



CHAPTER IV
CONCLUSION

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The introductory chapter of the dissertation undertakes the tradition of South African novel in English. The National Party came to power in South Africa in 1948 and implemented apartheid as an official policy. They classified the people in four racial groups like black, white, coloured and Indian to keep racial segregation. This segregation policy of South African government was later known as Apartheid. This apartheid system, with its complete racial discrimination and exploitation was maintained by monstrous repressive laws. They made various laws such as the two Land Acts- the Native Land Act of 1913 and the Native Trust and Land Act of 1936, the Immorality Act of 1927, The Group Areas Act of 1950, The Population Registration Act in 1950, The Separate Amenities Act in 1953 etc. The white dominated society in South Africa has a major influence on the writers. Apartheid, racial discrimination, white domination form the background of many novels in South Africa. The writers who have been openly critical of apartheid include Andre Brink (b. 1935), Uys Krige (b.1910). Other writers such as Peter Abrahams, Ezekiel Mphahlele, Nadine Gordimer, Doris Lessing, Alex la Guma, Dennis Brutus, Bessie Head, J. M. Coetzee and Zakes Mda in their writing comment on South Africa's racial problems.

The prominent theme in South African novels has been race relations under apartheid. *The Story of an African Farm* which is the first successful novel by white writer, Olive Schreiner (1862-1920), is the founding text of the colonial experience, which was published in 1883. Nadine Gordimer writes about white minority in the novels such as *The Late Bourgeois World* (1966), *The Conservationist* (1974). In her novel *The Lying Days* she discusses the political climate of South Africa. Peter Abrahams' *Mine Boy* depicts the misery of the disadvantaged, deprived people in the threatening shadow of apartheid. The novel was

published in the same year when a large miners' strike was violently suppressed by Smuts' government. Like other writers in South Africa he holds up to mock the violence committed in the name of apartheid. Doris Lessing's novel *The Grass is Singing* (1950), *Martha Quest* (1952), *A Proper Marriage* (1954), *Going Home* (1957) reflects themes like generation gap, apartheid, man-woman relationship and her commitment to protest against racialism. Other novelists such as J. M. Coetzee, Ezekiel Mphahlele, Alex la Guma, Enver Carim, Bessie Head, Andre Brink, and Alan Paton also reflect apartheid theme in their novels. Prison, rough treatment and racial humiliation are constant themes of the African protest novels. The South African novel expresses their resentment against the corruption and they protest against the racist regime. The white dominated society in South Africa has a major influence on the writers. Apartheid, racial discrimination, white domination form the background of many novels in South Africa.

Then, this chapter briefly discusses Alan Paton as a novelist. Alan Paton is one of the few South African writers who protests against apartheid. Like Ezekiel Mphahlele, Peter Abrahams, Dennis Brutus, Alex la Guma, Bessie Head, Nadine Gordimer, J.M. Coetzee and Zakes Mda he is very significant South African writer. Alan Paton has written a number of non-fiction works but his position as a novelist largely rests on his first novel *Cry, the Beloved Country*. He also has written a series of articles concerning crime, delinquency and penal reform in the Johannesburg journal *Forum*. In the articles he warned against the tendency to ignore the underlying causes of African crime, which he traced to the disintegration of tribal life and traditional family bonds under the impact of western economy and culture. Paton's main contribution to South African literature lies in his balanced perspective and optimism unaffected by the bitterness that often accompanies other African writings.

However, the researcher has restricted her study to Alan Paton's following novels:

1. *Cry, the Beloved Country* (1948).
2. *Too Late the Phalarope* (1953).
3. *Ah, But Your Land is Beautiful* (1981).

In this part of the dissertation, origin of the research problem, hypothesis of the study, objectives of the study are clearly stated and in accordance to it the Chapter Scheme is designed. This introductory chapter also constitutes an overview of relevant literature, scope of the study, the methodology to be used for the present study which is followed by the significance of the study. The objective of the present study is to draw some conclusions based on the analysis of the novels. The present research work is a modest attempt to interpret and analyze Alan Paton's novels from the perspective of protest. The researcher has restricted and concentrated only on the social and political aspects of protest in his selected novels. The proposed research work takes into consideration Alan Paton's three novels. An attempt is made to investigate his deep engagement with themes such as protest against apartheid, representation of native crime, black-white conflict and reconciliation. The aim of the present study is to attempt a modest and coherent study of Alan Paton's novels which will enhance the readers' understanding of him as a major South African writer. He is a widely read novelist and deserves a greater critical attention.

