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A COMPARATIVE ANALYSIS OF THE SHADOWY FACETS OF *CRY, THE BELOVED COUNTRY* AND *BELOVED*: RECONCILIATION, BIBLICAL ALLUSION, AND NATION HEALING

Abstract

The aim of this article is to analyse and compare the main themes of Alan Paton's *Cry, the Beloved Country*, which belongs to African literature, and Toni Morrison's *Beloved*, which fits in the African-American literature. We have followed a merely comparative analysis to detect the resemblances between the two masterpieces. In their acclaimed novels, Paton and Morrison engage in a revision and a rewriting of the history of their countries, taking it upon themselves to fill historical gaps concerning the Black South Africans and the African-American slaves. They also transmit their dreams and foretell a better future. To achieve their objectives, they employ a similar narrative technique, which includes the use of elements of Reconciliation, Biblical allusion, and Nation Healing. The latter elements are predetermined and interconnected in a way that leaves more room for joy rather than tragedy.

Keywords: African-American literature, African literature, Biblical allusion, comparative analysis, history, nation healing, reconciliation.

1. Introduction

"The greatest novel (*Cry The Beloved Country*) to emerge out of the tragedy of South Africa, and one of the best novels in our times" (*The New York Times*, 1998).

"...She's (Morrison) taken a myth, or she takes what seems to be a myth, and turns it into something else...she 's got the most believing story of everybody..." (*Baldwin*, 1953).

The above quotations are just samples of numerous comments about two acclaimed literary works which have appeared in the second half of the twentieth century, *Cry the Beloved Country* (1948) by Alan Paton and *Beloved* (1987) by Toni Morrison. Written by two different authors, from two distinct races, who have lived in two different societies, the novels raise themes related to the black people issues such as: black victimisation, the emotional and social effects of racial sexual oppression, slavery and the difficulties the Africans face in trying to achieve a sense of identity in a society dominated by white cultural values. Moreover, philosophical and symbolic dimensions represent the basics upon which the body of these novels have been constructed.

Indeed, it was six years ago that I was engrossed reading and studying Paton's *Cry, the Beloved Country* and Toni Morrison's *Beloved* for the first time. The deep meanings, the moralities, the wave from tragic to joyful tones in flexible and smooth ways are all factors that inspire in the readers a kind of thirst to scrutinise the body of each novel in an attempt to satisfy their enthusiasm. In addition to the previous stimuli, our source of interest and motivation to treat the current topic originates from three major reasons. First, the two novels are international master-pieces written in English and form essential subjects within the syllabus of the Anglo-Saxon Civilization and Literature option. Second, the omnipresence of the three themes under investigation in each novel impels the readers to probe into the ways they are integrated in the patterns of the novels and their significance in each context.

Furthermore, reconciliation and nation healing are topics which are not frequently introduced in African and African-American literature in which the focus is generally on darkness, with no room for whiteness.

It is a commonplace these recent years to find comparative studies that examine two or more literary works. Such a task requires a set of literary skills that constitute the basis for the analyst to accomplish his comparison. In this light, we mention: a mastery of the topic, a deep understanding of the works being compared, a critical eye of every prominent or slight detail, and a good command of the theories and the principles of comparative literature. In relation to the novels in hand, a mass of literary critics have taken part in the analysis and the evaluation of both novels: *Cry, the Beloved Country* and *Beloved*. These studies have varied in terms of the aims, the elements under investigation, the theories and the methods of analysis, and the final judgments and conclusions drawn about the works. Simon and Schuster (1995) and Perles (2009) have studied in depth how Paton has chosen his characters' names and derived them from the Bible. In addition, they have explained the way the novel plan creates a new atmosphere. Furthermore, Perles has added the notion of tone and its impact on the work as a whole. He has affirmed that the tone is changing throughout the novel basing on the different themes and situations from telling the story of Kumalo using a bitter tone to a proud and strong one in speaking about the African nation. Charles Scribner (1995) in his article *About the Novel: Cry the Beloved Country*, has focused on analysing the themes that reflect the history of South Africa. In Harold Bloom's *Guides: Comprehensive Research on Cry, the Beloved Country* (2004), he has provided his points of view on the work as a whole with quotations from the novel. He has also inserted critical views of other critics. Sheridan (qtd. in Bloom 2004) sees Alan's novel as a moral geography. He asserts that the geographical elements in the novel bring symbols and meanings that Alan wants to express to show the deep feelings such as the valleys that represent the maternal comfort; hills imply paternal threat and protection. Edmund Fuller (2004), another novelist, a critic, and a social historian takes into account the tragic events that cloud the weather of the novel from the disintegration of the tribe's members to the execution of the antagonist's son at the end of the novel which restarts a new life with the healing of the nation.

