So Joab went to the king and told him this. Then the king summoned Absalom, and
Absalom came in and bowed down with his face to the ground before the king. And the
king kissed Absalom.

2 Samuel 15—Absalom's Conspiracy

1 In the course of time, Absalom provided himself with a chariot and horses and with
fifty men to run ahead of him. 2 He would get up early and stand by the side of the road
leading to the city gate. Whenever anyone came with a complaint to be placed before
the king for a decision, Absalom would call out to him, "What town are you from?" He
would answer, "Your servant is from one of the tribes of Israel." 3 Then Absalom would
say to him, "Look, your claims are valid and proper, but there is no representative of
the king to hear you." 4 And Absalom would add, "If only I were appointed judge in the
land! Then everyone who has a complaint or case could come to me and I would see
that he gets justice."

5 Also, whenever anyone approached him to bow down before him, Absalom would
reach out his hand, take hold of him and kiss him. 6 Absalom behaved in this way
toward all the Israelites who came to the king asking for justice, and so he stole the
hearts of the men of Israel.

7 At the end of four years, Absalom said to the king, "Let me go to Hebron and fulfill a
vow I made to the LORD. 8 While your servant was living at Geshur in Aram, I made this
vow: 'If the LORD takes me back to Jerusalem, I will worship the LORD in Hebron.'"

9 The king said to him, "Go in peace." So Absalom went to Hebron.

10 Then Absalom sent secret messengers throughout the tribes of Israel to say, "As
soon as you hear the sound of the trumpets, then say, 'Absalom is king in Hebron.'" 11
Two hundred men from Jerusalem had accompanied Absalom. They had been invited as
guests and went quite innocently, knowing nothing about the matter. 12 While Absalom
was offering sacrifices, he also sent for Ahithophel the Gilonite, David's counselor, to
come from Giloh, his hometown. And so the conspiracy gained strength, and Absalom's
following kept on increasing.

David Flees

13 A messenger came and told David, "The hearts of the men of Israel are with
Absalom."

14 Then David said to all his officials who were with him in Jerusalem, "Come! We
must flee, or none of us will escape from Absalom. We must leave immediately, or he will
move quickly to overtake us and bring ruin upon us and put the city to the sword."

15 The king's officials answered him, "Your servants are ready to do whatever our lord
the king chooses."

16 The king set out, with his entire household following him; but he left ten concubines
to take care of the palace.

. . .

2 Samuel 17

1 Ahithophel said to Absalom, "I advise you to choose twelve thousand men and
set out tonight in pursuit of David. 2 I advise you to attack him while he is weary and
weak. I advise you to strike him with terror, and then all the people with him will flee. I
advise you to kill only the king 3 and bring all the people back to you. The death of the
man you seek will mean the return of all; all the people will be unharmed." 4 This plan
seemed good to Absalom and to all the elders of Israel.

5 But Absalom said, "Summon also Hushai the Arkite, so we can hear what he has
to say." 6 When Hushai came to him, Absalom said, "Ahithophel has given this advice.
Should we do what he says? If not, give us your opinion."

7 Hushai replied to Absalom, "The advice Ahithophel has given is not good this time. 8
You know your father and his men; they are fighters, and as fierce as a wild bear robbed
of her cubs. Besides, your father is an experienced fighter; he will not spend the night
with the troops. 9 Even now, he is hidden in a cave or some other place. If he should
attack your troops first, whoever hears about it will say, 'There has been a slaughter
among the troops who follow Absalom.' 10 Then even the bravest soldier, whose heart
is like the heart of a lion, will melt with fear, for all Israel knows that your father is a
fighter and that those with him are brave.
11 "So I advise you: Let all Israel, from Dan to Beersheba—as numerous as the sand on
the seashore—be gathered to you, with you yourself leading them into battle. 12 Then
we will attack him wherever he may be found, and we will fall on him the way dew
settles on the ground. Neither he nor any of his men will be left alive. 13 If he withdraws
into a city, then all Israel will bring ropes to that city, and we will drag it down to the
valley until not even a piece of it can be found."
14 Absalom and all the men of Israel said, "The advice of Hushai the Arkite is better
than that of Ahithophel." For the LORD had determined to frustrate the good advice of
Ahithophel in order to bring disaster on Absalom.

. . .

2 Samuel 18—Absalom's Death

1 David mustered the men who were with him and appointed over them commanders
of thousands and commanders of hundreds. 2 David sent the troops out—a third under
the command of Joab, a third under Joab's brother Abishai son of Zeruiah, and a third
under Ittai the Gittite. The king told the troops, "I will march out with you."
3 But the men said, "You must not go out; if we are forced to flee, they won't care about
us. Even if half of us die, they won't care; but you are worth ten thousand of us. It would
be better now for you to give us support from the city."
4 The king answered, "I will do whatever seems best to you." So the king stood beside
the gate while all the men marched out in units of hundreds and of thousands. 5 The
king commanded Joab, Abishai and Ittai, "Be gentle with my son Absalom." And all the
troops heard the king giving orders concerning Absalom to each of the commanders.
6 The army marched into the field to fight, and the battle took place in the forest
of Ephraim. 7 There, Absalom's army was defeated by David's men, and the casualties
that day were great—twenty thousand men. 8 The battle spread out over the whole
countryside, and the forest claimed more lives that day than the sword.
9 Now Absalom happened to meet David's men. He was riding his mule, and as the
mule went under the thick branches of a large oak, Absalom's head got caught in the
tree. He was left hanging in midair, while the mule he was riding kept on going.
10 When one of the men saw this, he told Joab, "I just saw Absalom hanging in an oak
tree."
11 Joab said to the man who had told him this, "What! You saw him? Why didn't you
strike him to the ground right there? Then I would have had to give you ten shekels of
silver and a warrior's belt."
12 But the man replied, "Even if a thousand shekels were weighed out into my hands, I
would not lift my hand against the king's son. In our hearing the king commanded you
and Abishai and Ittai, 'Protect the young man Absalom for my sake.' 13 And if I had put
my life in jeopardy—and nothing is hidden from the king—you would have kept your
distance from me."

14 Joab said, "I'm not going to wait like this for you." So he took three javelins in his hand and plunged them into Absalom's heart while Absalom was still alive in the oak tree. 15 And ten of Joab's armor-bearers surrounded Absalom, struck him and killed him.

16 Then Joab sounded the trumpet, and the troops stopped pursuing Absalom's army, for Joab halted them. 17 They took Absalom, threw him into a big pit in the forest and piled up a large heap of rocks over him. Meanwhile, all the Israelites fled to their homes.

18 During his lifetime Absalom had taken a pillar and erected it in the King's Valley as a monument to himself, for he thought, "I have no son to carry on the memory of my name." He named the pillar after himself, and it is called Absalom's Monument to this day.

David Mourns

19 Now Ahimaaz son of Zadok said, "Let me run and take the news to the king that the LORD has delivered him from the hand of his enemies."

20 "You are not the one to take the news today," Joab told him. "You may take the news another time, but you must not do so today, because the king's son is dead."

21 Then Joab said to a Cushite, "Go, tell the king what you have seen." The Cushite bowed down before Joab and ran off.

22 Ahimaaz son of Zadok again said to Joab, "Come what may, please let me run behind the Cushite." But Joab replied, "My son, why do you want to go? You don't have any news that will bring you a reward."

23 He said, "Come what may, I want to run." So Joab said, "Run!" Then Ahimaaz ran by way of the plain and outran the Cushite.

24 While David was sitting between the inner and outer gates, the watchman went up to the roof of the gateway by the wall. As he looked out, he saw a man running alone. 25 The watchman called out to the king and reported it. The king said, "If he is alone, he must have good news." And the man came closer and closer.

26 Then the watchman saw another man running, and he called down to the gatekeeper, "Look, another man running alone!" The king said, "He must be bringing good news, too."

27 The watchman said, "It seems to me that the first one runs like Ahimaaz son of Zadok." "He's a good man," the king said. "He comes with good news."

28 Then Ahimaaz called out to the king, "All is well!" He bowed down before the king with his face to the ground and said, "Praise be to the LORD your God! He has delivered up the men who lifted their hands against you."

29 The king asked, "Is the young man Absalom safe?" Ahimaaz answered, "I saw great confusion just as Joab was about to send the king's servant and me, your servant, but I don't know what it was."

30 The king said, "Stand aside and wait here." So he stepped aside and stood there.

31 Then the Cushite arrived and said, "My lord the king, hear the good news! The LORD has delivered you today from all who rose up against you."

32 The king asked the Cushite, "Is the young man Absalom safe?" The Cushite replied, "May the enemies of my lord the king and all who rise up to harm you be like that young man."

33 The king was shaken. He went up to the room over the gateway and wept. As he went, he said: "O my son Absalom! My son, my son Absalom! If only I had died instead of you—O Absalom, my son, my son!"

The Parable of the Good Samaritan
Luke 10

25 On one occasion an expert in the law stood up to test Jesus. "Teacher," he asked, "what must I do to inherit eternal life?"

26 "What is written in the Law?" he replied. "How do you read it?"

27 The lawyer answered: "'Love the Lord your God with all your heart and with all your soul and with all your strength and with all your mind'; and, 'Love your neighbor as yourself.'"

28 "You have answered correctly," Jesus replied. "Do this and you will live."

29 But the lawyer wanted to justify himself, so he asked Jesus, "And who is my neighbor?"

30 In reply Jesus said: "A man was traveling from Jerusalem to Jericho, when he fell into the hands of robbers. They stripped him of his clothes, beat him and went away, leaving him half dead. 31 A priest happened to be going down the same road, and when he saw the man, he passed by on the other side. 32 So too, a Levite, when he came to the place and saw the injured man, passed by on the other side. 33 But a Samaritan, as he traveled, came where the man was; and when the Samaritan saw the wounded man, he took pity on him. 34 The Samaritan bandaged the man's wounds, pouring on oil and wine. Then he put the man on his own donkey, took him to an inn and took care of him. 35 The next day, he took out two silver coins and gave them to the innkeeper. 'Look after him,' he said, 'and when I return, I will reimburse you for any extra expense you may have.'

36 "Which of these three do you think was a neighbor to the man who fell into the hands of robbers?"

37 The expert in the law replied, "The one who had mercy on him." Jesus told him, "Go and do likewise."

Abraham Lincoln

Paton visited the Lincoln Memorial in Washington, D.C., while he was writing *Cry, the Beloved Country*. As the chapters about Arthur Jarvis suggest, the author was deeply moved and inspired by the life and writings of the 16th President of the United States. Throughout his novel, Paton uses numerous allusions to Lincoln to draw a parallel between the plight of American slaves before the Civil War and the bondage of native South Africans under white domination

While it is impossible to know how much of the character of Arthur Jarvis was shaped before Paton's trip to Washington, the final product bears a strong resemblance to Lincoln. Like Lincoln, Jarvis is committed to equality for a black underclass, fights courageously for his convictions in the face of strong opposition, and is killed by an assailant's bullet. His wife, furthermore, has the same name as Mrs. Lincoln—Mary.

Jarvis was a student of Abraham Lincoln, and his writings echo themes from the writings of the assassinated president. Paton alludes to Lincoln's Gettysburg Address and Second Inaugural Address. Although neither speech is quoted directly, knowledge of the Lincoln's texts is useful to a more in depth understanding of Jarvis's writings.

The Gettysburg Address

> Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.
>
> Now we are engaged in a great civil war, testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.
>
> But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people shall not perish from the earth.

Lincoln's Second Inaugural Address

Fellow Countrymen:

At this second appearing to take the oath of the Presidential office there is less occasion for an extended address than there was at the first. Then a statement somewhat in detail of a course to be pursued seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself, and it is, I trust, reasonably satisfactory and encouraging to all. With high hope for the future, no prediction in regard to it is ventured.

On the occasion corresponding to this four years ago all thoughts were anxiously directed to an impending civil war. All dreaded it, all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to destroy it without war—seeking to dissolve the Union and divide effects by negotiation. Both parties deprecated war, but one of them would make war rather than let the nation survive, and the other would accept war rather than let it perish. And the war came.

One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was somehow the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union even by war, while the Government claimed no right to do more than to restrict the territorial enlargement of it. Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with or even before the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible and pray to the same God, and each invokes His aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces, but let us judge not, that we be not judged. The prayers of both could not be answered. That of neither has been answered fully. The Almighty has His own purposes. "Woe unto the world because of offenses; for it must needs be that offenses come, but woe to that man by whom the offense cometh." If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through His appointed time, He now wills to remove, and that He gives to both North and South this terrible war as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to Him? Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said "the judgments of the Lord are true and righteous altogether."

With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and lasting peace, among ourselves, and with all nations.

SYMBOLS AND MOTIFS

- Light symbolizes hope, enlightenment, and redemption. The young son of Arthur Jarvis has a "brightness" about him. The dawn breaks over the mountaintops on the morning of Absalom's execution, symbolizing both Kumalo's personal redemption and the hope for a new day in South Africa.

- Darkness, contrasted with light, symbolizes ignorance, despair, and a torment of the soul. The mountaintops are light, the blighted valley dark. Kumalo wanders through the dark night, praying for his son, Absalom.

- The mist swirling around the train that takes Kumalo to Johannesburg symbolizes uncertainty.

- The gate to the prison represents the physical and emotional transition that father and son must make.

- Fear is pervasive motif, articulated by the narrator and exhibited by the characters' actions.

NARRATIVE VOICE

The story of Stephen Kumalo's quest to reunite his family is told in the third-person omniscient voice. However, the narrator frequently shifts his vantage point from one character to another. The author also frequently departs from classic exposition and narration to expound on various themes of the novel through the use of extended monologues and the slain Arthur Jarvis's unfinished manuscript. Paton also interjects commentary into the narration, still in the third-person voice, but clearly from the author's viewpoint. The shifts in narrative viewpoint, coupled with the intercalary chapters, can be confusing and merit discussion before the class begins reading the novel.

PLOT COMPONENTS

The novel is organized into three books, divided into a total of 36 chapters. The story is told chronologically. Book I begins with Stephen Kumalo's story, establishes the themes of the novel and introduces the central conflict—the tribe is broken; the tribe must be restored. The rising action takes Kumalo through Johannesburg in search of his son, even as the narrator leads the reader on a tour of the social problems created by an oppressive white-ruled society. Book II begins James Jarvis's story as the suspense builds toward the climax. Although there is some disagreement about the climax, most critics point to the serendipitous meeting of James Jarvis and Stephen Kumalo in Chapter 25 as the turning point of the novel. ("Then, said the old man, this thing that is the heaviest thing of all my years, is the heaviest thing of all your years also.") Book III is a relatively long disclosure of the resolution, in which Kumalo and Jarvis return to Natal and individually resolve their inner conflicts while working together to improve the lives of the villagers.

ABOUT THE TITLE

In his note to the 1987 edition of the novel, Alan Paton writes that he and his friends, Aubrey and Marigold Burns, decided to "have a little competition" among themselves to select the title. They each wrote a proposed title on a piece of paper. When they showed their papers around, they all had the same words: *Cry, the Beloved Country*. This refrain is repeated several times at strategic points in the novel.

The words are a lament for a land torn apart by the injustice and oppression of white rule over the majority black native population. The comma after "cry" indicates that the phrase is a command to the beloved country:

> Cry for yourself, South Africa. Cry for what you have lost. Cry for your unborn children. Cry, the beloved country, these things are not yet at an end.

The refrain is repeated at strategic points in the book with slight variations.

From Chapter 11: "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 at an end. The sun pours down on the earth, on the lovely land that man cannot enjoy. He knows only the fear in his heart,"

From Chapter 12: "Cry, the beloved country, for the unborn child that is the inheritor of our fear. Let him not love the earth too deeply. Let him not laugh too gladly when the water runs through his fingers, nor stand too silent when the setting sun makes red the veld with fire. Let him not be too moved when the birds of his land are singing, nor give too much of his heart to a mountain or a valley. For fear will rob him of all if he gives too much."

Paton also uses the word "cry" throughout the text to continue the theme, as in this passage from also Chapter 12.

"And some cry for the cutting up of South Africa without delay into separate areas, where white can live without black, and black without white…And others cry away with the compound system …And the churches cry too. The English-speaking churches cry for more education….Yes, there are a hundred, a thousand voices crying…But what does one do when one cries one thing and one cries another?"

Explaining the title, Paton wrote, "This passage was written by one who indeed had loved the earth deeply, by one who had been moved when the birds of his land were singing. The passage suggests that one can love a country too deeply, and that one can be too moved by the song of a bird. It is, in fact, a passage of poetic license. It offers no suggestion as to how one can prevent these things from happening."

In his introduction to the novel, professor Callan, quotes remarks Paton made in 1982 about the title of his novel: "I am sometimes astonished that these words were written in 1946 and that it took many of the white people of South Africa thirty years to acknowledge their truth, when black school children started rioting in the great black city of Soweto on June 16, 1976, on the day after which, of all the hundred thousand days of our written history, nothing would be the same again."

Genre: The Social Realism Novel

A work of long fiction, *Cry, the Beloved Country*, is a novel that belongs to the genre known as "social realism."

The social realism movement began in the second half of the 19th century as artists and writers rebelled against Romanticism's idealized portrayal of life in painting and literature. Just as painters were influenced by the advent of photography, with its unflinching look at real life, writers of the social realism movement turned a sharp eye—and often even sharper pen—to the harsh reality of the Industrial Revolution and the problems created by a growing urban migration.

Initially, the goal of the social realists was to portray people, landscapes, and social situations as they actually were, in effect, to achieve verisimilitude.