The Chapter I elaborates the theoretical perspectives of protest. It explores the concept of protest, violent and non-violent types of protest. It also explores some forms of protest such as boycott, strike, protest march, public demonstrations, die-ins and also hunger strikes. This chapter also deals with the aspects of protest such as social protest, political protest etc. The issue of protest arises when open challenges to existing social structures are

made by members and supporters of weaker groups in society such as workers, women and minorities. People become conscious about social deprivation, disprivilege and injustice they start to react to such situations. Consciousness of some injustice to a certain sections of society is very necessary in social protest. The basic requirement for bringing about change is to create awareness amongst those who suffers in the society. Then the researcher discusses about the Protestant Movement, protest and dissent, reform and revolution, protest and literature. At the end of this chapter, researcher discusses about the protest in the context of South African Novels in English. A brief survey of the contribution of South African novelists is taken into consideration. There was a trend in literature to comment on South Africa's racial problems. Protest literature in South Africa functioned to inspire resistance against the apartheid government. It appeared in various forms. The South African writers like Peter Abrahams, Ezekiel Mphahlele, Nadine Gordimer, Doris Lessing, Alex la Guma, Dennis Brutus, Bessie Head, J. M. Coetzee and Zakes Mda could not find a greater and more pressing theme than apartheid. They raised their voice against apartheid. They also deal with urbanization, suppression, South African social situation, politics, racial tensions, violence, prostitution, immorality, black-white relations etc. From ancient time one of the aims of literature is to instruct people, to help them to improve them morally.

The Chapter II deals with the social protest in Alan Paton's selected novels. It explores the protest against racial discrimination, boycott, strike, protest march, breaking up of law, violation of Immorality Act in his selected novels. The primary concern of Paton in *Cry, the Beloved Country* is to expose a certain state of affairs in South Africa, that are the social consequences of the destruction of the tribal system by the whites and the general disintegration, both moral and South African society as a whole. The novel concerns about racial discrimination, the condition of blacks, the relations between the white minority and the black majority, etc. It is mainly the novel of social protest. The novel includes protest

through boycott, strike etc. The novel's central theme is the disintegration of traditional influences on African youth, especially as they migrate from the rural areas toward the cities. The protagonist of the novel Stephen Kumalo goes through various places in search of his son Absalom, Johannesburg with the clues others tell him. He sees all the racial and economic problems that he has never faced in Ndotsheni. But the step Kumalo takes helps to bridge the country's racial divide. Jarvis plans to improve agriculture views of the village, and provides milk for the children at Ndotsheni. Kumalo is overwhelmed with misfortunes, but eventually, rain comes ending the drought. The novel ends hopefully. Alan Paton not only discusses the problem but offers some solutions.

His next novel *Too Late the Phalarope* relates the effect of the Nationalist Party's obsession with racial purity, specifically Afrikaner purity. It is not whites in general who stand to be condemned, but those who have associated themselves to the concept of total segregation of the races. The protagonist, Pieter van Vlaanderen violates the Immorality Act with the black girl, Stephanie. And it is the culmination of a number of irrelevant factors, such as sexual deprivation within his marriage. The sexual relations between the black and white are strictly prohibited by the apartheid laws but the protagonist violates the law. Pieter van Vlaanderen is depicted as a divided personality from childhood, he suffers an internal struggle between what he knows to be moral and legal, and what he finds himself uncontrollably compelled to do. Even before apartheid, there were laws governing the social interactions of blacks and whites. An example of this is the Immorality Act of 1927, which is at the center of *Too Late the Phalarope*. This Act outlawed sexual relationships between blacks and whites, and later the Act would be expanded to forbid sexual relationships between whites and any other race. Toward the end of the twentieth century, as apartheid began to crumble, so did these laws. Pieter's internal struggles are intensified by the fact that,

as a top-ranking police officer, he represents lawfulness and duty. His inability to resolve his dilemma with self-control leads to his ruin.

His next novel *Ah, But Your Land Is Beautiful* tells the story of a group of people who come together to fight against the apartheid laws. There is formation of different political parties and through these parties they protest against the apartheid laws. Though, it is a fiction, it is a true story. It shows what actually happened in those years in South Africa. The Immorality Act of apartheid comes to damage the supporters of apartheid itself is also a principle concern of Dr Fischer, an advocate of white supremacy and white purity, is caught by the police when he is about to have sexual intercourse with a black policeman's daughter in the bushes of a public park. In this novel Patrick Duncun is an anti-apartheid activist. He leads protest March to Germiston location. He urges people to love each other; they can do what they have to do without making trouble to anyone. In another March in 1940, the white women march from the church square to the Union Buildings to present a petition bearing signatures to the Prime Minister. They urge the withdrawal of South Africa from the participation in the war. Jonathan Dlamini organizes meeting on school property and breaks the law. The black people of Sophiatown are removed because government wants to build new houses for white people who work in Johannesburg. They demolish all the houses, shops, lodging rooms, churches etc. Sophiatown residents unite to protest against the forced removals. Father Huddleson, though he is white plays important role involving in this resistance. Father Huddleson invites the foreign newspapers and photographers to take the photographs of old men and women weeping. They send their photographs out of the country so that the world can see how cruel the white South Africans are.