On the other hand, *Beloved*, Toni Morrison's novel is a fertile production which has been the focus of much attention. Mary Robinson and Kris Fulkerson (2001) explore the novel's themes and characters with critical commentaries that deepen the understanding of the novel. Catherine Rainwinter (1991) and Deborah A. McDowell (1992) in their reviews in "*Contemporary Literary Criticism*" have discussed the use of narrative techniques and strategies such as using flashbacks and memories which are employed in *Beloved* and how they give a new vision to the novel. Others, embracing (Dixon, 1994; Mbiti 1975; McHale 1987; Osagie, 1994) consider the novel as philosophical in nature because of the deep meanings and feelings which are woven into the material of the novel. In a book entitled *Comparative Critical and Theoretical Essays* (2006) which propounds a comparative study between two great authors, James Baldwin and Toni Morrison, Baldwin gives his point of view about Toni Morrison and her novel *Beloved* in an interview (1987) reported by Quincy Troupe saying that: "...She's (Morrison) taken a myth, or she takes what seems to be a myth, and turns it into something else". In addition to the prior quotation where Baldwin asserts that Morrison has used the African heritage to weave a story to be exposed to the readers, he adds that *Beloved* mirrors the reality in the United States describing what the blacks have undergone during the 19th century.

As far as we are concerned, this paper attempts at shedding light and examining three central themes. First, the theme of reconciliation that appears in the two novels between the black, terrible impacts of colonialism and slavery on the one hand and the white, outstanding deeds of some white wise people on the other hand. Second, we will encompass the theme of

biblical allusion. Religion is a prominent aspect of the life of the characters either in the first or the second novel. Finally, we shall be delving into the theme nation healing. We will argue that the two novels highlight the notion of shared human values to reconstruct what has been destroyed.

2. About the Books

2.1 *Cry, the Beloved Country*

The book *Cry, the Beloved Country* is a book about agitation and turmoil of both whites and blacks over whites' segregation policy which is known as apartheid. It belongs to the post colonial novels, and it depicts how reciprocal understanding between whites and blacks sustains mutual feelings of safety and bring reform and hope to *Ndotsheni* as a village and South Africa as a country. Mazrui (1993) aptly argues that the central theme of Paton's novel is "...the deterioration of black men's character in the slums of whites men's cities" (Ch. 19). The other sub-themes, however, imply the theme of decay, the rebuilding through compassion or love, the deadliness of fear, the horrible consequences of discrimination, the relationship between the land and the people, the role of chance or accident in life, and the place of spiritual values.

The language of the book is derived from the Bible; in addition, several characters and episodes are reminiscent of stories from the *New Testament* and the teachings of Christ. Furthermore, Paton's strong attachment to the Anglican church is clearly reflected in this novel through a variety of biblical allusions. As Roy Sargeant (2003) asserts: "... Alan Paton as the reformer and the author of *Cry, the Beloved Country* gives the people of South Africa a new modern Bible, where he, like Christ, teaches to "love your brother as yourself" in order to help whites and blacks overcome the fear and misunderstanding of each other". Likewise, the use of Biblical rhythms is to universalise the characters, that is, to make the characters known to the reader as human beings, not South Africans (Gikandi 2003, p. 14).

Paton's famous masterpiece *Cry, the Beloved Country* takes the shape and the form of his ideas. His simple style which is invented for this book involves very simple vocabulary and makes use of Biblical patterns as well as of *Zulu* and other *Bantu* languages' speech and thoughts to reflect the South African setting of the novel. This style includes comments from the omniscient narrator besides symbols so natural that we seldom think of them as symbols such as light and darkness (Rooney, 1961). Short clauses connected by but, or, and, repetition with frequent parallel structures that convey the same thing in slightly different words. He reflects the reality of South Africa, racial prejudice, Christian compassion, and the possibility of renewal for a nearly destroyed but much loved land (Harnett, 1965). This novel focuses on one case of native crime (Absalom Kumalo killing Arthur Jarvis) and its effects on the individuals who have known both those men (Jarvis and Kumalo) (Paton, 1987). Paton makes frequent use of literary and linguistic devices such as microcosm, intercalary chapters, and dashes instead of quotation marks for dialogue to indicate the start of speech acts in order to portray the devastating conditions in South Africa (Gannett, 1948). The dialogue in *Cry, the Beloved Country* is very realistic, typographically distinct, and mirrors the linguistic and the sociological realities of the various ethnic groups in the novel. Additionally, there is an amalgam of factual localities such as *Ixopo* and *Johannesburg* and fictional settings like *Parkwold* where the character Jarvis has lived (ibid).