Henry James, one of the most prominent of the early American realists, defined the nascent genre when, in 1884, he wrote that successful fiction should create the "illusion of life." By the turn of the 19th century, social realists had become intent upon using their realistic art forms to provoke change. The genre became the province of the socially conscious, reform-minded writers who sought to draw attention to the plight of the poor in the nation's rapidly burgeoning cities. Much like the early muckraking journalists, writers told stories that focused on the dehumanizing effects of the Industrial Revolution, the exploitation of the worker, prejudice against minorities and immigrants, and unsafe housing and labor conditions. Upton Sinclair's *The Jungle* and John Steinbeck's *The Grapes of Wrath,* which influenced Paton, are classic examples of the social realism novel.

By 1946, when Paton embarked upon *Cry, the Beloved Country*, the novel had become an established vehicle for social commentary.

Classic traits of the genre include:

- vivid, unflinching, and usually unsentimental descriptions of actual places, though frequently these places are given fictional names;
- a plot that centers on a social or political conflict or problem. Common themes are racial injustice, the oppression of the poor, the degradation of the land, the problems caused by urban migration;
- complex and often flawed characters or archetypical characters that represent different facets of society.

History and Geography of South Africa

The Republic of South Africa stretches almost 1,800 miles from the Atlantic Ocean to the Indian Ocean across the southern tip of the African continent. A land rich in minerals, including gold and diamonds, it is surrounded on three sides by the Atlantic and Indian Oceans and bordered on the north by Namibia, Botswana, and Zimbabwe. Mozambique borders South Africa to the northeast. Paton's home province of Natal—now called Kwazulu-Natal—is located on the eastern side of the country. The rich land was home to the Zulus before the arrival of the British colonists, who developed large sugar cane plantations throughout the region.

Anthropologists believe that people have inhabited the southern reaches of Africa for at least 100,000 years. Europeans arrived in 1652 when the Dutch East India Company founded a stopover or "refreshment station" on the Cape of Good Hope. This way station, begun with a fort and a vegetable garden, would grow over the next three centuries into the bustling port of Cape Town. Within five years of Cape Town's founding, the Dutch began importing slaves.

Over the next 100 years, Dutch, German, and French Huguenot immigrants settled South Africa, pushing deeper into tribal regions. The descendants of these white settlers came to be known as Afrikaners. The Afrikaner farmers were also called *trekboers*, a word that comes from the Dutch *trekken*, which means to draw or pull a wagon, and *boer*, which means peasant. *Trekboer* was eventually shorted to Boer.

These early European settlers developed a common language known as Afrikaans, which derived principally from 17th Century Dutch. Afrikaans remains an official language of South Africa. In the glossary to *Cry, the Beloved Country*, Paton describes Afrikaans as "a much simplified and beautiful version of the language of Holland, though it is held in contempt by some ignorant English-speaking South Africans and indeed by some Hollanders."

In 1795, the British wrested control of the Cape from the Dutch, marking the beginning of a century of sporadic fighting between the two nations for control of South African lands. The Dutch regained control of the Cape in 1802, only to lose it again when Cape Town officially became a British colony in 1806. In 1820, 5,000 British immigrants settled on the eastern coast of South Africa, in an attempt to push back the native tribes in that region. British missionaries also began arriving in the early 1800s and with their opposition to slavery, further pitted the English against the slave-owning Dutch.

After Britain outlawed slavery in its colonies in 1834, 12,000 Afrikaner farmers or Boers began a mass migration north and east from the Cape Colony.

The British, afraid of losing control of Natal to the Boers, annexed that region. The Boers, meanwhile, formed two republics in the highlands, west of Natal—the Orange Free State and the Transvaal (Zuid-Afrikaansche Republiek or ZAR).

As the British and Boer populations grew, the native tribes were pushed off their lands. The Zulus in Natal, led by legendary Zulu King Cetshwayo, fought back, defeating the British army in a legendary battle in 1879 at Isandhlwana. That victory was short lived, however, and the British army eventually crushed all Zulu resistance. Zululand officially became part of Natal in 1897.

By the late 1880s, Britain controlled the Cape and Natal colonies and had aspirations for a federation of British-controlled states in South Africa. The Boers successfully repulsed British efforts to take control of the Boer Republics during the "First Boer War," which ended in 1881.

In the mid 1880s, gold was discovered in the Boer-controlled Transvaal. The simmering conflict between the British and the Boers boiled over into the Anglo-Boer War of 1899-1902. After three years of brutal battles, Great Britain won the second Boer War in 1902 and claimed control of the Boer Republics.

The British returned self-rule to the Boer Republics in 1906. Four years later, the Boer Republics of Transvaal and the Orange Free State, joined with the British Natal and Cape Colonies to form the Union of South Africa. The British granted the union independence.

Although the former British colonies, particularly the Cape Colony, were more liberal than the Afrikaner governments, once South Africa became a union, the stricter separatist laws and policies of the Afrikaner provinces prevailed. In 1910, even though blacks and mixed-race "coloreds" together made up 76 percent of the population, they were prevented from holding seats in the new South African parliament.

The African National Congress, whose members originally included whites as well as blacks, formed in 1912 to protest laws restricting blacks, but was unsuccessful at stemming the tide of oppression. The 1913 Natives' Land Act prevented the entire black and colored population from collectively owning more than 7 percent of the land in South Africa. A blizzard of restrictive laws followed, preventing blacks from holding skilled jobs and limiting their access to education, housing, and virtually all aspects of white South African life.

In 1937, South Africans imposed yet more restrictions on the black natives by passing laws that forced municipalities to set aside separate neighborhoods for black and white citizens, precursors to the infamous black townships. In 1946, gold was discovered in the Odendaalsrust, blacks boycotted city businesses, and the plight of blacks living in shantytowns attracted the attention of reformers— these events receive mention in *Cry, the Beloved Country.*

Less than four months after the February 1948 publication of *Cry, the Beloved Country*, the separatist Nationalist Party, running on a platform of apartheid, won control of South Africa and began a 46-year rule of the country.

Apartheid

Apartheid is an Afrikaans word meaning "separateness." The Nationalist Party, elected in 1948 on an official platform of apartheid, immediately began implementing a battery of laws aimed at segregating the races and maintaining strict control over non-whites. These apartheid laws effectively codified racial discrimination and strengthened the minority white domination over the black majority.

Laws passed over the next few years addressed almost every aspect of life. Among the many restrictions, the laws:

- prohibited inter-racial marriages;
- barred blacks from holding jobs classified as "skilled labor," or almost all well-paying jobs;
- mandated separate schools and hospitals for blacks;
- restricted the movement of blacks through an expansion of the old "pass laws," which required blacks to carry passes with identification and fingerprints;
- further restricted land ownership by blacks;
- required all South Africans to register by race as white, black, or colored.

Throughout the 1950s, the South African government expanded the scope and severity of apartheid laws. In 1951, under the Bantu Authorities Act, the government formalized the segregation of landownership by establishing reserves or "homelands." Africans were assigned to these homelands according to their tribe of origin. The homelands were designated independent states, which had the effect of stripping the native blacks of their South African citizenship. Residents of the reserves needed passports to re-enter South Africa.

In 1961, after a whites-only vote, the Union of South Africa left the British Commonwealth, declared itself a republic and changed its name to the Republic of South Africa. Beginning in the early 1960s, the United Nations called for sanctions against the new Republic of South Africa to protest apartheid and human rights, but the international disapproval had little effect. Apartheid remained the law of the land for more than three decades.

Nelson Mandela, who quickly rose as the leader of the anti-Apartheid movement, was tried for treason in 1964 and sentenced, ultimately, to life in prison.

In 1976, a peaceful march by Soweto schoolchildren to protest the teaching of Afrikaans, turned deadly when police fired into the crowd. The incident sparked rioting that spread throughout the country, capturing the attention of the world. International outrage over the riots marked a significant turning point in the way other nations regarded South Africa.

Through the 1980s, international pressure on South Africa mounted. In the United States, students, individuals, shareholders and grassroots organizations began pressuring American companies to stop doing business with the government of South Africa. Finally, in 1990, South Africa lifted the ban on the African National Congress, freed Nelson Mandela and began the repeal of apartheid laws.

Blacks and mixed-raced South Africans voted for the first time in democratic elections in 1994, giving an overwhelming majority to the ANC and electing Mandela president. Mandela served as president until 1999 when Thabo Mbeki was elected. Mbeki resigned in 2008 and was replaced by Kgalema Motlanthe.

Practice Free-Response Questions

PRACTICE FREE-RESPONSE ITEM 1:

Writers of novels and plays often choose a significant phrase from the text to use as the title of their work. In a well-organized essay, analyze the title, *Cry, the Beloved County,* paying particular attention to the way in which the title expresses the overall themes of the novel. Consider as well the possible interpretations of the phrase and the subtle shadings of meaning in its use at different points in the novel.

PRACTICE FREE-RESPONSE ITEM 2:

Authors often use the names of their characters to add meaning and depth to their narratives and to underscore key themes. In a well-organized essay, explain the significance of the names Absalom Kumalo, Stephen Kumalo and Theophilus Msimangu as they relate to Paton's use of Christian themes and symbolism.

PRACTICE FREE-RESPONSE ITEM 3:

The motifs of light and darkness are commonly used in Western literature to symbolize good and evil, hope and despair, knowledge and ignorance. Similarly, darkness and light, often symbolize sin and redemption. In a well-organized essay, analyze Alan Paton's use of the motifs of light and darkness in *Cry, the Beloved Country*. Consider how the use of these motifs contributes to the overall tone and meaning of the final chapter.

PRACTICE FREE-RESPONSE ITEM 4:

Chapter Seven of Alan Paton's *Cry, the Beloved Country* includes a passage that describes an exchange between Stephen Kumalo and his brother, John, when they meet for the first time in Johannesburg after a separation of 10 years.

Carefully read the passage from Chapter Seven, beginning: "They walked up the street, and down another, and up yet another. It was true what they said, that you could go up one street and down another till the end of your days, and never walk the same one twice," and ending, "And Kumalo followed him silently, oppressed by the grave and sombre words."

Then write a well-organized essay in which you examine this passage as exposition in a work of social realism. Analyze Paton's use Stephen Kumalo, John Kumalo, and the Rev. Msimangu to express political viewpoints and illustrate the dichotomies of South African life.

PRACTICE FREE-RESPONSE ITEM 5:

An intercalary chapter is a section or passage that does not involve the main characters or advance the narrative. Authors Alan Paton and John Steinbeck were noted for the use of this literary technique to articulate their viewpoints. In a well-developed essay, identify the themes expressed in Chapter Nine of Alan Paton's *Cry, the Beloved Country* and explain how the use of this intercalary chapter contributes to the overall development of the themes of the novel as a whole. Consider whether the author could have achieved the same effect through the use of dialogue and exposition within narrative. Cite specific examples from the text to support your argument.

Avoid plot summary.

Please read Chapter Nine in its entirety before answering the question.

Practice Multiple Choice Questions

PRACTICE MULTIPLE CHOICE QUESTIONS 1-9:

Carefully read the following passage from Chapters Four and Five in Alan Paton's *Cry, the Beloved Country,* before answering the questions below:

Beginning, "From Ixopo the toy train climbs up into other hills, the green rolling hills of Lufafa, Eastwolds, Donnybrook," and ending, "They give us too little, said Msimangu somberly. They give us almost nothing. Come let us go to the church."

1. Which of the following is NOT a theme suggested in this passage?
   A. the breakdown of the tribal culture
   B. the erosion and destruction of the land
   C. the importance of Christian charity
   D. the redemptive power of love
   E. the causes of native crime

2. As Kumalo reaches Johannesburg, the mood of the passage transitions from
   A. anticipation to elation.
   B. relief to dread.
   C. anticipation to fear.
   D. fear to relief.
   E. boredom to fear.

3. The man who offers to buy Kumalo's bus ticket is significant because he
   A. illustrates the principal of Christian charity.
   B. illustrates the manner in which natives help each other.
   C. represents Kumalo's first encounter with native crime.
   D. represents the greater problem of native crime.
   E. illustrates the corrosive effects of fear.

4. The character of Mr. Mafolo is important because he
   A. shows Stephen Kumalo how to get to the Mission House.
   B. represents the principals of Christian charity in action.
   C. shows Kumalo that not all people in Johannesburg are criminals.
   D. is unafraid to help a black man and a stranger.
   E. represents the strength of urban residents.

5. The character of Mrs. Lithebe illustrates the
   A. oppression of natives by ruling white South Africans.
   B. weakness of women.
   C. strength of matriarchal leadership.
   D. importance of Christian charity.
   E. breakup of the tribal family.

6. The description of the English priest at the Mission House as "rosy-cheeked" implies that he is
   A. young.
   B. sunburned
   C. naive.
   D. white.
   E. healthy.

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7. The sickness of Kumalo's sister, Gertrude, is a consequence of the
   A. breakdown of the family.
   B. destruction of the land.
   C. corrosive effects of fear.
   D. injustice of lower wages for native workers.
   E. inferior network of health care for natives.

8. The description of the lavatory at the Mission House is significant because it
   A. shows how modern Johannesburg is.
   B. contrasts with the disorder Kumalo encounters in the streets.
   C. continues the motif of cleansing water.
   D. is an example of the wealth of the church.
   E. implies that Kumalo has never used indoor plumbing.

9. The headline from the newspaper is an example of the use of
   A. foreshadowing.
   B. literary allusion.
   C. literary motif.
   D. repetition.
   E. alliteration.

PRACTICE MULTIPLE CHOICE QUESTIONS 10- 14:

Carefully read the following passage from Chapter Seven of Alan Paton's *Cry, the Beloved Country*, before answering the questions below.

Beginning, "They walked up the street, and down another, and up yet another. It was true what they said," and ending, "Huh, said Msimangu, huh, we must hurry or we shall be late for our food."

10. John Kumalo's failure to recognize his brother suggests that
    A. he has broken the ties with his family.
    B. the light from the doorway is in his eyes.
    C. Stephen Kumalo has aged beyond recognition in the last 10 years.
    D. he is intently focused on his work.
    E. he is annoyed at the interruption.

11. Why does John Kumalo say the tribal chief is a "white man's dog?"
    A. The chief is an ignorant, old man who pretends to have power like a white man.
    B. The white men appoint a chief who is their lackey.
    C. "A white man's dog" is the worst insult one native can give to another.
    D. The chief expects tribal members treat him as though he's a white man.
    E. The chief perpetuates a tribal system that oppresses natives for the benefit of whites.

12. The description of John Kumalo speaking "like a bull" and growling "like a lion," are examples of
    A. irony.
    B. allusions.
    C. metaphors.
    D. alliteration.
    E. similes.

13. John Kumalo's responses to Stephen Kumalo's questions about Absalom suggests that John
    A. is proud of the boy's work in a factory.
    B. has been a father figure to the boy.
    C. has lost contact with the boy.
    D. wants to help his brother.
    E. is unwilling to help find the boy.

14. The entirety of this passage suggests that the author believes that the "one hope" for South Africa is
    A. a share of the mining riches for natives.
    B. true political and economic power for natives.
    C. restoration of the land depleted by native and white farmers alike.
    D. Christian charity practiced by natives and whites.
    E. a shared commitment by natives and whites to work for the good of the country.

PRACTICE MULTIPLE CHOICE QUESTIONS 15 - 22:

Carefully read the following passage from Chapter Fourteen before answering the questions below.

Beginning, "So he told them and having told them, closed the front door on the wailing of the women, for such is their custom," and ending, "Then to Father Vincent he will go."

15. In the context of the entire passage, John Kumalo's reaction to Absalom's arrest for murder shows that he is
    A. brave.
    B. compassionate.
    C. deceitful.
    D. indifferent.
    E. selfless

16. John Kumalo says that Stephen Kumalo will not need to hire a lawyer to defend Absalom because
    A. the court will appoint one.
    B. John wants Absalom to be convicted.
    C. Absalom's confession makes a defense pointless.
    D. John is afraid Absalom's lawyer will implicate his son.
    E. John is worried about the cost.

17. Absalom says that he started stealing after he came to Johannesburg because he
    A. couldn't get a job.
    B. was ashamed to write and ask for money.
    C. fell in with bad companions.
    D. was treated poorly by wealthy whites.
    E. needed to support his pregnant girlfriend.

18. Absalom's confession shows that he is
    A. remorseful.
    B. deceitful.
    C. afraid.
    D. confused.
    E. straightforward.

19. Absalom says that he shot Arthur Jarvis because
    A. the gun accidentally discharged.
    B. he was afraid and he fired the pistol.
    C. his friends goaded him.
    D. he did not want any witnesses.
    E. he was enticed by the devil.

20. The encounter between Stephen Kumalo and his son shows that Absalom is
    A. remorseful for his actions.
    B. happy to see his father.
    C. full of self-pity.
    D. indifferent to his fate.
    E. unaware of the consequences.

21. The young man from the reformatory speaks angrily to Stephen Kumalo because he
    A. is impatient with Kumalo's defense of Absalom.
    B. is disappointed that Absalom betrayed his trust.
    C. thinks the pastor is slow to comprehend the situation.
    D. thinks John Kumalo is corrupt.
    E. thinks his own work at the reformatory is as noble as a priest's work.

22. Stephen Kumalo's decision to seek out the white priest, Father Vincent, shows that he
    A. is still trying to help his son.
    B. is seeking solace in the church.
    C. has given up hope for his son.
    D. does not know what to do.
    E. turns first to a white man for answers.

PRACTICE MULTIPLE CHOICE QUESTIONS 23-30:

Carefully read Chapter Twenty-One in its entirety before answering the questions below.

23. All of the following statements are true about James Jarvis's experience at his son's funeral EXCEPT:
    A. It is the first time he worships with people who aren't white.
    B. It is the first time he interacts with a black man as a fellow human being.
    C. He allows himself to feel great pride in his son's work.
    D. His pain is too great to allow him to listen to the eulogy.
    E. He takes comfort from the service.