The Chapter III concentrates on the political protest in Alan Paton's selected novels. Political protest includes formation of political parties, organizations and plans to protest against for the political purpose. In *Cry, the Beloved Country* Arthur Jarvis who is a social

reformer murdered by the black man Absalom Kumalo. Arthur Jarvis worked for the black people from 'the African Boys' Club'. Like this, in *Too Late the Phalarope*, Pieter's Aunt Sophie and his mother work for the women in a society in 'Social Welfare Society.' *Too Late the Phalarope* is an analysis of the mentality of the new Afrikaner rulers who made fierce laws to achieve utopian purposes. Police Lieutenant Pieter Van Vlaanderen is a 'Smuts man' in a society of Nationalist Party supporters. His isolation partly mirrors Paton's own. Paton considered the enforcement of the Immorality Act under apartheid to be the most fierce and pitiless of all.

In his next novel *Ah, But Your Land is Beautiful* Prem Bodasingh protests through 'the Defiance Campaign'. This novel has multiple storylines that alternate one another, all reminiscent of the true-life experiences faced by Alan Paton and his political colleagues in resisting National Party rule in South Africa during the 1950s. In the novel, protest is done through the organizations like 'the Defiance Campaign', 'NUSAS', 'The Liberal Party', 'NALA', 'The Congress of the People', 'the Federation of South African Women'. The characters like Prem Bobasingh, the Indian girl, Chief Albert Lutuli, Harry Mainwaring, Geoffrey Clayton, Margaret Ballinger, Berg brothers, Mr. Emmanuel Nene protests against apartheid. In literary works produced by African writers in the fifties and sixties one frequently finds sketches and sometimes full-length portraits of real and fictional African politicians, and these representations, whether drawn from life or imagination, are worth studying as reflections of popular attitudes toward politicians in Africa. The novel, *Ah, But Your Land Is Beautiful* is overshadowed by the period from 1948, when the Nationalist Party was voted into office to 1958, the year of Dr. Hendrik Verwoerd's appointment as Prime Minister of South Africa. The novel reveals the effects of apartheid laws on the citizens of the country. The novel is centered on the Liberal Party in South Africa in the fifties. It clearly represents South African voices clearly meant to convey the patterns of conflict in the

country during the years 1952-1958. The novel covers the period from the Defiance Campaign to the coming to power of Verwoerd. It is a period during which many of the laws which are the real essence of apartheid.

The concluding chapter IV elaborates the conclusions arrived by the researcher and it is followed by select bibliography. The nation was terribly broken under apartheid. Christianity has been a unifying factor in South African society. In reaction to the killings and state brutality under apartheid, the various religious groups and communities united for the promotion of social justice. The main civil rights activities in South Africa in the 1980s and early 1990s were protest marches, political rallies, and funeral services for victims of state brutality. Out of the problems of the 1980s, there emerged a South Africa with a multiple religious heritage—Christianity, Islam, Hinduism, Judaism, and African traditional religions with all groups struggle for social justice. Paton's continuing participation in politics and harassment by his own government has focused public attention on his works as social documents. Certainly, his novels are reflections of social injustice.

✓ Simplicity is the basic quality of Alan Paton's style of the novels. He is against the exploitation of black people by the white people and government's policy of racial segregation. As a novelist, he highlights the problems faced by the victims of injustice and apartheid laws. He also tries to provide possible solutions to these problems. In his novels apartheid stands as primary social concern. His novels show that how the life of African people is destroyed by the apartheid laws. It affects not only the black people but the white also. Social protest, colonialism, racial discrimination, prison, apartheid, black and white conflict, modernity, industrialism, oppression become his major thematic concerns. Alan Paton's novel *Ah, But Your Land is Beautiful* largely deals with the political protest than his other two novels. In this novel real African figures become his heroes. Albert Lutuli, Patrick Duncan, Geoffrey Clayton, Monty Naicker, Donald Molteno, Helen Joseph etc. all protest

through different political parties. The novel is a reminiscent of the true life experiences of Alan Paton, the president of the South African Liberal Party and his political colleagues in resisting National Party rule in South Africa during 1950s. Paton's humanity, generosity and wisdom are apparent in everything he writes and in the honesty with which he reveals the complex social and racial alignments.

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