In relation to mood and tone, Joseph (1996) affirms that the mood takes the form of an elegy dedicated to South Africa which reels under injustice and apartheid. Pain and human suffering are expressed in a simple and lucid language, so as to make the readers empathise with the suffering of the natives and read just their outlook towards life for a more humane one. Joseph adds that the tone changes depending on the subject at hand. When the book is telling the

story of Kumalo (the protagonist), it often takes on a bitter tone. On the contrary, when it discusses something about Africa in general, the tone of the writing is proud and strong.

2.2. *Beloved*

Beloved, Morrison's fifth novel is both a historical and gothic fiction where fact and fable are mingled. It is drawn from the real story of Margaret Garner, a slave woman who has killed her daughter to spare her the horrors of slavery. The novel is included within modernist novels, and it examines some of the most appalling atrocities of American slavery in uniquely compelling ways. Focusing primarily on the experience of an Afro-American woman named Sethe, *Beloved* also presents the life of a mother and indeed being under a system of total oppression. There is an emphasis on the intensity of maternal, romantic love. Yet, the major theme the body of the novel is built on is that a person must confront the past in order to heal the wounds it has caused. On the other hand, the minor theme can be the necessity of a person claiming freedom (CliffsNotes, 2001).

The language of the novel comprises many Biblical words, particularly in the second epigraph which comes from the New Testament in a letter from St. Paul to the Romans. There are also elements of supernatural and ghost story which have appeared from the onsite where the title *Beloved* refers to the reincarnation of a dead daughter. Morrison in her presenting of the story combines between the afro-American folklore with the African vodun as well as the beliefs of the communicating between the living and dead persons (Holloway, 1992).

In relation to the style, *Beloved* is a novel of fragments, flashbacks, and fractured narration. There is no linearity which permits the succession of events from the beginning to the end. It employs techniques of modernist innovations, chiefly the stream-of-consciousness approach. Despite the fact that she has been influenced by many other writers, Morrison is exclusive in her style. It is intricate in view of the fact that the story combines between the afro-American folklore with the African vodun as well as the beliefs of the communicating between the living and the dead persons. There is also the use of literary devices such as dreams and visions, symbolism and metaphors, spirituality, and above all, the power of memory as "...remembrance is activation of in the face of stasis, a restoration of fluidity, translucence, and movement" (Holloway, 1992, p. 68). Morrison employs the technique of shifting points of view where no one major character whose point of view is followed throughout the novel, as a substitute, there is a frequent shift from one character to another, which allows the readers to see the stories of the past from different perspectives (Enns, 1995, pp. 263-79). Besides, magical realism is recurrent where fantastic events are presented as if they were real, notably when Morrison has presented the ghosts in the novel (Ibid).

The novel is toned in an objective correlativism. As Ferguson (1991) avows, the use of biblical allusions and much ambiguous symbolism in *Beloved* creates an atmosphere riddled with force and drama. Eusibio L. Rodriguez (1991, p. 296) states that *Beloved* is musical, making rhythms clash, turning beats into off beats and cross beats, introducing blue notes of loneliness and injustice and despair, generating, at the end, meanings that hit her listeners in the heart, that region below the intellect where knowledge deepens into understanding. The music of the novel is tragic in general, yet this does not imply that the mood is absolutely tragic since there are emotions of hope and joy presented and included in the novel.