24. The mood at the beginning of the passage is
    A. sorrowful.
    B. thoughtful
    C. inspirational.
    D. angry.
    E. dark.

25. Harrison's comments represent the views of
    A. a separatist white upper-class
    B. his daughter, Mary, Arthur Jarvis's wife.
    C. the position of the Anglican church.
    D. reformers such as Arthur Jarvis.
    E. the young man at the reformatory.

26. James Jarvis reads his son's essay on native crime because
    A. it was the last thing his son wrote.
    B. he needs to quote from it for the eulogy.
    C. he wants to understand the problem of native crime.
    D. Harrison gave it to him.
    E. he wants to understand his son.

27. Which statement best summarizes the main point of Arthur Jarvis's unfinished manuscript?
    A. South Africa is not a Christian country.
    B. Christians are hypocritical.
    C. South Africa's treatment of its natives violates Christian teachings.
    D. the Anglican church has a vested interest in keeping natives subservient.
    E. Christians should be better at dealing with race relations than non-Christians.

28. In the context of the narrative, Lincoln's Second Inaugural address is significant because
    A. Lincoln wrote of equality and justice.
    B. the speech influenced of Jarvis's philosophy.
    C. Lincoln called for an end to slavery around the world.
    D. the speech, like Jarvis's unfinished manuscript, is the last written work of a great man.
    E. the speech helps James Jarvis understand his son.

29. The last words of Jarvis's manuscript are
    A. ironic.
    B. illustrative.
    C. symbolic.
    D. alliterative.
    E. repetitive.

30. In the context of the entire passage, James Jarvis can best be described as a man
    A. who cannot accept his son's death.
    B. who is obsessed with finding his son's killer.
    C. whose view of the world is enlarged by his son's death.
    D. who has become numb to the world around him.
    E. whose upper-class breeding helps him maintain composure.

Answers and Explanations

1. **(D)** With its sweeping description of the train trip, this passage describes (B), the erosion of the land. Once in Johannesburg, Kumalo's new acquaintances discuss at length (A), the breakdown of the tribal culture, and (E), causes of native crime. A stranger helps Kumalo in a scene that illustrates (C), the importance of Christian charity. **The only key theme not introduced is (D), the redemptive power of love.**

2. **(C) Kumalo's anticipation and interest in passing landmarks on the train trip gives way to fear as he is overwhelmed by the dangerous cacophony of traffic and people in Johannesburg.** Kumalo does not experience (A), elation upon arriving in Johannesburg, nor does he experience relief at getting the trip underway (B) or upon its conclusion (D). His interest in passing landmarks negates boredom (E) as an answer.

3. **(C)** There is nothing charitable (A) or helpful (B) about the man who steals Kumalo's money on the pretext of helping him purchase a bus ticket. While the man can be seen as part of the larger criminal problem (D), and surely he does inspire fear (E), after the fact, **he is significant to the story line because he represents Kumalo's first encounter with native crime (C).**

4. **(B) The character of Mr. Mafolo, as a biblical allusion to the parable of the Good Samaritan, represents the principals of Christian charity in action.** While he does escort Kumalo to the Mission House (A), and he counterbalances the theft (C), his importance is in the charity of his actions as a "good man of the church." His African name indicates that he is black; therefore there would be no social prohibition against his helping a fellow native (D). While he is an urban resident (E), that fact is less important his actions.

5. **(D) Mrs. Lithebe, who is identified as a "good member of our church," takes Kumalo in and shows him repeated kindnesses in keeping with Christian values.** She and her husband have a stable, comfortable existence in Sophiatown, so oppression (A) and the breakup of the family (E) are not factors. She takes control and so is not weak (B), but her significance comes from the kindness she shows to Kumalo and not from her matriarchal role (C).

6. **(E) The expression "rosy-cheeked" signifies good health in mind and body.** The passage already describes the priest as young (A) and as English, which indicates that he is white (D). There is nothing in the passage to suggest that he is sunburned (B) or naïve (C).

7. **(A) Gertrude's fate or "sickness" is a consequence of the lifestyle she adopted after leaving the village.** The dissolution of her family represents the greater problem of the breakup of the tribal family (A). While poor farming conditions resulting from the destruction of the land (B) may have led her husband to seek work in the city, this reason is not articulated. And while Gertrude makes her money from bootlegging, there is nothing to suggest that she could not earn legal wages (D). Her sickness is moral turpitude, so inadequate health care (E) is not an issue.

8. **(E)** The lavatory is described as a modern place (A), and its clean, white towels contrast with the disorder of the streets (B). But the worn quality of the towels, belies any wealth (D) and the importance of the lavatory is practical, rather than symbolic (C). This passage is significant because of what it shows the reader about Kumalo. **The pastor's reaction to the plumbing indicates that he has never experienced indoor plumbing, which presents the reader with a sharp picture of how deprived life in his village actually is.** ***"The water rushed in as though something was broken. It would have frightened you if you had not heard of such things before."***

9. **(A) The newspaper headline, which reports that a couple was robbed and beaten by four natives, foreshadows Absalom Kumalo's crime, which is also later announced by the newspaper.** The mention of a newspaper article does not constitute a literary allusion (B) because it does not require the reader to draw on knowledge of another published work. It is no meaning beyond itself and so is not a literary motif (C). While references to other newspaper articles appear later in the story, the headline is not repetitive (D) *per se*, nor does it contain a repetition of letter sounds or alliteration (E).

10. **(A)** Although the light is in his eyes (B), **John Kumalo's fails to recognize his brother, even after his brother speaks, which symbolizes his break with his family (A).** Descriptions of Kumalo suggest that he is aged (C), but there is no indication that he is unrecognizable. John Kumalo is not working but talking (D) when Stephen Kumalo enters the shop; nor does his smiling greeting suggest annoyance (E).

11. **(E)** The term "a white man's dog" is an insult (C), but John Kumalo uses the slur to make a point rather than to merely cast aspersions on the chief. Kumalo complains that the ignorant (A) chief expects people to show him homage, but as a tribal leader, not a white man (D). And while Kumalo considers the chief a lackey of the white man (B), his objections extend beyond the man's subservience. Kumalo believes that the chief perpetuates a tribal system that oppresses the natives to the benefit of white South Africa. **The key to this response is the statement: "He is a trick, a trick to hold together something that the white man desires to hold together." Thus, (E) is the best answer.**

12. **(E)** While the description of John Kumalo is ironic (A) in the context of the story, the phrases "like a bull" and "like a lion" are similes (E). The use of the word "like" rules out metaphors (C). And while "like a lion" with its repetition of the 'l' sound is alliterative (D), "like a bull" is not. There is no clearly obvious or specific allusion (B) to other published works in the description, which is universal.

13. (C) John Kumalo's hesitatation to tell his brother where his own son and Absalom have gone, indicates that he is not particularly helpful (D). He does not immediately volunteer information about the factory job, as he would if he were proud (A) about the boy's employment. While these actions indicate reluctance, the fact that he ultimately produces the name of a factory shows that he is not entirely unwilling to help (E). John Kumalo's inability to provide definitive information about Absalom's whereabouts shows that he is not close to the boy as a father figure (B) would be. **Kumalo's response—"I do not rightly know. But I heard they had a room in Alexandra."—shows that he has lost touch with the boy and supports (C) as the best answer.**

14. (E) **Msimangu articulates a key theme when he says, "I see only one hope for our country, and that is when white men and black men, desiring neither power nor money, but desiring only the good of their country, come together to work for it."** While John Kumalo advocates (A) and (B), the author suggests that money and power are not enough to rebuild a broken society and in fact, can corrupt the underdog and create new problems. While the author advocates living by Christian principles (D), John Kumalo's criticism of the church indicates Christian principles alone are not enough to effect change. Although the depletion of the land is a theme of the novel, restoration (C) alone does not provide a solution.

15. (C) **The key phrase is "in the context of the entire passage." At the end of the passage, John Kumalo tells Stephen Kumalo that there is no proof his son was present at the shooting and that no one will believe Absalom—an indication that he intends to suborn his son's perjury.** Bravery (A) and selflessness (E) would require Kumalo to admit the truth about his own son's involvement, which he does not. Nor doe he show compassion (B) for his brother and the plight of his brother's son, asking "with cruel and pitiless meaning," "Who will believe your son?" His concern for his own son shows that he is not indifferent (D) to the fate of the boys.

16. (C) Although the passage suggests John Kumalo has ulterior motives in wanting to protect his son (D), **the best answer is (C), which is supported by Kumalo's statement: "If he shot the white man, there is perhaps nothing more to be said."** There is no discussion about a court appointed lawyer (A) or cost (E). While Kumalo seems insensitive to his brother's concern, he does not overtly favor Absalom's conviction (B), which could imperil his own son.

17. (C) **Absalom blames his life of crime on the company he keeps.** He did work for a time in a factory, negating (A) and he never fully explains to his father why he didn't write letters home (B). There is no evidence that he was treated poorly by whites (D) and while his girlfriend is pregnant, he does not use the impending birth as an excuse for his criminal behavior (E).

18. (E) Absalom is truthful, but he does not apologize, so (A) and (B) are incorrect. Although he refuses to answer most of the questions, he is not confused (D) about what happened.. **He offers a straightforward and matter-of-fact account of the shooting** without deceit (B), making **(E) is the best choice of the possibilities.**

19. **(B)** While Absalom alternately blames his friends (C) for his involvement in crime and (E) the devil for his personal failing, **he states that he shot Jarvis because he was afraid (B)**. Although he implies that the shooting was an accident (A) and that he did not want to kill Jarvis, he admits that he deliberately pulled the trigger. He does not mention wanting to eliminate witnesses (D).

20. **(C) is the best answer.** He does not apologize or openly express remorse (A). There is no gladness in his eyes when he sees his father, so (B) is incorrect. The boy's tears indicate that he is not completely indifferent (D). But those tears come only when lost opportunities are mentioned, suggesting that he feels sorry for himself (C). His tears also suggest that he is not unaware of the consequences (E).

21. **(B)** The young man takes out his anger and disappointment in Absalom (B) on the helpless Stephen Kumalo, by showing impatience (A) with the pastor's plodding questioning (C) of his son. Although he is disgusted by John Kumalo's corruption (D) and he compares his own work of saving souls to that of a priest (E), **the source of his anger and impatience stems from his disappointment in Absalom (B).**

22. **(A)** Leaving the prison, Kumalo remembers Father Vincent's offer of help. His decision to seek out Father Vincent shows that far from giving up hope for the boy (C), he is still trying to help his son. He is taking action, so (D) is incorrect. While he does seek solace in the church (B), his reason for looking for Father Vincent goes beyond pastoral comfort. Father Vincent's race (E) gives the priest an advantage in working the system, which Kumalo no doubt understands, but **the key to the answer is this statement: "Father Vincent's words come back to him, anything, anything, he said, you have only to ask."**

23. **(D)** At the funeral, James Jarvis worships (A) and shakes hands (B) with black South Africans for the first time. He allows himself to feel pride (C) and takes comfort from the service (E). Although he is sad, he DOES listen intently to the eulogy, **which makes (D) the one untrue statement.**

24. **(C)** By beginning the chapter with the observation that the funeral is over, the author does not dwell on the sorrowful (A) aspects of the death. Nor is the mood angry (D) or dark (E), as the murder itself is not discussed. **Rather, the chapter focuses on the inspirational (C) words of the minister and upon the uplift that James Jarvis experiences from eulogy and the greetings of fellow mourners.** While the minister's eulogy is thoughtful (B), **the passage itself is focused upon Jarvis's reaction to the funeral and surrounding events.**

25. **(A) Harrison's comments about native crime, police protection, and the mines represent the views of the separatist white upper class.** His views are antithetical to the viewpoints shared by Arthur Jarvis (D) and his wife, Mary (B). He views race relations from an economic and social standpoint, not from a church (C) perspective. He would not agree with the young man at the reformatory (E) who advocates rehabilitation for young offenders.

26. (E) Although Harrison gives Jarvis the manuscript (D), and it is the last thing Arthur Jarvis wrote (A), James Jarvis "wanted to understand his son . . . so he compelled himself to read it with his head, not his heart, so that he could understand it." **Therefore, the correct answer is (E).** The topic of native crime (C) is of interest to Jarvis but is less important than his desire to learn what his son thought. He does not speak at the eulogy (B).

27. **(C) Jarvis argues that South Africans profess to be Christian and hold Christian beliefs (i.e., "help for the underdog," the "brotherhood of man") but deny equality to natives in violation of those teachings.** While this behavior is hypocritical (B), the main point is not the hypocrisy alone but the disconnect between the teachings of Christ and the behavior of Christians toward native South Africans. Likewise, while he writes that "our civilization" is not Christian (A), that statement does not fully summarize the main point of his manuscript either. (D) is not supported by the text; Jarvis does not elevate Christians above non-Christians.

28. (E) **The key words in the question are *in the context of the narrative*.** Although Lincoln's work did influence Jarvis (B), **the importance of the Second Inaugural Address in the context of the narrative is that James Jarvis gleans a better understanding of his son (E) by reading the text.** While Lincoln called for equality and justice (A), the question does not address the use of text as an allusion. (C) and (D) are factually inaccurate.

29. **(A) It is ironic (A) that Arthur Jarvis wrote "allow me a moment" just before he was killed. (He would have no more moments.)** Although James Jarvis mulls over the phrase and the author repeats it for effect, the words are not repetitive (E) in the manuscript itself. No letter sounds are repeated, so the phrase is not alliterative (D). Jarvis did not write the words to illustrate (B) a point or to symbolize (C) a greater ideal. The words as they were written in manuscript were a transition.

30. **(C) Jarvis's quest to understand his son awakens him to plight of native South Africans, in effect enlarging his view of the world.** The phrase, "for him it was over," and his ability to sit, drink and smoke with Harrison, indicates that he HAS accepted his son's death (A). He shows mild interest in the progress that the police are making to find his son's killer, but is not obsessed (B). His interest in his son's writings and in Harrison's observations indicates that he is still engaged and not numb (D). While his breeding does help him maintain composure (E), that trait is not the most significant aspect of Jarvis illuminated by the passage.

Cry, the Beloved Country

CHAPTER ONE

1. How do the author's opening lines establish one of the main themes of the novel?

   The description of the beautiful, green highlands and the desolate hillside below establishes an instant contrast between the conditions for wealthy white South Africans and poor natives. The land has been eroded by the separate and unequal treatment of the natives.

2. What does the author's description of the South African hills and valley tell us about his viewpoint?

   Although Paton does not use racial terms or identify the hills as white-owned and the valleys as the home of the black South Africans, he uses the stark contrast between the lushness of the highlands and the desolation of the valley to illustrate the inequity of a system that forces its natives onto its poorest lands. Life, like the land, has literally eroded for the poor blacks living beneath the lush lands of the whites.

3. When Paton describes the grass-covered hills as lovely beyond "any singing of it," what image does the words *any singing of it* suggest?

   The words suggest the tribal songs of the native Africans.

4. Why are these "the valleys of old men and old women, of mothers and children?"

   The able-bodied workers, unable to sustain themselves on the land, have left in search of work in the cities. This sentence introduces a key theme of the novel: the destruction of the tribal culture and the breakdown of native families.

CHAPTER TWO

1. The author uses dashes to indicate direct speech, rather than quotation marks. What is the effect of this technique?

   The dialogue reads quickly and naturally. With short sentences, the dashes suggest a rapid give and take between speakers. At times, there is a staccato quality to the dialogue, which serves to heighten tension or convey mood in key passages. Paton also uses little attribution, which at times can be confusing. By not identifying the speaker, the author is placing more emphasis upon what is said than upon who says it.

2. When a small child brings the letter, why are Kumalo and his wife afraid to open it, even though they long for word from family members who have gone to Johannesburg? What sentences show their hesitation?

   The formal address on the letter tells them that the letter is not from their son or Kumalo's brother or sister, all of whom have gone to Johannesburg. They fear that the letter will contain bad news about one of their relatives. Kumalo also knows that once they read, the letter they will have to act. Paton writes, "He was reluctant to open it, for once such a thing is opened, it cannot be shut again."

   Their hesitation also indicates that the receipt of a letter is a rare thing, They mark the occasion with a bit of reverence and do not simply rip apart the envelope.

3. What is the significance of the name of the pastor at the Mission House, Theophilus Msimangu?

   Theophilus is an allusion to the history of the Christian faith. The name is from the Greek, theo (god) and philos (loving or loved) and means "God loving" or "Loved by God." Theophilus of Antioch was an early Christian writer known as "the shepherd of the church." Theophilus will shepherd or guide Kumalo through Johannesburg.

4. Why do Kumalo and his wife argue about using their savings to pay for him to go to Johannesburg to bring home his ailing sister?

   They have been saving the money to send their son to school, and they realize that by making the decision to spend it in search of him and to help Gertrude, they are acknowledging that their son has already chosen a life apart from their dreams of college for him. They argue because neither has been willing to admit this fact. Kumalo says, "The money which was saved for that purpose will never be used for it. You have opened a door, and because you have opened it, we must go through." His wife responds, "It was not I who opened it…It has a long time been open, but you would not see."

5. What is suggested by the absence of a first name for Kumalo's wife?

   Her role in the story is of helpmate to Kumalo. By not giving her a first name, the author is subordinating her. She exists only as an extension of her husband.

6. How is Kumalo's wife representative of other African women?

   She is patient and long suffering and asks nothing for herself. She insists upon using the money she has saved for the household to pay for the trip to Johannesburg. Paton writes, "Then she sat down at his table, and put her head on it, and was silent, with the patient suffering of black women, with the suffering of oxen, with the suffering of any that are mute."

7. What is suggested by the comparison of African women to oxen?

Both are heavily burdened with the weight of their lives and duties—physically and emotionally. In the society in which they live, both are valued only for labor and reproduction.

CHAPTER THREE

1. What moods and emotions does the description of the train route evoke?

The description of the locomotive as a "small toy train" that climbs up a narrow gauge from the valley to the hills, suggests the frailty of man's invention against the enormity of nature. Metaphorically, the climb up and out of the valley requires great effort—the train goes slowly. It will take an enormous effort for the South African society to climb out of the injustice created by the unequal treatment of natives.

2. Explain the symbolism of the mist.

The mist that often swirls about the mountain, engulfs the train and obscures the view is a real fact of nature, but the mist also represents clouded vision and uncertainty. If someone is in a fog, he cannot see what is before him.

3. What does Kumalo know about Johannesburg?

His knowledge is limited to the few reports from others in his village who have gone to the city. He has been told that Johannesburg is a great city "with so many streets they say that a man can spend his days going up one and down another, and never the same one twice." It is a dangerous place. A member of the village saw her son step in front of a bus and get killed. Mostly, Johannesburg is a place where people go, never to return.

4. Why does Kumalo say that he is always busy when he is in Johannesburg, when, in fact, he has never been to the city before?

This brief exchange shows Kumalo's human frailty. The minister wants his fellow travelers and the acquaintance to think that he is sophisticated. Kumalo immediately regrets letting his pride get the better of him.

5. What is significant about a friend's request that Kumalo try to find the daughter of a mutual acquaintance?

This seemingly insignificant request will lead to a coincidental meeting that proves crucial to the plot. Kumalo's search for the girl takes him to the home of the in-laws of the slain Arthur Jarvis, and brings him into contact with James Jarvis, Arthur's father and a wealthy landowner who lives near the village of Ndotsheni. Kumalo's irritation and impatient response also shows that he is not perfect.

6. How does the author suggest that Kumalo regrets his lie?

   Kumalo's "knees are weak" with his fears only moments after "he had shown his vanity, told his little lie…" He takes out his "sacred book,"(Bible) and begins to read.

7. What does Kumalo fear most as he departs for Johannesburg?

   He fears the unknown and the dangers of the city; he fears for his son and for his sister, but his deepest fear is that his world is falling apart. Kumalo's musing articulates the theme that tribal culture and family are being destroyed, to the detriment of South Africa. Paton writes, "Deep down 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."

8. Explain the meaning of this sentence: "It was this world alone that was certain."

   As a minister and a Christian, Kumalo puts his faith in the word of God and believes God's will to be the only immutable, unchangeable fact of existence.

CHAPTER FOUR

1. What is suggested by the description of the scenery from the passing train?

   Paton again describes the stark contrast in the landscape between the rich highlands and the desolate river valley where the natives live. On native land, "soil is sick, almost beyond healing." As the train passes through settled areas, Paton notes the division between the "black slums" and Pietermaritzburg, "the lovely city."

2. Arriving in Johannesburg, Kumalo is cheated by a man who takes his money on the pretense of purchasing a ticket for him. Then, immediately, a stranger helps him. What does the juxtaposition of these two events show?

   Paton quickly establishes the dangerous nature of Johannesburg and the criminal intent of some of her residents and then counterbalances that with a recurring theme—the importance of Christian charity.

3. What Christian archetype does Mr. Mafolo represent?

   Mr. Mafolo, who escorts Kumalo to the Mission House, is a Good Samaritan.

CHAPTER FIVE

1. Which details at the beginning of this chapter show that Kumalo's life in the village is primitive?

   He's never seen a flush toilet before. The rush of the water through the toilet "would have frightened you if you had not heard of such things before." The table is laid with such a confusing array of plates and cutlery that Kumalo doesn't know which utensils to use.

2. What theme does the character of Mrs. Lithebe represent?

   Mrs. Lithebe is used to illustrate the importance of Christian charity, one of the main themes of the novel. She is identified as "a good member" of Msimangu's church, and she is willing to open her home to a stranger, Kumalo, and then later to members of his family. Throughout the novel, her kindness and good actions soothe Kumalo's suffering and counterbalance the injustices at large.

3. What purpose does the conversation between Kumalo, Msimangu, and other priests at the Mission House serve?

   Paton uses the conversation to articulate one of the central themes of the novel—that the breakdown of the tribal culture and of families is responsible in part for native crime. He also foreshadows the fate that will befall Kumalo's own son.

   Paton writes, "So they all talked 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 lives. They talked of young criminal children, and older and more dangerous criminals, of how white Johannesburg was afraid of black crime."

4. Who is Father Vincent and what is different about him?

   Father Vincent is first identified as a "rosy-cheeked priest from England." The rosy cheeks signify that he is healthy in mind and body. His home country identifies him as "white," without the use of that adjective. Kumalo is not introduced to him by name. Later in the chapter, Msimangu tells Kumalo that Father Vincent is "a white man and can say what must be said." Msimangu identifies him by saying that he is the "one with the boy's cheeks, the one who wants to hear more about your country."

5. What purpose does Father Vincent serve in the narrative?

   Father Vincent represents white people in South Africa, particularly the clerics, who are sympathetic to the natives and are willing to work for their equality. Father Vincent also will provide Kumalo assistance that a black cannot.

6. When Msimangu tells Kumalo that his sister, Gertrude, has "another worse kind of sickness," what does he mean?

   Gertrude has become a prostitute, a liquor seller, and an alcoholic and has served time in prison. Her soul is in mortal danger, which in the priest's opinion is far worse than a physical illness.

7. Explain the significance of this passage in which Msimangu says, "The tragedy is not that things are broken. The tragedy is that they are not mended again. 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 tragic things. That is why children break the law, and old white people are robbed and beaten.

   This is a key passage in which Paton directly states his view that the white-controlled society is to blame for the destruction of the tribal culture and that both blacks and whites are suffering the consequences.

8. Does Msimangu blame all white men for the plight of the natives?

   No. He says, "There are some white men who give their lives to build up what is broken."

9. How are Msimangu's remarks significant?

   He articulates a major theme of the novel—that the white man has broken the tribe with dire consequence for everyone. His statements also foreshadow a key plot development—the murder of Arthur Jarvis, who dedicated his life to working for equality for blacks.

10. What prevents concerned whites from correcting the injustices?

    They are afraid to make changes. "It is fear that rules the land."

CHAPTER SIX

1. What is significant about the description of Claremont?

   Paton calls it the garbage-heap of the proud city. It is a neighborhood where poor blacks live in squalor and crime.

2. What emotion does Kumalo feel as he approaches his sister's house? How does the author show this?

   Kumalo is afraid of what he will find. Paton writes, "There is laughter in the house, the kind of laughter of which one is afraid. Perhaps because one is afraid already, perhaps because it is in truth bad laughter."

3. What does the description of Gertrude's response to the arrival of her brother suggest?

She is afraid and embarrassed. At first, she doesn't go to him or greet him as a brother. She turns her back. When she offers her hand, it is "cold and wet, there is no life in it"—she is spiritually dead.

She is silent when they sit down together.

She is defensive at first. She also has become hard—"[T]he voice that was once so sweet has a new quality in it, the quality of the laugher that he heard in the house."

She fingers the wall, which shows she is ill at ease. When Kumalo asks where he will sleep at her home, she realizes she has been found out as a prostitute, and the "fear in her eyes is unmistakable."

4. Why does she say she cannot go back to the village?

She believes she is too sinful to return home.

5. What does Kumalo's response to his sister illustrate?

He forgives her and tells her that God forgives her. They pray together. God loves and forgives, as will Kumalo.

CHAPTER SEVEN

1. Why does Kumalo buy his sister new clothes? What does this action tell the reader about him?

Kumalo uses the money he and his wife have been saving for a stove to buy new clothes for his sister and her son because he is ashamed of the way they look. Their physical state reflects badly upon him. He is motivated by both pride and kindness.

2. Why is the significance of John Kumalo's failure to recognize his brother Stephen when the minister comes to his shop?

Stephen Kumalo and Msimangu are backlit as they enter the shop and their faces are in shadow, but John Kumalo's failure to recognize his brother goes beyond the physical limitations. John Kumalo has changed and become a different person in Johannesburg. In effect, he no longer recognizes his family.

3. How is the description of John Kumalo ironic?

Paton writes, "He had grown fat, and sat with his hands on his knees like a chief." John Kumalo has grown to look and behave like the tribal chief he detests.

4. Why has John Kumalo stopped writing to his family in Ndotsheni?

   He says that people in Ndotsheni don't understand what life is like in Johannesburg and that it is too difficult to explain, but as he speaks, it becomes clear that he is so caught up in his new importance that he has abandoned his ties to the village.

5. How is John Kumalo's life in Johannesburg different from his life in the village?

   He sees himself as a man of importance in Johannesburg, whereas in the village he was subject to the chief. He also is free to flaunt the rules of society—such as marital fidelity—that he could not break without shaming his family in the village.

6. Why does John Kumalo say that the Church is like a tribal chief?

   He claims that both oppress the people with their rules.

7. How are the descriptions of John Kumalo contradictory? In the context of the entire passage, what do the descriptions suggest about Kumalo's moral character?

   The descriptions present an ironic and contradictory portrait of the man. He decries the chief and the oppression of the tribal system, but he looks and acts like a chief. "[F]at, with his hands on his knees like a chief," he is pompous and self-important. Smiling "his cunning and knowing smile," he is sly and perhaps deceitful.

   His conversational voice changes to a "strange voice" as he begins to tell of the situation in Johannesburg, suggesting that he is assuming a different role. As he sways and begins "speaking to people who were not there," he is grandiose and egotistical. As his monologue continues, his voice becomes "louder like the voice of a bull or a lion"—metaphorically suggesting a charging, dangerous animal. But as Msimangu points out, he lacks the courage to act.

   The volume of his speech continues to rise until it is "like thunder that was rolling"—a suggestion of the coming storm, of a rising revolt.

   These descriptions, coupled with Msimangu's assessment suggest that John Kumalo may be corrupt and duplicitous.

8. What effect have the mines had on the people of South Africa?

   Money from the mines has built beautiful buildings and cities, schools and hospitals for white citizens, but the owners of the mines have abused the black laborers. Workers in the mines receive low wages and inferior care. Black South Africans also cannot share the benefits of the money from the mines. Their hospitals and schools are poor.

   The mines have also broken up families, as workers are forced to leave their wives and children behind in the village. The mines are an example of how the white-controlled society benefits by oppressing the native population.

9. What is the purpose of John Kumalo's monologue?

The author uses John Kumalo's speech to articulate the viewpoint that South Africa has been built on the backs of the natives, who do not benefit from the riches they take from the ground that once belonged to them. As he repeatedly does throughout the novel, Paton uses a character's monologue to present a particular viewpoint or a theme. Rather than revealing his viewpoint gradually through the progression of the novel, via plot and character development, Paton often states his viewpoint directly and forcefully.

10. What does John Kumalo's response to his brother's request for help locating Absalom suggest?

When Stephen Kumalo asks his brother where his son is, John Kumalo looks uncomfortable and takes out his handkerchief—a sign that he is hesitating and doesn't want to answer. This indicates that there may have been some trouble with the boy.

He first says that his own son and Absalom left to seek work and he doesn't know where they went. Then he "remembers" the name of the factory and looks it up. Kumalo provides only minimum help to his brother and shows little interest in locating his own son. He seems to have cut ties with his son, just as he has cut ties with his village. His hesitation also heightens the sense of foreboding.

11. What details suggest that John Kumalo has a much higher standard of living than his brother?

Stephen Kumalo "feels a little pride" to be the brother of a man who has a telephone. John Kumalo also boasts that he makes ten or twelve pounds a week—a substantial sum, especially compared to the three shillings a day paid to miners.

12. How does Paton use the character of John Kumalo to illustrate the strength and weaknesses of native political leaders?

Kumalo is a great speaker and has forceful charisma—he can be the voice of the people. But he is susceptible to corruption and lacks the courage to carry out his words.

13. What is Msimangu's opinion of Kumalo?

Msimangu recognizes that Kumalo is a powerful orator, but he believes that he lacks the courage of his convictions and that he will not take action because he doesn't want to go to jail. He also suggests that John Kumalo's power with the people has corrupted him and that he enjoys the advantages of power and money too much to be an effective leader of the people.

14. What does Msimangu see as "the one hope" for South Africa?

Black and white men must set aside their desire for power and money and come together to work together for the good of their country. Again, Paton uses Msimangu's comments to articulate his viewpoint and a central theme of the novel.

15. Why does Msimangu fear that his hope for South African will not be fulfilled?

Msimangu says that he fears that by the time white South Africans recognize the problem and want to solve it, the oppressed blacks will have become too angry and too full of hate to trust and work peacefully for a solution.

Paton writes, "He was grave and silent, and then he said sombrely, 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."

This is a significant sentence because it points out the theme of Christian love as the only hope for the nation.

16. What does the response of the factory workers suggest about Msimangu?

The workers are respectful and go "to a great deal of trouble" to find out what has happened to Absalom Kumalo because Msimangu "knows how to arrange things." Msimangu is well-educated and well-spoken and can move with confidence in a white man's world.

17. What does Absalom's twelve-month absence from the factory suggest about John Kumalo?

Kumalo has been out of touch with his own son and Absalom for at least a year. He doesn't care what happens to them.

18. What does Mrs. Ndlela's response to the men suggest about Absalom?

She looks at Stephen Kumalo with pity when he inquires about his son, who is no longer staying at Mrs. Ndlela's house. She produces a letter that he had sent to her some months earlier. She has made no effort to respond to the letter. When Msimangu asks her why she pities Kumalo, she says that she did not like Absalom's friends. Her response heightens the foreboding and suggests that Absalom has fallen into bad company.

CHAPTER EIGHT

1. What prevents Stephen Kumalo and Msimangu from taking a bus from Johannesburg to Alexandra?

   Blacks are boycotting the buses to protest fare hikes.

2. Who tells Kumalo and Msimangu about the boycott and why is he important to the story?

   Dubula, one of three important black political leaders and a friend of John Kumalo, explains the boycott. Msimangu tells Kumalo that whereas John Kumalo has the voice, and Tomlinson, the third member of the trio, has the brains, Dubula has the heart or the courage to carry out the actions. In fact, Dubula is the one risking arrest by telling other blacks not to ride the buses.

3. Why is the government more afraid of Dubula than of the other politicians?

   He is courageous, and he seeks no personal gain; therefore, he cannot be corrupted. The implication is that John Kumalo is susceptible to corruption because of his love of money and power.

4. What is the significance of the bus boycott?

   The boycott, based on an actual event in 1946, illustrates the struggle of the blacks to assert their rights. Civil rights activists in the United States adopted similar boycotts in the 1950s and early 1960s to protest segregation.

   Because of the boycott, Kumalo and Msimangu, who are forced to walk, experience the daily struggle of natives in Johannesburg.

5. How do Kumalo and Msimangu ultimately reach Alexandra?

   A white man gives them a ride.

6. Why does Msimangu say of the white man's help, "that is something to marvel at"?

   After dropping them off in Alexandra, the white man turns his car back toward Johannesburg. This tells the men that he had driven to Alexandra for the sole purpose of helping them. They realize that a white man is helping with the boycott and that he is driving back to Johannesburg to give rides to other walkers. Msimangu's comment calls attention to the man's actions and tells the readers that what he did is not a commonplace occurrence.

7. What is significant about Alexandra?

   It is a place where black men can buy land, but it is also crowded, dirty, dangerous, and lacking in basic city services.

8. Why do some whites want to "do away with" Alexandra?

   They see it as a breeding ground for native crime.

9. Why did other whites fight against the abolition of Alexandra?

   They supported the right of the blacks to own land and have a place to call their own. Paton is presenting both sides of the argument. By saying that "our friends" fought against the petition, Msimangu is supporting the notion of ownership, even if it is in a separately designated area.

10. What is the significance of Msimangu's story about a white woman who was robbed, beaten, raped, and stripped of her clothing?

    Msimangu's friends, a black couple, helped the woman and took her to the home of a white farmer. The story echoes the New Testament parable of the Good Samaritan and illustrates the goodness of people, black and white, and the willingness of the natives to help white people, even though they themselves are oppressed.

11. Which motif is present in this chapter?

    Fear. Whites are afraid of black crime. Mrs. Mkize is afraid to talk about Absalom. Stephen Kumalo fears what they will learn. Blacks are afraid of white reprisals and of losing their ownership of land in Alexandra.

12. After Mrs. Mkize tells the men that she does not know where Absalom has gone and refuses to discuss him, why does Msimangu return to her house?

    He suspects that the woman knows more than she is saying, that she is afraid of Absalom and also unwilling to tell his father, a minister, that the boy caused trouble.

13. How does the author show that Mkize is afraid?

    She refuses at first to talk with Msimangu. Msimangu assures her that he is not a police officer, but even his threat to go to the police does not budge her. He must swear on a Bible that no harm will come to her before she will discuss Absalom.

    She finally admits that she is afraid and then tells Msimangu that Absalom brought what appeared to be stolen goods to her house.

14. What is the significance of the phrase, "such a thing is not lightly done"?

    Paton uses this phrase repeatedly to signal to the reader that something extraordinary has happened, particularly with regard to the way that blacks and whites interact. In this case, Kumalo sees white people offering rides to black people and notes that it is not often that one sees a white publicly helping a black.

15. Why does Msimangu say, "It beats me, my friend, it beats me"?

He sees a policeman stop a white driver and tell him it is against the law to carry passengers without a license. Msimangu is surprised at the defiance of the white man who tells the officer to "take me to court."

16. Why is the white driver's defiance significant?

It counterbalances the pervasive fear and illustrates that there are white South Africans who will risk punishment to help blacks.