3. The Comparative Analysis

3.1. *Reconciliation*

It is one of the themes which is not habitually discussed in African and African- American novels. What is widespread in such novels is the malicious effects of colonialism including slavery, segregation, and injustice. In our context, Paton and Morrison have employed the aspects of reconciliation either in encoded or decoded messages in an attempt to divulge the fact that there are white abolitionists who struggle to obviate slavery and racism between blacks and whites. In each novel, the writers create characters that rebel against and break the nasty rules of the society to establish new notions, beliefs, and practices towards that ignored category of black people. Paton, as a Christian devout, brings into play his characters in a way that reflects the nature of human beings, that is evil or good, either for blacks or whites believing that noble qualities are not restricted to a given race rather than the other. Right from the outset, Paton's novel sheds light on situations of injustice and racism. Kumalo the pastor of Ndotsheni lives with his population in poor and unfertile lands, while in the other part of the valley, James Jarvis and his family live in a fertile, fruitful land basing on the belief that the good and the best property for the best race which is the white race. However, this custom is broken by some white people who defeat and overcome this tradition as it is shown in numerous examples. In book one, we read about white priests setting and eating with blacks in a harmonious atmosphere, as the quotation shows "...many priests, both white and black and then sat down after grace and ate together" (Sen. 21). There are even ordinary white individuals who give a helping hand to blacks such as when white car drivers have taken black people, including Kumalo and Msimangu, to Alexandra when the blacks have decided to boycott the buses. In the previous examples, Paton refers to the white South Africans who have rejected racism and supported the blacks, in his try to reflect a historical fact through the use of the theme of reconciliation. As the events in book (I) progress, the scenes reveal the emergence of white angels who maintain Kumalo to an imaginable point, starting from the person of the reformatory who has helped the two priests to look for Absalom. Then, Father Vincent provides psychological assistance to Kumalo and finds a lawyer to take the case of his accused son. The lawyer, in his turn, breaks the customs by giving the title Mister to Kumalo and shaking hands with him. Furthermore, the lawyer decides to take the case of Absalom for God. In all the preceding examples, Paton reflects the aspects of reconciliation when some whites accept and admit the black race as human beings with respected, independent identity. In such a way, the writer employs frequent features of reconciliation between whites and blacks, in the form of direct actions to support the protagonist and inspire in him some kind of hope to push him forward.

Book (II) opens with a general description of James Jarvis' fertile land and the good conditions in which the whites are living. The book also discloses one of the great fighters against the apartheid system, Arthur Jarvis, James' son. Paton introduces Arthur to the readers through his father who has discovered many articles and manuscripts written by Arthur himself about equality between races and the major role of Europeans in destroying and scattering the South African tribes. He also expresses deep faith when he refers to the commandments of Christianity and considers its teachings the remedy to all the moral issues. In addition to the articles, there are books of Abraham Lincoln, "Here were hundreds of books, all about Abraham Lincoln"(Sen. 125), the man who symbolises coexistence between the poor blacks and the rich whites, who signifies peace and evenhandedness. Jarvis' articles and Lincoln's books are brought in to illustrate the increasing awareness and consciousness that grow among white South Africans. Moreover, they serve at reinforcing feelings of agreement by retaining the principles of one of the pioneers of abolitionism, Abraham Lincoln. In this light, Arthur Jarvis represents Paton himself, his principles, his beliefs, and his religious conviction. Arthur has devoted himself to improve the situation in South Africa

when he states: "Therefore, I shall devote myself, my time, my energy, my talents, to service of South Africa ..." (Sen. 151), but he emphasises on a collaborative work between all the members of the society whatever their origins, colours, and religions are. Arthur's devotion denotes Paton's devotion when he has tried to understand the causes behind the black young people's crimes and suggest solutions such as the new reform by which he has gained a great success. Arthur's ideas have influenced his parents starting with the funeral where the parents have settled in a church next to blacks and shaken hands with them. The sad events that progress all through the novel create a new atmosphere of forgiveness and respect between the two major characters, the black priest Kumalo who is the father of the murderer and James Jarvis, the father of the white, murdered victim. Such a relation between Kumalo and Jarvis is built to spread forgiveness as a major human value out in the context of the novel as well as to a wide range of readers all over the world. It is an accent on disregarding the past and looking for the present and the future. In such a way, Paton gives hints for a lightening future to both races. The author continues in establishing features of reconciliation when a white man working in the court "...breaks the custom, and he and Msimangu help the old and broken man, one on each side of him" (Sen. 174) after hearing the sentence on his Absalom. Afterward, book (II) witnesses one of the great events which bears an important meaning. After reading the articles of his killed son, Mr. Jarvis decides to go out of his unconsciousness and to resume the struggle to realise the objectives his son has worked for. He offers one thousand pounds to Arthur Jarvis Club which fights against segregation and racism. It is the experience of losing his son and recognising his objectives that increase Mr. Jarvis' own humanity (Bloom, 2004, p. 36). Paton has made use of Jarvis' family to represent all the factors that help to establish agreement between blacks and whites, including: faith, forgiveness, courteousness, and equality. Like book one, book two involves many features of reconciliation, but they are exhibited using symbolism rather than real events as it is in book one.