CHAPTER NINE

1. How is this chapter different from the preceding ones?

Chapter Nine is an intercalary chapter. (See notes on intercalary chapters.) Paton uses intercalary chapters to depart from the narrative in order to present a specific point of view. The main characters are not present in this chapter; nor does it serve to advance the plot.

2. What purpose does this chapter serve?

Chapter Nine is a literary riff on the horrific conditions in the black enclaves, in particular Shanty Town. This chapter illustrates the hardship of the people who have gone to Johannesburg in search of work, only to find that wages are insufficient to pay for basic necessities. They live in dangerous squalor. This chapter also broadens the story beyond the narrative of Stephen Kumalo's search for his son to illustrate the quest of the South African people for a decent quality of life.

3. What moods does this chapter convey?

The predominant moods are futility and desperation. Unlike the bold pronouncements of John Kumalo or the open defiance of Dubula's bus boycott, the people in Shanty Town suffer quietly and resolutely. The woman's grief at losing her child is mute.

4. How does the use of unidentified speakers contribute to the mood of the chapter?

The unnamed speakers are similar to a chorus in a Greek tragedy. Their complaints and laments are the complaints and laments of the people. The pace of the conversation is hectic, conveying a sense of desperation. Short vignettes are told in bursts of anonymous dialogue. The futile search for a place to live is juxtaposed against a mother's futile attempts to find a doctor in time to save her child's life.

CHAPTER TEN

1. What is Kumalo's relationship with his sister?

   He is much older and does not understand her. They were not close before and find it hard to communicate now.

2. Why is the boy important to Kumalo?

   Kumalo's young nephew is a bright, active child whose life suggests the possibility of hope and redemption—a second chance.

3. Why is Msimangu not surprised when they learn that Absalom Kumalo was arrested and sent to a reformatory?

   Msimangu has suspected since his conversation with Mrs. Mkize that Absalom has entered a life of crime.

4. Why has Stephen Kumalo also dreaded this outcome?

   Although he gave no sign of it at the time, Kumalo took note of Msimangu's private visit with Mrs. Mkize and suspected that the woman had told of the problems.

5. How does the author use the character of the young man at the reformatory to articulate his view on native crime and justice?

   The young man, who is never named, is a somewhat autobiographical character. Like Paton, who was the principal at the Diepkloof Reformatory, the young man advocates rehabilitation over incarceration. He believes that the young criminals who come to the reformatory are redeemable and he works to inspire them to improve themselves. He and his wife allow some of the more trusted inmates to live with them. This character also symbolizes the efforts of progressive white South Africans to address the root causes of black crime.

6. Why is the man at the reformatory surprised to meet Kumalo? What does this tell us about Absalom Kumalo's life in Johannesburg?

   Absalom told the man at the reformatory that he had no family. Kumalo surmises that his son was embarrassed by his circumstances and did not want his parents to know. This brief exchange further illustrates how far Absalom has drifted from his family.

7. Why did the man at the reformatory release Absalom early?

   Absalom was doing well, showing progress, and he had a girlfriend who was expecting a child.

8. Why does Msimangu become angry when Absalom's girlfriend tells them that Absalom has been gone for four days, and she doesn't know where he is?

   The girl represents a more intractable problem beyond herself. Msimangu is frustrated by her apathy, but he also recognizes that she is beaten down by her circumstances and that she is only one of many in such a condition. He says that such people are beyond help.

9. What is the significance of the reaction of the white man from the reformatory?

   He is disappointed but unwilling to give up the search. He symbolizes optimism that even difficult cases can be helped. This character also is somewhat autobiographical.

10. Why does Msimangu say that he is not fit to be a priest? Why are his remarks significant?

    He is ashamed of his angry outburst and he knows that he has hurt Kumalo. Kumalo's acceptance of his apology illustrates the Christian belief in forgiveness and redemption.

CHAPTER ELEVEN

1. When Kumalo and Msimangu return to the Mission House, they learn from a newspaper article that Arthur Jarvis, an engineer and advocate for social justice, has been killed. What is significant about the examples the priests cite to illustrate Jarvis's humanity?

   They call him courageous and a great fighter for humanity and say that he was an active Church layman. Most significant, however, is the fact that he was president of the African Boys' Club in Claremont, a black neighborhood. It is highly unusual for a white man to become so intimately involved in the lives of young black men—i.e., to invest his money and time instead of merely talking about the problem.

2. Why does Father Vincent ask Kumalo if he knew Jarvis?

   The slain Arthur Jarvis is the only son of James Jarvis, a wealthy landowner who lives at High Place farm in Carisbrooke near Kumalo's village of Ndotsheni.

3. What motif is found in Kumalo's remembrance of the young Arthur Jarvis?

   Light. He recalls him as a "small bright boy." The boy's brightness represents his inner light and goodness.

4. What is ironic about Arthur Jarvis's death? What is the significance of this irony?

He was working on a manuscript titled The Truth about Native Crime, *when he was shot by the black intruders. Jarvis's death is a stark reminder that even the good white people who fight against injustice and inequality can fall victim to the violence and crime that is an inevitable consequence of the oppression of the native peoples.*

5. Analyze following passage:

> "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 this heart."

The passage, from which the title is taken, is a lament for a divided Africa where white oppression has destroyed tribal life and the land with terrible consequences for blacks and whites. It is also a lament for the slain Arthur Jarvis and his family, both literally and symbolically. Finally, it is a grim prediction that the lamentations will mount, along with the fear, as long as the oppression continues.

6. Why is Kumalo unable to pray?

He instinctively fears that Absalom's absence and the death of Arthur Jarvis are connected. He tells Msimangu, "This thing... Here in my heart there is nothing but fear. Fear, fear, fear." His inability to pray—"There is no prayer left in me"—illustrates the depth of his despair and his momentary doubt that God is in a world in which a good man like Arthur Jarvis can be slain.

CHAPTER TWELVE

1. Compare and contrast the beginning of Chapter 12 with Chapter 9.

Both are intercalary chapters in which Paton interrupts the narrative to articulate a particular theme. The main characters are absent from both sections and both sections quote unnamed speakers. Chapter 9 illustrates the plight of the black South Africans consigned to live in the bleak Shanty Town. In Chapter 12, anonymous voices express the attitudes of the white South Africans and their fear of native crime in the wake of the slaying of Arthur Jarvis.

2. Identify five proposals presented by white speakers and explain how each illustrates a particular attitude of white South Africans.

   a. *The first speaker calls for more police for the white suburbs. His approach is to strengthen law enforcement. He is not concerned about the causes of crime; he just wants protection.*
   b. *The second speaker says native crime will be a problem until the blacks have more opportunities for employment. His viewpoint is more closely aligned with Paton's. He asks, which is preferable, a law-abiding, industrious class of natives or idle, lawless natives? He answers his own question by saying that whites do not know which to fear more. His point is that white South Africans have had a vested interest in preventing the blacks from sharing in the opportunities and wealth, but that now they are suffering the consequences of the resultant crime.*
   c. *The third speaker advocates better schooling, while the "chairman" counters that better schooling will only result in "cleverer criminals."*
   d. *The fourth speaker argues that pass laws, which limit the movement of natives should be enforced. This is a typical separatist viewpoint. An unnamed speaker argues that the pass laws are unenforceable and only result in the arrest of people who are not otherwise criminals.*
   e. *Another speaker suggests that Zoo Lake and other recreation areas should have separate days for natives, or better yet that the natives should have entirely separate recreation areas from whites—another separatist viewpoint that ultimately will become law under apartheid.*

3. Explain the historical and contextual significance of the following passage: "And some cry for the cutting up of South Africa without delay into separate areas, where white can live without black, and black without white, where black can farm their own land and mine their own minerals…"

   The passage expresses the prevailing separatist viewpoint in South Africa in the 1940s. Paton satirizes and decries this attitude, but he was more prescient than he knew. Just a few months after Cry, the Beloved Country *was published in February 1948, the government instituted the separatist policies known as apartheid. In 1951, the Bantu Authorities Act created separate black "homelands."*

4. Paton repeats the title refrain, Cry, the beloved country, in Chapter 12. How does the passage in Chapter 12 differ from the passage in Chapter 11? What is the significance of these changes?

   Whereas the passage in Chapter 11 mourns the losses the current generation has suffered, the second passage is a lament for the future generation: Cry for the unborn child that is the inheritor of our fear." The second passage is more overtly cautionary: "Let (the unborn child) not love the earth too deeply…laugh too gladly...stand too silent when the setting sun makes red the veld with fire." Fear is a central motif in both passages, but in the second one, it becomes more forceful. In the passage from Chapter 11, fear prevents man from enjoying the beauty of his world. In Chapter 12, fear "will rob (the unborn child) of all if he gives (loves) too much." The narrator's view of the world is becoming bleaker as the story progresses.

5. Why does Mrs. Ndlela come to the Mission House?

   She informs Msimangu that the police have been to her house in search of Absalom Kumalo.

6. How does Msimangu know that Mrs. Mkize lied to them earlier when she said she did not have an address for Absalom?

   Msimangu tricks her into admitting that she sent the police to an address in Shanty Town. When Msimangu confronts her with the lie, she denies that she knows an actual address and says that she is afraid of the police.

7. When Msimangu and Kumalo reach the reformatory, how do they know that Absalom must be in serious trouble?

   The young man from the reformatory has gone to see Absalom's girlfriend and his assistant said that he appeared upset.

8. Why, when the sun is shining brightly, is Kumalo cold? What is the metaphor?

   He is afraid for his son and his fear chills him to the bone. The fear is like death, which leaves the body cold.

CHAPTER THIRTEEN

1. What is the significance of the visit to Ezenzeleni, an asylum for the blind?

   Watching the white men, English and Afrikaner, as they help the blind black men, inspires Kumalo. He's also inspired by the beautiful handicrafts that the blind make, and he's encouraged by how purposeful and spiritual the blind men seem to be. This passage suggests that when people are blind to race, true cooperation and spiritual giving can occur. In this world, where half of the population cannot see, the entire community has achieved a harmony that is lacking in the sighted world.

2. How does Kumalo grow spiritually as he waits in the sun, reflecting upon his family and its difficulties?

   He comes to terms with his sister's prostitution and his yet-to-be born illegitimate grandson and humbles himself to accept and forgive his family. He recognizes that like the greater African tribal culture, his own tribe is broken and cannot be rebuilt as it was. Still, even as he muses about ways to help children in the village—to improve their education—he recognizes that he can build a new family of his own. At Msimangu's urging, he turns away from his own fear—symbolic of the fear of the nation— and rouses himself to go on.

   Note: The sun is a metaphor for enlightenment.

3. How does Kumalo's impression of Msimangu change after he hears him preach at Ezenzeleni?

   Kumalo is awed by the power of Msimangu's preaching. He is inspired and feels that Msimangu is speaking directly to him when tells the congregation that God has not forsaken them.

4. What mood does the description of Msimangu's voice convey?

   Msimangu's voice is described as a "deep bell," a voice of gold and "the voice of a man whose heart was golden, reading from a book of golden words." It is inspirational.

CHAPTER FOURTEEN

1. What tells Kumalo that Msimangu and the young man from the reformatory have bad news?

   The men are solemn and speak in low tones as they approach the gate of the Mission House.

2. Why is the young man from the reformatory angry that Absalom has killed a man? What does this indicate about his character?

   He angrily says that Absalom's arrest will be bad for the reformatory. He seems insensitive to Kumalo's pain. The young man gives voice to the frustrations of people who advocate rehabilitation for young native offenders. His youth makes him naive, impatient, and somewhat self-centered. In the midst of this tragedy, he thinks first about the effect the murder will have on his program.

3. What is the significance of John Kumalo's failure to recognize his brother a second time?

   John Kumalo literally and figuratively does not recognize his family. His failure to recognize Kumalo a second time also foreshadows his ultimate betrayal of his brother.

4. What does John Kumalo's response to the news that Absalom has been arrested for murder say about his character?

   John Kumalo thinks first of his own son, remembering that he and Absalom were companions. He shows little concern for Absalom or Stephen Kumalo until he learns that his son is also accused. This initial reaction shows John Kumalo to be a self-centered man, lacking compassion. At the prison, John Kumalo looks for ways to shift all of the blame to Absalom and to free his own son. He is ruthless and even smiles when he notes that there is "no proof" that his son or the other accused men were present at the Jarvis house. He is corrupt and willing to lie to protect his son. He even taunts Stephen Kumalo, cruelly asking, "Who will believe your son?" John Kumalo leaves the prison without looking at his brother, which illustrates his complete rejection of his family.

5. How is Kumalo's meeting with his son different from the reunion he had expected when he set out for Johannesburg?

   Kumalo had longed for a joyous reunion. Instead, he finds his son in prison, accused of murder. The boy does not seem happy to see his father, and Kumalo is defeated.

6. What does Kumalo mean when he asks Absalom "Is it not too late?"

   On one level, Kumalo hopes the boy will deny the crime, to say that a mistake has been made, even though he knows the accusations are true. On another level, Kumalo is asking Absalom whether the boy is still his son. When Absalom shakes his head, he confirms Kumalo's worst fears—the boy is lost to him.

7. What is the mood during the reunion of Kumalo and Absalom?

   The mood is tense, strained, tortured even, as evidenced by the stilted and terse conversations between them. Kumalo's repeated questioning serves to push the two further apart, as the boy is unable or unwilling to answer or explain himself.

CHAPTER FIFTEEN

1. Why does the young man from the reformatory seek out Kumalo at Mrs. Lithebe's house? What's the significance of his visit?

   He comes to apologize to Kumalo for his anger and his outburst at the prison and to explain himself. He also offers to help Kumalo find a lawyer. The man from the reformatory gives voice to the disappointment of people who see their efforts to rehabilitate criminals fail. Paton's experience as principal at the Diepkloof Reformatory likely informed this passage.

2. Why does Father Vincent say that sorrow is better than fear?

   Fear, he says, always impoverishes, while sorrow can enrich. He explains that fear is a debilitating and never-ending journey, whereas sorrow is "at least arriving." Once someone has acknowledged the sorrow, he or she can begin to rebuild, like the survivor of a storm.

3. What is the significance of Kumalo's story about a man sleeping in the grass while a storm gathers above him?

   He is speaking metaphorically about himself. He realizes that even as he searched for Absalom, he was unaware of the catastrophe about to befall his family.

4. What does Kumalo mean when he tells Father Vincent that Absalom is a stranger?

Kumalo is appalled by Absalom's crime and even more disgusted by the boy's apparent lack of remorse or concern for his victim. Kumalo feels that he can't reach the boy. The boy, whom he raised to believe in God, seems to weep only for himself, not his wickedness but for his danger.

5. How are Christian themes presented in this chapter?

Kumalo struggles with his faith, saying that it seems that God has turned from him. Father Vincent tries to comfort him, saying that no one knows the ways of the Lord. The white priest speaks of the thief who was crucified beside Jesus—to which Kumalo angrily retorts that his son is worse than a thief.

Father Vincent speaks of repentance and forgiveness, pillars of the Christian faith, and he urges Kumalo to rest and pray.

Even as Kumalo questions his beliefs and God, he finds comfort and solace in his Christianity. Consistently, throughout the novel, Christians offer aid and comfort. As with Father Vincent and Msimangu, who help Kumalo, these characters are motivated by their faith in God to help others.

CHAPTER SIXTEEN

1. Why does Kumalo go alone to visit Absalom's girlfriend?

He tells himself it will be better to talk to her alone, but as the scene unfolds, it becomes clear that he wants to test her. He allows himself to become cruel and harsh in a way that he would not if Msimangu were present.

2. Why does Kumalo want to hurt the girl?

He is angered and frustrated by her apparent indifference and lack of morals. She admits to having been with three men, all of whom have gone to prison. Kumalo taunts her, asking if she has ever been with a murderer before. He asks her if she will take a fourth husband and when she says she wants no more husbands, Kumalo cruelly asks her if she would take him if he desired her. When she says yes, Kumalo is immediately ashamed of himself and sorry.

3. How is Kumalo changed by his encounter with the girl?

   He feels a deep compassion for her when he recognizes that she is a victim of her circumstances, which in turn, makes him less judgmental and more compassionate toward others. Even though he is a priest and has preached forgiveness, he has never before personally faced such unforgivable behavior in his own family—first with his sister Gertrude and her prostitution, then with his brother John's callous disregard and corruption, and finally with his son's crime. He is deeply ashamed of himself for his treatment of the girl, and he vows never to be cruel again.

4. Why does the girl agree to marry Absalom when he is incarcerated, and she clearly doesn't love him?

   She is pregnant and marriage will make her child legitimate. She is a girl of the street with no options. By marrying Absalom, she will become part of his family and Kumalo will take care of her.

CHAPTER SEVENTEEN

1. Compare and contrast Stephen Kumalo's second visit with his son at the prison.

   Absalom is more dejected than before, and Kumalo feels compassion for him. Absalom brightens at the prospect of marrying his girlfriend. They discuss the case in a matter-of-fact way, whereas before Kumalo repeatedly questioned Absalom, This time there are no recriminations. At their parting, Absalom "has some life" in his hands, an indication that he has been buoyed by the meeting with his father. Likewise, Kumalo is less angry, more resigned.

2. How does the description of the attorney, Mr. Carmichael, convey his importance?

   He is described as a man "used to heavy matters," great matters, much greater than the case of a black boy who has killed a man. He goes "gravely into the room, even as a chief would go." The prison warden shows him respect.

3. What does Mr. Carmichael mean when he says he will take the case "pro deo?"

   Pro deo is a Latin phrase that means literally "for God." In the common parlance, the expression means that the lawyer will take the case without pay.

4. How does the author show Mr. Carmichael's respect for Kumalo?

   The lawyer shakes hands with him and calls him "Mr. Kumalo." To call attention to this courtesy, the author writes, "which was not the custom."

BOOK II

CHAPTER EIGHTEEN

1. Compare and contrast the opening paragraphs of Book II/Chapter 18 with the opening paragraphs of the novel.

   The first eight sentences of both chapters are identical as the author describes the lovely road that runs from Ixopo into the grass-covered, rolling hills, seven miles into Carisbrooke, above the valley of the Umzimkulu. The descriptions diverge at their third paragraphs. In Chapter One, the author takes the reader down into the destroyed valley and describes the eroded soil and eroded lives of the people living below the lush hills, leading the reader to Stephen Kumalo.

   In Chapter 18, the description progresses up to the top of the hill to the High Place, one of the finest farms, and the home of James Jarvis. This farm is above Ndotsheni, both figuratively and literally.

2. What is Jarvis's attitude toward the people who live in the valley below?

   From his hilltop, he can see the devastation in the valley below and recognizes that the natives do not know proper farming techniques to prevent erosion. He also knows that the natives' land is too steep and unsuitable for plowing. He mulls over the problem, which he considers beyond solution. Jarvis contemplates the "old thoughts," an indication that he often thinks about the devastated farms below him. But he is not moved to action.

3. How does Jarvis feel about Afrikaners? Why is his attitude significant?

   Jarvis shares the prejudice of the English toward the Dutch-descended Afrikaners. He considers the police officer a "decent fellow for an Afrikaner," which shows his prejudice against the group at large. He thinks about the many Afrikaners who have moved into Ixopo, when once there were none—again, revealing that he views the Afrikaners as outsiders and not necessarily equals. His own father would have disinherited any child who married an Afrikaner, but Jarvis feels himself to be more open-minded.

   Jarvis's attitude toward Afrikaners illustrates that even the white majority is divided by prejudice.

4. How does Jarvis take the news that his son has been murdered? What does his reaction reveal about him?

   He is stunned, but calm and in control. He asks the officer the time and remarks that "[t]hree hours ago, he was alive." He struggles to grasp the news, asking the officer twice if his son was shot dead. Jarvis also immediately thinks of his wife and how the news will affect her. Tears fill his eyes, and he bites his lip to regain control of his emotions. He walks down the mountain like a dazed man. These details show that Jarvis loved his son and is stricken by the news, but he is a strong man who has been schooled to maintain control—the stiff upper lip of the British upper class.

5. What do Jarvis and Stephen Kumalo have in common?

   Both are from the same valley. Both are decent men. They each have a reverence for the land and are troubled by the plight of the native farmers, but neither has been moved to action. Both are married and each has an adult child who went to Johannesburg against his parents' wishes. Neither knew the details of his son's life in Johannesburg. Now, they are further united by this terrible tragedy in which the son of the one kills the son of the other.

CHAPTER NINETEEN

1. What purpose does John Harrison serve in the narrative?

   John Harrison, the brother-in-law of the Arthur Jarvis, deeply admires the slain man and shares his viewpoints about social justice. He helps guide James Jarvis to a better understanding of his son. It is through John Harrison's eyes that the reader gets his first direct look at Arthur Jarvis and his work.

2. How are John Harrison and his father, Mr. Harrison, different?

   John Harrison is a liberal, who like Arthur Jarvis, supports broad social changes to improve the lives of black South Africans. Mr. Harrison is an old-school, traditional colonist. He didn't understand Jarvis's campaigns, and he worried that Jarvis's work on behalf of the natives would hurt his business. Mr. Harrison represents the people who support the status quo and aren't willing to step out of their comfort zone to address the plight of the native South Africans. The young John Harrison is more practical and less moved to action than Arthur Jarvis. Even so, he represents the potential for change in South Africa.

3. John Harrison's father is never given a first name, but is referred to only as Mr. Harrison or Harrison. Why is this significant?

   Without a first name, Harrison is less important as an individual character and more symbolic of a larger group. He represents the aging generation of South Africans, who have a stake in the current system and see little impetus to change the status quo. This generation is stunned and baffled when the consequences of an unjust system—i.e., native crime—affect them.

4. What does James Jarvis learn about his son? How does this affect his opinion of the younger man and of himself, as his father?

   Jarvis is surprised to learn of the extent of his son's work on behalf of the native population and of his and his wife's willingness to risk everything to help improve social, educational, economic, and health conditions for black South Africans. He is moved to learn that his son has continued to speak out and work on behalf of black South Africans, despite threats against his personal safety and his economic security. He is proud of his son's work and moved by it. He also feels ashamed of himself and regretful that he knew so little about his son's commitment.

5. How are Harrison and James Jarvis alike? How are they different?

   Both men are wealthy white South Africans of English ancestry. They share the standards of the class and the culture. But whereas Harrison has little regard for the native plight, except as it affects his family, Jarvis has at least regularly pondered the difficulties the natives have raising a living from the eroded soil on the hillside below his farm. Jarvis has been concerned but not moved to action.

6. What is ironic about the title of the speech that Jarvis was writing when he was killed?

   The speech was titled "The Truth about Native Crime." In the speech, as later chapters reveal, Jarvis argued that white oppression and limited opportunities for natives have led to an increase in crime. It is ironic that he would be murdered by a native while writing a sympathetic speech about native crime.

CHAPTER TWENTY

1. What do the letters and invitations on Arthur Jarvis's desk show about the man?

   Arthur Jarvis was a sought-after speaker and had been invited to talk to a variety of groups, but more telling are the personal invitations. He was invited to the wedding of an Indian couple and to a gathering of Afrikaners. There also is a letter from the African Boys' Club in Claremont, a black ghetto. Jarvis founded the club and supported it generously with his time and his money. This is significant because it would have been highly unusual for a white man, even a social liberal, to become so directly and personally involved in the lives of poor black South Africans. The papers and letters show that not only was Jarvis an important public figure, but more significantly, he had earned the respect and friendship of a widely diverse group.

2. What is the significance of the artwork on the walls of his study?

   There are four pictures: Christ crucified, a portrait of Abraham Lincoln, a picture of Vergelegen, a historic Cape Colony estate, and a painting of a tree and river in winter.

   The artwork represents his Christian faith, his admiration of Lincoln, his interest in South African history, and his deep regard for nature.

3. What does Arthur Jarvis's library reveal about the slain main?

   The library is extensive—the wealthy James Jarvis has never seen so many books in one man's possession. In particular, the library contains hundreds of books about Abraham Lincoln, the history and social problems of South Africa, and the works of William Shakespeare. These books speak to Jarvis's intellectual commitment and show him to be a serious student and a thoughtful man. He had a deep interest in learning about his native country. He admired Abraham Lincoln and drew inspiration from Lincoln's life and works. The Shakespeare collection shows that Jarvis valued and drew inspiration from great literature.

4. What is the significance of Arthur Jarvis's interest in the works of Abraham Lincoln?

   On one level, the parallels are obvious. As President of the United States during the Civil War, Lincoln guided his country through a perilous time, held the union together, freed the country's slaves, and was shot by an assassin. Like Lincoln, Arthur Jarvis is a selfless, compassionate, and committed man who advocates equality for black South Africans and is shot to death. On a symbolic level, Paton uses allusions to Lincoln to suggest commonality between slavery in America and the oppression of native South Africans under white rule. Paton wrote this section of the novel after visiting the Lincoln Memorial and was, no doubt, inspired by the great president.

5. Summarize the main points of Arthur Jarvis's unfinished manuscript.

He argues that the old ways, which at one time might have been necessary for building a nation, are no longer permissible. Point by point, he lists the problems in South African society: unskilled labor, miners forced to live in compounds separated from their families, exploitation of native labor to develop resources, neglect of native education, the destruction of the tribal system, the segregation of natives, and endowing the black majority with only one-tenth of the land. After each point, he explains why the practice is no longer acceptable for moral reasons.

6. What is the significance of the manuscript?

The text of the manuscript allows the dead Jarvis to express himself. It also enables the author to present his points of view directly, rather than leaving the reader to divine meaning from the narrative. The manuscript states key themes—the oppression of the natives, the destruction of the tribal system, the degradation of the land—and makes the case for change.

7. How does Arthur Jarvis's unfinished manuscript affect his father?

James Jarvis reads the manuscript twice, as he struggles to comprehend the depth of his son's commitment and the strength of his beliefs. He is trying to come to terms with not only his son's sudden death but also with the fact that he knew so little about the man his son had become. As the story progresses, it becomes apparent that this manuscript clarifies Jarvis's own vision, as he is inspired to carry on his son's work on behalf of the natives.

8. Why does Jarvis begin reading a book about Lincoln?

He is trying to understand his son by reading about the man who was so influential in his son's life.

CHAPTER TWENTY-ONE

1. What enables James Jarvis to listen to the eulogy for his son "for a while without pain"?

As the Bishop tells of Arthur Jarvis's life of devotion to South Africa, James Jarvis allows himself to feel proud of his son.

2. How are Margaret and James Jarvis changed by their experience at the funeral service?

It is the first time that the Jarvises have attended a church service with people "who were not white." Jarvis and the mourners of all races are now on the same level. He shakes hands with black people—for the first time. Whereas he had previously regarded the natives as laborers, he now shares their emotions through direct human contact. The service marks an important turning point for Jarvis in his understanding of both his son and of the plight of the native South Africans.

3. Why does James Jarvis tell Harrison that he wishes his son were present, so "I could have heard him argue with you"?

   Harrison's viewpoint is antithetical to all that Arthur Jarvis fought for. By telling Harrison that he wishes he could have heard his son argue, Jarvis is both giving voice to his loss—he will never hear his son again—and siding with his dead son. Jarvis is coming to recognize and incorporate his son's viewpoints and work.

4. How does the servant, who was knocked unconscious, recognize his assailant?

   Although most of the man's face was covered, the servant could see his eyes, one of which twitched distinctively. He recognized the eyes as those of a man who had once worked as a gardener for the Jarvis family. The servant's identification leads the police to the man and ultimately to Absalom Kumalo.

5. Explain the irony and poignancy of the last words of the unfinished essay.

   Jarvis had just written, "allow me a minute," when he was interrupted and left his work to go to his death. The phrase, "allow me a minute," is often used as a transition when a speaker wants to explain a previous point in more detail. The irony here, of course, is that Jarvis would have no more moments. His father is struck by the cruel irony of his son's last words. The repetition of the phrase emphasizes the poignancy and sadness.

6. Summarize the main points in the second section of Arthur Jarvis's unfinished manuscript. How do these points underscore themes of the novel?

   Jarvis's essential point is that South Africans call themselves Christians, but their treatment of natives violates basic Christian tenets. He is critical of the hypocrisy of a "Christian civilization" that deliberately oppresses the native population He lists a number of Christian principles and shows how separatist attitudes and policies violate each one. Through a series of examples, he argues that the ruling class oppresses natives for its benefit—keeping unskilled labor unskilled, keeping uneducated natives uneducated. "We believe in help for the underdog, but we want him to stay under."

7. What is the significance of Lincoln's Second Inaugural Address?

   In the address, given March 4, 1865, about five weeks before the Civil War ended, Lincoln speaks of the fear of God's judgment on both the South and the North for the injustice of slavery. He suggests that the current Civil War may be a part of that judgment. Lincoln ends the speech, however, with a note of reconciliation, "With malice toward none; with charity for all…"

   Arthur Jarvis's argument that what was once permissible, no longer can be tolerated echoes points in Lincoln's speech. In the context of the narrative, the inaugural address is important because it gives James Jarvis a better understanding of his son.

CHAPTER TWENTY-TWO

1. What details and descriptions does the author use to establish the mood of the courtroom?

   The author presents a matter-of-fact, unemotional description of the courtroom. The emphasis is upon order and procedure. There is no high drama in this account. There is a table for the officers, with seats to the left and right, a dock with a passageway to "some place underground" where the accused wait. Seats rise in tiers. People may not smoke, whisper, laugh, or speak in loud whispers in court. They are to dress decently and remove their hats, unless their religion forbids it. There is a brief explanation of judicial procedure. The sentences are simple, devoid of almost all adjectives or adverbs. The court is seen as a place where the laws are administered fairly. To underscore this point, Paton writes, "In South Africa men are proud of their Judges, because they believe they are incorruptible. Even the black men have faith in them…"

2. What technique does the author use to present the case against the defendants?

   Paton uses a quick question-and-answer dialogue of short questions and even shorter answers. He does not use attribution to identify the speakers, so that the flow of the text is uninterrupted. The facts emerge over the course of the dialogue.

3. Why does Absalom implicate his companions?

   He says that wants to tell the truth and that he has vowed not to lie anymore or do anything that is evil.

4. How does Kumalo react when he sees James Jarvis in court?

   He trembles and looks away because he cannot face the man whose son his own son killed.

CHAPTER TWENTY-THREE

1. How does the author use this intercalary chapter about the discovery of gold in the Odendaalsrust to explore key themes of the novel?

   The discovery of gold brings more prosperity to the white South Africans, but the natives, who work the mines for meager wages, don't share in the prosperity. Gold fever also contributes to the dissolution of native families as men leave their wives to work in the mines and live apart in the compounds.

2. What is a Kafferboetie? What does the use of the term tell us about the anonymous speaker?

   The name is an Afrikaner word that means "little brother of the kaffir." Kaffir *is a derogatory Afrikaner word for black South Africans. Whites who fraternized with native South Africans were called Kafferboeties. By the 1940s, the derogative term was used to refer to anyone who worked on behalf of non-Europeans. The use of the word shows the speaker to be a traditional South African who is not sympathetic to the cause of the mineworkers.*

CHAPTER TWENTY-FOUR

1. Why is James Jarvis shocked and hurt by a personal essay that he reads in his son's study?

   James Jarvis initially perceives the essay as a criticism of him personally and of his values.

2. How does this Jarvis essay enlarge the picture of the slain man?

   The title of the piece, "Private Essay on the Evolution of a South African," suggests that Jarvis was writing for himself and did not intend to publish the piece. He writes of his personal journey of discovery from an ignorant young boy to a man who vows to fight for justice. He says that he will devote his time, energy and talents to the service of South Africa because he has no other choice. He wants to do "what is right, and to speak what is true."

   Because the writings are private, Jarvis comes across as a man struggling to articulate his conscience and not as someone who is boasting of his own goodness. The essay shows him to be a thoughtful man of deep and committed conscience who is willing to dedicate his entire life to the cause of equality for native South Africans.

CHAPTER TWENTY-FIVE

1. What coincidence brings Stephen Kumalo and James Jarvis together?

   Kumalo's search for Sibeko's daughter takes him to the home of Margaret Jarvis's niece. The Sibeko girl had once worked for the Smith family. Kumalo's visit to the Smith household coincides with a visit by the Jarvises.

2. How do the men react upon meeting each other?

   Kumalo immediately recognizes Jarvis and trembles with fear. Jarvis does not recognize Kumalo or know that he is the father of the man who killed his son. Rather, he sees an old and poor pastor standing at the front door and treats him with compassion and courtesy.

3. How does Kumalo tell Jarvis who he is?

   Jarvis can see that the old man is afraid of him, and he demands to know why. Kumalo first says that he cannot tell the reason, and then he relents and says, "This thing, that is the heaviest thing of all my years, is the heaviest thing of all your years also." Jarvis, who is at first bewildered, eventually realizes what Kumalo is saying. Even so, he requires Kumalo to speak directly. He needs to hear the actual words—and Kumalo needs to say them: "It was my son that killed your son."

4. What Christian principle does Jarvis demonstrate?

   He shows compassion and harbors no ill will toward the man whose son killed his son.

5. What details show that Jarvis feels compassion for Kumalo?

   As he sees the old man's tears fall to the ground, he feels "moved and unmanned, and he would have brought the thing to an end, but he could find no quick voice for it." He is unable to speak. Moments later, when Smith's daughter says that she does not know and does not care where her former servant girl went, Jarvis, translating, spares Kumalo the harshness of her words. He says only that Mrs. Smith does not know her whereabouts. As Kumalo leaves, Jarvis follows him to the gate and watches him walk down the road. Throughout the exchange, Jarvis treats Kumalo with dignity and respect and does not lash out at him, as a bereaved parent might.

6. What motif is present in Jarvis's description of his son?

   He says that there was a brightness in the young boy. The motif is light.

CHAPTER TWENTY-SIX

1. Why do Dubula and Tomlinson listen to John Kumalo's speech with contempt and envy?

   They recognize that, while he is a brilliant orator, he is weak and lacks the courage to act on his convictions

2. What viewpoint does John Kumalo present?

   He demands higher wages for the workers in the mines and argues that without native labor, the gold will stay in the mines. It is a repetition of the theme that the prosperity of South Africa has come at the expense of native workers.

3. Why does Msimangu tell Stephen Kumalo that they should thank God that John Kumalo is corrupt?

   John Kumalo is such a powerful speaker that he could, as Msimangu says, "plunge this country into bloodshed," except that he cares too much about money and power to take risks.

4. What is the significance of the mine strike?

   The brief description of the mine strike, which "has come and gone," underscores how intractable the problems are, how elusive the solutions, and how futile the words of a firebrand such as John Kumalo. The passages about the mine strike also contribute to the overall scene in South Africa—strikes are a sign of the times.

CHAPTER TWENTY-SEVEN

1. What is the significance of the conversation between Mrs. Lithebe and Gertrude?

   The exchange shows that Gertrude is backsliding. She still associates with disreputable people and behaves in a vulgar manner. Mrs. Lithebe is trying to help her, but she is resistant.

2. What is surprising about Gertrude's assertion that she wants to become a nun?

   Gertrude, a former prostitute and liquor-seller, isn't particularly religious and she seems to be having trouble breaking with her former life. Mrs. Lithebe is happy that Gertrude wants to become a nun but doubts her commitment.

CHAPTER TWENTY-EIGHT

1. How is the court scene presented? What is the effect of this literary technique?

   The author uses a long speech by the judge to present the case, the evidence, the arguments, and the verdict, with justifications. The trial and verdict are less important parts of the novel—Absalom has confessed—so the monologue provides an efficient way to sum up the case and present its outcome. What the reader wants to know is whether the other two will also be convicted and what punishment Absalom will receive. The suspense builds as the judge reviews the arguments and merits of the case before rendering his verdicts. The judge's deliberate and thorough consideration of the arguments also shows that Absalom has had a fair trial.

2. Why does the judge acquit Matthew Kumalo and Johannes Parfuri?

   The judge determines that there is not enough irrefutable evidence against the other two to convict them under South African law.

3. Why does the judge reject pleas for mercy and sentence Absalom Kumalo to death?

   The judge rejects Kumalo's argument that he did not intend to kill Arthur Jarvis. He says that the court has a duty to protect society and show that it will "punish [murderers] "fitly."

4. Why is it significant that the young white man from the reformatory escorts Stephen Kumalo from the courthouse?

   By custom, whites and blacks leave the courthouse by different doors and do not mingle. The young man breaks this custom to join Msimangu and help hold up Kumalo, who is so distraught he can barely walk. The phrase, "such a thing is not lightly done," signals the importance of the act.

5. How is Absalom's sentence of death by hanging a literary allusion?

   In the Old Testament, II Samuel 18: 9-16, tells of the fate of Absalom, King David's son. As Absalom rides a mule into battle against his father's troops, his head is caught up in the branches of an oak tree and he is yanked from his mule and "taken up between the heaven and the earth." While Absalom is hanging in the oak tree, his father's soldiers plunge darts into his heart and kill him with their swords.

CHAPTER TWENTY-NINE

1. What is the mood at the beginning of the chapter?

   Although Absalom and his girlfriend are to wed, the mood is somber. The conversation is brief and strained. The two greet each other "like strangers" and hold hands "that are without life." Kumalo is "desperate" and longs to say things to his son but cannot. The description of the prison with its grim, high wall and great gate heightens the tension.

2. Explain the symbolism of the prison gate.

   Gates in literature often symbolize entry and exit or transition. This gate represents the emotional transition Kumalo must make to accept his son's fate. The gate also is an allusion to the biblical story of King David and his son, Absalom. In the biblical account, King David goes to the chamber above the gate to weep when he learns Absalom is dead.

3. What is the significance of the name Absalom chooses for his unborn son?

   He asks to name his son Peter. Peter is the first of Jesus's twelve Apostles to proclaim Jesus as the Messiah. For this, Jesus announces that Peter will be the rock upon which the Church will be founded. The name Peter comes from the Greek word for "rock."

4. Explain the parallels between the biblical story of King David and Absalom and the final meeting at the prison between Stephen and Absalom Kumalo.

   Like Absalom Kumalo, the biblical Absalom was a murderer. He killed his brother even before he betrayed his father, King David. Then, according to the Old Testament, Absalom was influenced by his friends to raise an army and fight to overthrow his father's kingdom. Even so, King David ordered that his soldiers be gentle with the boy. He never stopped loving his son, even after his son's ultimate betrayal. When King David learned that Absalom had been killed, he wept, "O, my son Absalom, my son, my son, Absalom! Would God that I had died for thee, O, Absalom my son."

   Absalom Kumalo has betrayed his family by entering a life of crime and killing Arthur Jarvis. At the prison, Absalom weeps and clings to his father. Kumalo embraces him, forgives him and tries to comfort him.

5. Why is Absalom's girlfriend smiling as they leave the prison?

   She is eager to join Kumalo's family, which offers her a safe haven.

6. What is the purpose of Kumalo's final visit to his brother's shop?

   Stephen Kumalo intends to warn his brother that power corrupts, but in his anger, he suggest to John Kumalo that he may be betrayed by one of his friends.

7. Why does Stephen Kumalo lie?

   Stephen Kumalo wants to hurt his brother, just as his nephew's betrayal hurt Absalom.

8. Why is Kumalo ashamed when he leaves the shop?

   He regrets his lie and the angry parting with his brother.

9. How does James Jarvis show that he wants to carry on his son's work?

   He gives John Harrison a check for 1,000 pounds to give to the boys' club and he suggests that the club be renamed in honor of his son.

10. What is significant about Msimangu's decision to enter a monastery?

    His decision shows him to be a truly selfless and spiritual man, dedicated to God and to helping others. Because he is going into the monastery, he gives all of his money to Kumalo, which enables Kumalo to support his growing family.

    Msimangu's generosity also makes Kumalo feel even guiltier about lying to his brother.

11. What is the significance of Gertrude's disappearance?

    Gertrude's disappearance shows that Kumalo has completely failed in his original mission to reunite his family. The sister he went to Johannesburg to save cannot be saved; his son is to be executed for murder; his brother has grown corrupt and has proved a traitor to his family. Just as the tribal culture is broken, Kumalo's original family is broken beyond repair.

CHAPTER THIRTY

1. Compare Kumalo's return train trip with his trip to Johannesburg.

   This time Kumalo has the companionship of his young nephew and his son's pregnant wife, who is but a girl. The presence of the children lends an air of optimism to the narrative. The return trip takes Kumalo back through the city, past the slums, into the river valley, into Natal, and to Pietermaritzburg. The train is returning along the same tracks, and the author repeats much of the description. Ultimately, they arrive at Ixopo where the "lovely road" of the novel's first sentence winds along the train tracks.

   The repeated description emphasizes that nothing material has changed, except for the presence of the young people and their promise for the future.

2. What is significant about the way that Kumalo's wife greets his nephew and Absalom's wife?

   She kisses the boy and hugs the girl, both "after the European fashion," which shows that she is a modern woman. It is also an inclusive gesture, which shows that she is welcoming these young strangers into her home.

3. What does the drought represent?

   It symbolizes withering and death—withering of the landscape, death of people (Arthur Jarvis and soon Absalom), withering of hope and of the spirit.

4. What is significant about the way the villagers respond to Kumalo?

   Their respect and acceptance conveys a sense of hope for the future. It also illustrates that the human spirit in the desiccated village is not dead. From a narrative standpoint, the outpouring of welcome convinces that Kumalo that despite his shame, he should stay.

CHAPTER THIRTY-ONE

1. How do Kumalo's experiences in Johannesburg change the way he views life in the village?

   He realizes that prayer alone is not enough; he must take action to improve life for his fellow villagers. Msimangu and their visit to the blind asylum at Ezenzeleni have inspired him, and he wants to make changes too. He seeks out the chief but soon recognizes that the chief has no power or desire to help. Kumalo questions the chief—something he would have never done before his trip to Johannesburg.

   He tells a friend that he has learned that kindness and love can pay for suffering. His vision has broadened, and although he was always a good man, he is more focused on trying to improve conditions.

2. What is the significance of the visit by the small boy?

   The boy is Arthur Jarvis's son, who is staying on his grandfather's farm. He plays an important role in the narrative, but he is also symbolic of hope and renewal. He looks like his father and has a brightness about himself.

   When the boy returns from his visit, he tells his grandfather that people in the village have no milk. Jarvis responds by sending milk for the children.

3. Why does Kumalo call the child "inkosana?"

   Inkosana is the diminutive of the Zulu word inkosi, which means master. Inkosana means "little master." Kumalo is showing his respect for the white child and acknowledging his higher station in life.

4. Why is it significant that the boy knows what inkosana means?

   The child wants to learn Zulu, which shows that, like his father, he cares about the natives and wants to learn about their culture.

5. How has James Jarvis changed?

   He is moved to continue his son's work and to take action himself to address the problems in the village. Rather than just mull over the poverty of the villagers, the poor condition of their land and their improper farming techniques, he takes action to correct the problems. The first indication of his change is the donation to the boys' club. When he learns the children of the village have no milk, he begins regular milk deliveries.

CHAPTER THIRTY-TWO

1. How are Kumalo and his wife affected by the news that their son will be hanged on the fifteenth day of the month? What details convey their pain?

   Kumalo opens the letter from the lawyer fearfully. After reading the letter, he reads no more but sits unmoving, unseeing, and unhearing for an hour or two. His wife takes the letter to read with shaking hands, "with lost and terrible eyes."

2. What does Mrs. Kumalo's reaction say about her character?

   She recovers more quickly than Kumalo and rouses Kumalo to visit sick parishioners. She doesn't love her son less, but she is emotionally stronger and recognizes that they must go on, that nothing will be served by collapsing into grief.

3. How does the author signal that the arrival of a white man in a car is a portentous event?

   A car on the path meant for carts is "a sight seldom seem."

4. Why is the arrival of the magistrate significant?

   Jarvis meets the magistrate, and with others they begin setting sticks into the ground. The villagers are bewildered and not to be outdone, the chief sets sticks of his own. Although the villagers do not know it, they are marking the ground for a dam and a reservoir.

5. What is the significance of the thunderstorm?

   The thunderstorm brings rain that breaks the drought. The rain symbolizes renewal and hope. From a narrative standpoint, the thunderstorm forces Jarvis to take shelter with Kumalo in the old church. The roof of the church leaks badly, giving Jarvis a firsthand look at poverty of the parish.

6. How does Jarvis react when Kumalo tells him that Absalom will be executed on the fifteenth of the month? What does this reaction say about his character?

Jarvis asks Kumalo, with apparent concern for the old man, "Is there mercy?" By framing the question this way—the focus on the word mercy—Jarvis shows his compassion for the old man.

Told that Absalom is to be executed, Jarvis is silent for a bit and looks at the cross on the altar, perhaps for guidance or support. When he speaks, he tells Kumalo that he will be aware of the date and take notice. Then departing, in a reversal of roles, Jarvis gives the priest a benediction, saying, "Stay well."

CHAPTER THIRTY-THREE

1. What is the mood at the beginning of the chapter?

The mood is hopeful. The mysterious sticks offer promise, perhaps of a dam. The rain has eased the drought a bit. The sick child has recovered; Absalom's young wife is happy in her new home.

2. What does the second visit from the young boy reveal about Kumalo?

Kumalo takes pleasure and pride in the young boy's attempts to learn Zulu. The old man is beginning to recover from his sorrow. He is also patient and delights in teaching Zulu words to the boy. The boy offers redemption; two sons have been lost, but here is a young child with the promise of the future.

3. Why does Kumalo call the agricultural demonstrator "an angel from God"?

The man, whom Jarvis has hired to teach the natives how to farm, is an answer to Kumalo's prayers.

4. What does Jarvis's decision to hire an agricultural demonstrator say about him?

He isn't content just giving money or milk; he recognizes that for true change to occur, the people need to learn how to farm for themselves. He's giving them the tools and knowledge to meet their own needs.

CHAPTER THIRTY-FOUR

1. Why does Kumalo hesitate to offer his condolences to Jarvis when he learns that his wife has died?

   He wants to go to High Place but is intimidated by the thought of all the important white people who will be there. He feels it is not his place. He also worries that his son caused her death, as well. His recollection of Jarvis's generosity convinces him that he should send a letter of condolence.

2. Why does the Bishop tell Kumalo that he should leave Ndotsheni?

   The Bishop thinks that it is too difficult for Kumalo to remain in the village when the father of the man his son murdered lives on the hill above. The Bishop thinks that he is helping Kumalo by making the suggestion.

3. How does Kumalo react to the Bishop's suggestion that he leave Ndotsheni?

   He is stricken and does not speak but thinks over all of the reasons that he should stay. The Bishop's suggestion that Kumalo leaves crystallizes the priest's resolve to stay.

4. What changes the Bishop's mind?

   A boy delivers a letter to the church from Jarvis, in which the man thanks him for his letter and the prayers of the church, tells him that his wife was ill before their son was killed and that it was her wish that they help build a new church at Ndotsheni. Kumalo shows the letter to the Bishop.

CHAPTER THIRTY-FIVE

1. What details illustrate the poverty of the land and the people?

   The demonstrator tells people they can throw away their seed because it is of such poor quality, but they keep it to eat. There aren't enough cows to produce enough manure to fertilize the fields. There isn't enough food to feed the cows when they are taken from the fields and enclosed in a kraal or corral. The soil is depleted.

2. What details suggest optimism?

   The farmers are taught to terrace the land and plow across, instead of down the hillside, so that the fields "look no longer as they used to." The demonstrator teaches them to boil the wattle seed, a basic technique that is new to them. The demonstrator also has better seed for them to use. Finally, there is a new spirit in the town, more life and talk in the huts.

3. What is the significance of Kumalo's argument with the agricultural demonstrator?

The men articulate two disparate points of view that native South Africans hold toward the white class. Kumalo represents the older generation, who has lived with the white man's domination and is grateful for the rare help from a white man. The demonstrator, a young black man, blames white men for the natives' plight and while he accepts the white man's help, he lives for the day that he can reject it. Kumalo sees the demonstrator as ungrateful. He warns the demonstrator to hate no man and not to desire power over other men, as power corrupts.

4. Why do people such as the agricultural demonstrator see Kumalo as a "white man's dog?" How does he feel about that?

"A white man's dog" is the South African equivalent of an "Uncle Tom." It is a term of contempt for a black man whose behavior toward whites is servile. Kumalo knows there is a difference between respecting and admiring a person, regardless of race, as he does Jarvis, and being subservient to him. It is a distinction, however, that the young agricultural demonstrator and the younger generation do not understand.

CHAPTER THIRTY-SIX

1. How is Kumalo's decision to go into the mountains the day before his son is to be executed symbolic?

The Bible contains numerous references to the prophets and to Jesus going into the wilderness to pray. The wilderness is a metaphor for a condition of spiritual torment, temptation, doubt, and confusion. According to the New Testament, Jesus went into the wilderness and fasted for 40 days, during which he wrestled with the devil, and emerged filled with the Holy Spirit.

Kumalo goes alone to the mountains to pray and meditate, much as Jesus went into the wilderness to strengthen his faith.

2. What is the significance of Kumalo's encounter with Jarvis?

Jarvis tells him that he is leaving High Place to live with his son's family. The meeting gives each an opportunity to say important things to the other that so far have been unsaid. Kumalo thanks Jarvis for his acts of kindness and his aid for the village. They each show their compassion for the other through small acts of kindness. Jarvis asks Kumalo if his grandson is like his son, and Kumalo, though he can't remember, says it is so to comfort the old man. Jarvis acknowledges Absalom's impending execution with such compassion that Kumalo cries. This passage shows that the men share a strong bond, born out of their tragedy, but that cultural conventions force a distance between them. Their reticence is both realistic and symbolic of the distance between even blacks and whites who share mutual respect and a common purpose.

3. What is the significance of the phrase, "such a thing is not lightly done" in this passage?

   Jarvis does not dismount from his horse to comfort Kumalo because "such a thing is not lightly done." Kumalo does not say all that he would like to say to Jarvis because "such a thing is not lightly done." By repeating the phrase, the author is underscoring the constraints that both men face in their society and also showing how significant the actions are that they do take.

4. As Kumalo prays and meditates, he cries out, "My son, my son, my son." Explain the biblical allusion.

   Kumalo's words echo those of King David when he learns that his son, Absalom, has been killed.

5. What does the faint light in the east symbolize?

   The dawn is breaking as Kumalo awakens on what he knows will be his son's last morning. The rising sun symbolizes a new beginning, for even as his son's life is ending, Kumalo knows that he must begin to live anew.

6. What is the significance of Kumalo's breakfast of tea and cakes?

   Kumalo's breaking of the cakes symbolizes the Last Supper when Jesus broke the bread, telling his disciples that his body was broken for them. Communion is a ritual of remembrance during which the penitents both seek forgiveness and give thanks.

7. Explain the metaphors of light and darkness in the final paragraph of the book.

   The dawn symbolizes hope for a new beginning for both Kumalo and South Africa. The darkness in the valley symbolizes the oppression of the native people. The spreading light has not yet illuminated the valley, symbolizing that native South Africans still wait for equality.

8 Explain the final sentence: "But when that dawn will come, of our emancipation, from the fear of bondage and the bondage of fear, why, that is a secret."

   The author's use of the word "our" suggests that he is saying that both black and white South Africans are imprisoned by fear and by the injustice of the separatist system. He recognizes that the problems in the society are so deep that no one can predict when or how they will be solved. Even so, the use of the word "when," as opposed to "if" suggests that such a resolution and reconciliation is possible.

Cry, the Beloved Country

CHAPTER ONE

1. How do the author's opening lines establish one of the main themes of the novel?

2. What does the author's description of the South African hills and valley tell us about his viewpoint?

3. When Paton describes the grass-covered hills as lovely beyond "any singing of it," what image does the words *any singing of it* suggest?

4. Why are these "the valleys of old men and old women, of mothers and children?"

CHAPTER TWO

1. The author uses dashes to indicate direct speech, rather than quotation marks. What is the effect of this technique?

2. When a small child brings the letter, why are Kumalo and his wife afraid to open it, even though they long for word from family members who have gone to Johannesburg? What sentences show their hesitation?

3. What is the significance of the name of the pastor at the Mission House, Theophilus Msimangu?

4. Why do Kumalo and his wife argue about using their savings to pay for him to go to Johannesburg to bring home his ailing sister?

5. What is suggested by the absence of a first name for Kumalo's wife?

6. How is Kumalo's wife representative of other African women?

7. What is suggested by the comparison of African women to oxen?

CHAPTER THREE

1. What moods and emotions does the description of the train route evoke?

2. Explain the symbolism of the mist.

3. What does Kumalo know about Johannesburg?

4. Why does Kumalo say that he is always busy when he is in Johannesburg, when, in fact, he has never been to the city before?

5. What is significant about a friend's request that Kumalo try to find the daughter of a mutual acquaintance?

6. How does the author suggest that Kumalo regrets his lie?

7. What does Kumalo fear most as he departs for Johannesburg?

8. Explain the meaning of this sentence: "It was this world alone that was certain."

CHAPTER FOUR

1. What is suggested by the description of the scenery from the passing train?

2. Arriving in Johannesburg, Kumalo is cheated by a man who takes his money on the pretense of purchasing a ticket for him. Then, immediately, a stranger helps him. What does the juxtaposition of these two events show?

3. What Christian archetype does Mr. Mafolo represent?

CHAPTER FIVE

1. Which details at the beginning of this chapter show that Kumalo's life in the village is primitive?

2. What theme does the character of Mrs. Lithebe represent?

3. What purpose does the conversation between Kumalo, Msimangu, and other priests at the Mission House serve?

4. Who is Father Vincent and what is different about him?

5. What purpose does Father Vincent serve in the narrative?

6. When Msimangu tells Kumalo that his sister, Gertrude, has "another worse kind of sickness," what does he mean?

7. Explain the significance of this passage in which Msimangu says, "The tragedy is not that things are broken. The tragedy is that they are not mended again. 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 tragic things. That is why children break the law, and old white people are robbed and beaten.

8. Does Msimangu blame all white men for the plight of the natives?

9. How are Msimangu's remarks significant?

10. What prevents concerned whites from correcting the injustices?

CHAPTER SIX

1. What is significant about the description of Claremont?

2. What emotion does Kumalo feel as he approaches his sister's house? How does the author show this?

3. What does the description of Gertrude's response to the arrival of her brother suggest?

4. Why does she say she cannot go back to the village?

5. What does Kumalo's response to his sister illustrate?

CHAPTER SEVEN

1. Why does Kumalo buy his sister new clothes? What does this action tell the reader about him?

2. Why is the significance of John Kumalo's failure to recognize his brother Stephen when the minister comes to his shop?

3. How is the description of John Kumalo ironic?

4. Why has John Kumalo stopped writing to his family in Ndotsheni?

5. How is John Kumalo's life in Johannesburg different from his life in the village?

6. Why does John Kumalo say that the Church is like a tribal chief?

7. How are the descriptions of John Kumalo contradictory? In the context of the entire passage, what do the descriptions suggest about Kumalo's moral character?

8. What effect have the mines had on the people of South Africa?

9. What is the purpose of John Kumalo's monologue?

10. What does John Kumalo's response to his brother's request for help locating Absalom suggest?

11. What details suggest that John Kumalo has a much higher standard of living than his brother?

12. How does Paton use the character of John Kumalo to illustrate the strength and weaknesses of native political leaders?

13. What is Msimangu's opinion of Kumalo?

14. What does Msimangu see as "the one hope" for South Africa?

15. Why does Msimangu fear that his hope for South African will not be fulfilled?

16. What does the response of the factory workers suggest about Msimangu?

17. What does Absalom's twelve-month absence from the factory suggest about John Kumalo?

18. What does Mrs. Ndlela's response to the men suggest about Absalom?

CHAPTER EIGHT

1. What prevents Stephen Kumalo and Msimangu from taking a bus from Johannesburg to Alexandra?

2. Who tells Kumalo and Msimangu about the boycott and why is he important to the story?

3. Why is the government more afraid of Dubula than of the other politicians?

4. What is the significance of the bus boycott?

5. How do Kumalo and Msimangu ultimately reach Alexandra?

6. Why does Msimangu say of the white man's help, "that is something to marvel at"?

7. What is significant about Alexandra?

8. Why do some whites want to "do away with" Alexandra?

9. Why did other whites fight against the abolition of Alexandra?

10. What is the significance of Msimangu's story about a white woman who was robbed, beaten, raped, and stripped of her clothing?

11. Which motif is present in this chapter?

12. After Mrs. Mkize tells the men that she does not know where Absalom has gone and refuses to discuss him, why does Msimangu return to her house?

13. How does the author show that Mkize is afraid?

14. What is the significance of the phrase, “such a thing is not lightly done”?

15. Why does Msimangu say, “It beats me, my friend, it beats me”?

16. Why is the white driver’s defiance significant?

CHAPTER NINE

1. How is this chapter different from the preceding ones?

2. What purpose does this chapter serve?

3. What moods does this chapter convey?

4. How does the use of unidentified speakers contribute to the mood of the chapter?

CHAPTER TEN

1. What is Kumalo's relationship with his sister?

2. Why is the boy important to Kumalo?

3. Why is Msimangu not surprised when they learn that Absalom Kumalo was arrested and sent to a reformatory?

4. Why has Stephen Kumalo also dreaded this outcome?

5. How does the author use the character of the young man at the reformatory to articulate his view on native crime and justice?

6. Why is the man at the reformatory surprised to meet Kumalo? What does this tell us about Absalom Kumalo's life in Johannesburg?

7. Why did the man at the reformatory release Absalom early?

8. Why does Msimangu become angry when Absalom's girlfriend tells them that Absalom has been gone for four days, and she doesn't know where he is?

9. What is the significance of the reaction of the white man from the reformatory?

10. Why does Msimangu say that he is not fit to be a priest? Why are his remarks significant?

CHAPTER ELEVEN

1. When Kumalo and Msimangu return to the Mission House, they learn from a newspaper article that Arthur Jarvis, an engineer and advocate for social justice, has been killed. What is significant about the examples the priests cite to illustrate Jarvis's humanity?

2. Why does Father Vincent ask Kumalo if he knew Jarvis?

3. What motif is found in Kumalo's remembrance of the young Arthur Jarvis?

4. What is ironic about Arthur Jarvis's death? What is the significance of this irony?

5. Analyze following passage:

> "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 this heart."

6. Why is Kumalo unable to pray?

CHAPTER TWELVE

1. Compare and contrast the beginning of Chapter 12 with Chapter 9.

2. Identify five proposals presented by white speakers and explain how each illustrates a particular attitude of white South Africans.

3. Explain the historical and contextual significance of the following passage: "And some cry for the cutting up of South Africa without delay into separate areas, where white can live without black, and black without white, where black can farm their own land and mine their own minerals…"

4. Paton repeats the title refrain, Cry, the beloved country, in Chapter 12. How does the passage in Chapter 12 differ from the passage in Chapter 11? What is the significance of these changes?

5. Why does Mrs. Ndlela come to the Mission House?

6. How does Msimangu know that Mrs. Mkize lied to them earlier when she said she did not have an address for Absalom?

7. When Msimangu and Kumalo reach the reformatory, how do they know that Absalom must be in serious trouble?

8. Why, when the sun is shining brightly, is Kumalo cold? What is the metaphor?

CHAPTER THIRTEEN

1. What is the significance of the visit to Ezenzeleni, an asylum for the blind?

2. How does Kumalo grow spiritually as he waits in the sun, reflecting upon his family and its difficulties?

3. How does Kumalo's impression of Msimangu change after he hears him preach at Ezenzeleni?

4. What mood does the description of Msimangu's voice convey?

CHAPTER FOURTEEN

1. What tells Kumalo that Msimangu and the young man from the reformatory have bad news?

2. Why is the young man from the reformatory angry that Absalom has killed a man? What does this indicate about his character?

3. What is the significance of John Kumalo's failure to recognize his brother a second time?

4. What does John Kumalo's response to the news that Absalom has been arrested for murder say about his character?

5. How is Kumalo's meeting with his son different from the reunion he had expected when he set out for Johannesburg?

6. What does Kumalo mean when he asks Absalom "Is it not too late?"

7. What is the mood during the reunion of Kumalo and Absalom?

CHAPTER FIFTEEN

1. Why does the young man from the reformatory seek out Kumalo at Mrs. Lithebe's house? What's the significance of his visit?

2. Why does Father Vincent say that sorrow is better than fear?

3. What is the significance of Kumalo's story about a man sleeping in the grass while a storm gathers above him?

4. What does Kumalo mean when he tells Father Vincent that Absalom is a stranger?

5. How are Christian themes presented in this chapter?

CHAPTER SIXTEEN

1. Why does Kumalo go alone to visit Absalom's girlfriend?

2. Why does Kumalo want to hurt the girl?

3. How is Kumalo changed by his encounter with the girl?

4. Why does the girl agree to marry Absalom when he is incarcerated, and she clearly doesn't love him?

CHAPTER SEVENTEEN

1. Compare and contrast Stephen Kumalo's second visit with his son at the prison.

2. How does the description of the attorney, Mr. Carmichael, convey his importance?

3. What does Mr. Carmichael mean when he says he will take the case "pro deo?"

4. How does the author show Mr. Carmichael's respect for Kumalo?

BOOK II

CHAPTER EIGHTEEN

1. Compare and contrast the opening paragraphs of Book II/Chapter 18 with the opening paragraphs of the novel.

2. What is Jarvis's attitude toward the people who live in the valley below?

3. How does Jarvis feel about Afrikaners? Why is his attitude significant?

4. How does Jarvis take the news that his son has been murdered? What does his reaction reveal about him?

5. What do Jarvis and Stephen Kumalo have in common?

CHAPTER NINETEEN

1. What purpose does John Harrison serve in the narrative?

2. How are John Harrison and his father, Mr. Harrison, different?

3. John Harrison's father is never given a first name, but is referred to only as Mr. Harrison or Harrison. Why is this significant?

4. What does James Jarvis learn about his son? How does this affect his opinion of the younger man and of himself, as his father?

5. How are Harrison and James Jarvis alike? How are they different?

6. What is ironic about the title of the speech that Jarvis was writing when he was killed?

CHAPTER TWENTY

1. What do the letters and invitations on Arthur Jarvis's desk show about the man?

2. What is the significance of the artwork on the walls of his study?

3. What does Arthur Jarvis's library reveal about the slain main?

4. What is the significance of Arthur Jarvis's interest in the works of Abraham Lincoln?

5. Summarize the main points of Arthur Jarvis's unfinished manuscript.

6. What is the significance of the manuscript?

7. How does Arthur Jarvis's unfinished manuscript affect his father?

8. Why does Jarvis begin reading a book about Lincoln?

CHAPTER TWENTY-ONE

1. What enables James Jarvis to listen to the eulogy for his son "for a while without pain"?

2. How are Margaret and James Jarvis changed by their experience at the funeral service?

3. Why does James Jarvis tell Harrison that he wishes his son were present, so "I could have heard him argue with you"?

4. How does the servant, who was knocked unconscious, recognize his assailant?

5. Explain the irony and poignancy of the last words of the unfinished essay.

6. Summarize the main points in the second section of Arthur Jarvis's unfinished manuscript. How do these points underscore themes of the novel?

7. What is the significance of Lincoln's Second Inaugural Address?

CHAPTER TWENTY-TWO

1. What details and descriptions does the author use to establish the mood of the courtroom?

2. What technique does the author use to present the case against the defendants?

3. Why does Absalom implicate his companions?

4. How does Kumalo react when he sees James Jarvis in court?

CHAPTER TWENTY-THREE

1. How does the author use this intercalary chapter about the discovery of gold in the Odendaalsrust to explore key themes of the novel?

2. What is a Kafferboetie? What does the use of the term tell us about the anonymous speaker?

CHAPTER TWENTY-FOUR

1. Why is James Jarvis shocked and hurt by a personal essay that he reads in his son's study?

2. How does this Jarvis essay enlarge the picture of the slain man?

CHAPTER TWENTY-FIVE

1. What coincidence brings Stephen Kumalo and James Jarvis together?

2. How do the men react upon meeting each other?

3. How does Kumalo tell Jarvis who he is?

4. What Christian principle does Jarvis demonstrate?

5. What details show that Jarvis feels compassion for Kumalo?

6. What motif is present in Jarvis's description of his son?

CHAPTER TWENTY-SIX

1. Why do Dubula and Tomlinson listen to John Kumalo's speech with contempt and envy?

2. What viewpoint does John Kumalo present?

3. Why does Msimangu tell Stephen Kumalo that they should thank God that John Kumalo is corrupt?

4. What is the significance of the mine strike?

CHAPTER TWENTY-SEVEN

1. What is the significance of the conversation between Mrs. Lithebe and Gertrude?

2. What is surprising about Gertrude's assertion that she wants to become a nun?

CHAPTER TWENTY-EIGHT

1. How is the court scene presented? What is the effect of this literary technique?

2. Why does the judge acquit Matthew Kumalo and Johannes Parfuri?

3. Why does the judge reject pleas for mercy and sentence Absalom Kumalo to death?

4. Why is it significant that the young white man from the reformatory escorts Stephen Kumalo from the courthouse?

5. How is Absalom's sentence of death by hanging a literary allusion?

CHAPTER TWENTY-NINE

1. What is the mood at the beginning of the chapter?

2. Explain the symbolism of the prison gate.

3. What is the significance of the name Absalom chooses for his unborn son?

4. Explain the parallels between the biblical story of King David and Absalom and the final meeting at the prison between Stephen and Absalom Kumalo.

5. Why is Absalom's girlfriend smiling as they leave the prison?

6. What is the purpose of Kumalo's final visit to his brother's shop?

7. Why does Stephen Kumalo lie?

8. Why is Kumalo ashamed when he leaves the shop?

9. How does James Jarvis show that he wants to carry on his son's work?

10. What is significant about Msimangu's decision to enter a monastery?

11. What is the significance of Gertrude's disappearance?

CHAPTER THIRTY

1. Compare Kumalo's return train trip with his trip to Johannesburg.

2. What is significant about the way that Kumalo's wife greets his nephew and Absalom's wife?

3. What does the drought represent?

4. What is significant about the way the villagers respond to Kumalo?

CHAPTER THIRTY-ONE

1. How do Kumalo's experiences in Johannesburg change the way he views life in the village?

2. What is the significance of the visit by the small boy?

3. Why does Kumalo call the child "inkosana?"

4. Why is it significant that the boy knows what inkosana means?

5. How has James Jarvis changed?

CHAPTER THIRTY-TWO

1. How are Kumalo and his wife affected by the news that their son will be hanged on the fifteenth day of the month? What details convey their pain?

2. What does Mrs. Kumalo's reaction say about her character?

3. How does the author signal that the arrival of a white man in a car is a portentous event?

4. Why is the arrival of the magistrate significant?

5. What is the significance of the thunderstorm?

6. How does Jarvis react when Kumalo tells him that Absalom will be executed on the fifteenth of the month? What does this reaction say about his character?

CHAPTER THIRTY-THREE

1. What is the mood at the beginning of the chapter?

2. What does the second visit from the young boy reveal about Kumalo?

3. Why does Kumalo call the agricultural demonstrator "an angel from God"?

4. What does Jarvis's decision to hire an agricultural demonstrator say about him?

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1. Why does Kumalo hesitate to offer his condolences to Jarvis when he learns that his wife has died?

2. Why does the Bishop tell Kumalo that he should leave Ndotsheni?

3. How does Kumalo react to the Bishop's suggestion that he leave Ndotsheni?

4. What changes the Bishop's mind?

CHAPTER THIRTY-FIVE

1. What details illustrate the poverty of the land and the people?

2. What details suggest optimism?

3. What is the significance of Kumalo's argument with the agricultural demonstrator?

4. Why do people such as the agricultural demonstrator see Kumalo as a "white man's dog?" How does he feel about that?

CHAPTER THIRTY-SIX

1. How is Kumalo's decision to go into the mountains the day before his son is to be executed symbolic?

2. What is the significance of Kumalo's encounter with Jarvis?

3. What is the significance of the phrase, "such a thing is not lightly done" in this passage?

4. As Kumalo prays and meditates, he cries out, "My son, my son, my son." Explain the biblical allusion.

5. What does the faint light in the east symbolize?

6. What is the significance of Kumalo's breakfast of tea and cakes?

7. Explain the metaphors of light and darkness in the final paragraph of the book.

8 Explain the final sentence: "But when that dawn will come, of our emancipation, from the fear of bondage and the bondage of fear, why, that is a secret."

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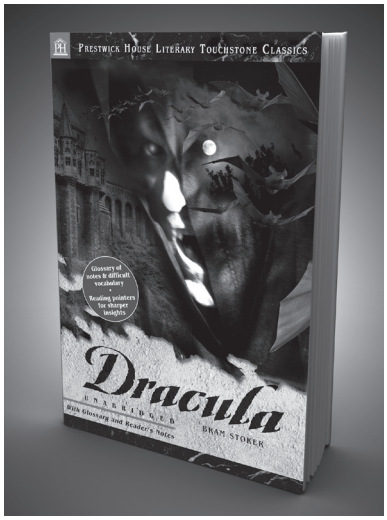

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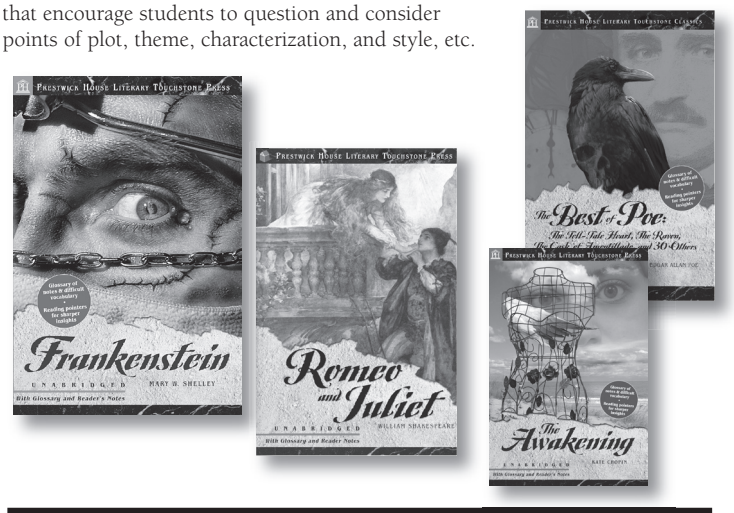

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