Book (III) provides a nice picture of reconciliation between Mr. Jarvis and the inhabitants of Ndotsheni. While Mr. Jarvis is riding his horse near Kumalo's church, a strong storm comes. So, he asks the permission of Kumalo to shelter he and his things in the church's porch. It is the context where the fathers of the victim and of the accused are together, overcoming any kind of conflict or disagreement. The roof of the porch refers to South Africa, the country which involves both blacks and whites and gathers them under its sky in a homogeneous manner. Next, the grandson of Mr. Jarvis appears to add another aspect of reconciliation when saying "And that, said Kumalo earnestly to the demonstrator, is a small angel from God" (Sen. 217). It is astonishing for a black, colonised person to view the white, coloniser as an angel from God rather than as an enemy. The title angel is to show the great contribution of this child in the progressive movement in the valley. Paton sets up the idea that it is not through anger, or self-assertion, but through mercy, reconciliation, and recognition of the needs of others. Then, Kumalo and the people of the church send a letter of condolence and a wreath to Mr. Jarvis after the death of his wife whose last wish is to build a new church at Ndotsheni, "It was one of her last wishes that a new church should be built at Ndotsheni ..." (Sen. 223). At the end of the novel, Mr. Jarvis comes again into view as a bighearted person who endeavours to evolve the valley, and then he sympathises with Kumalo, the father of his son's killer, before the execution of the murderer. At the end, Paton reinforces facets of agreement, rebirth, and reconstruction to initiate recovery after years of collapse. Hence, book three turns the days of ideal dreams into days of real practices to create homogeneity between the social classes in South Africa. Here, there is no place for symbolism but for a wide range of actions.

Similar to Paton, Morrison has divided her novel into three books, in which the aspects of reconciliation are present. In book (I), the protagonist Sethe meets her friend Paul D after

years of separation, and they begin to relate to each other the incidents they have lived during this period. Sethe tells Paul D that after her escape from the Garners' home, she has got together with a white girl called Amy Denver who has nursed her to bear her baby. To give life to a black new born is to admit his right to live as a human being, and it is a noble behaviour that transgresses all the barriers of racism and segregation. Later, Sethe continues by showing how much "She was a timely present for Mrs. Garner who had lost Baby Suggs to her husband's high principles" (Sen. 7). Mr. Garner has released Baby Suggs, Sethe's mother-in-law, because he refuses any form of slavery. Additionally, he has given names to his six black men since he sees them as real men rather than niggers. Hence, Morrison has created scenes that illustrate situations of "...the rebirth of black identity..." (Piotrowska, 2005, p. 1) and acceptance of the other to establish a sense of reconciliation. Morrison brings into play Mr. Garner, the white abolitionist, the man of principles, and the rebel against the unfair laws of the American society during the 19th century to transmit her personal convictions. In such a way, Morrison and Paton have introduced similar ideas by means of well-selected characters. After the death of Mr. Garner, everything has changed and the slaves have undergone harsh, unfair treatment from Mr. Garner's brother and nephews. Morrison shows aspects of white supremacy which "...originates primarily in the degradation of black bodies in order to have control over them, which is best done through persuasion that their black bodies are ugly" (West 2001, p. 122). The protagonist Sethe has suffered a lot, and she "...told Mrs. Garner on em. She [Mrs. Garner] had that lump and couldn't speak but her eyes rolled out tears"(Sen. 12). They are hot tears that come from an anguished heart of a white lady to express her sympathy with her slave whom she considers a daughter of her. Morrison has come back to the evil forces, the white racists who undervalue the black race in opposition to the minority of abolitionists who struggle to change the clumsy system of slavery. Afterwards, she returns to exemplify the notion of reconciliation with other white characters like the Bodwins' family who has offered a house for Baby Suggs and many other things to the new fugitive slaves including Sethe. The house is used to signify protection, peace, and tranquility, and helping the new fugitive slaves is to pick them up from the darkness of slavery to the lightness of freedom. Thus, Morrison is similar to Paton in that they have used many instances of reconciliation in the first book of their novels, where white characters are engaged in supporting the protagonists Sethe and Kumalo. Using the facets of reconciliation, both writers have rewritten the histories of the oppressed blacks in South Africa and United States as an alternative to the official historical records (Vega-Gonzalez 2004, p. 141).

Morrison has employed features of reconciliation in the second book of her novel, where Sethe, the protagonist, remembers the preachers and the newspaperman who have come to pray for her and to assist her. She also remembers the difference between the schoolteacher and Mr. Garner in treating the slaves, "Talking soft and watching hard. He [schoolteacher] beat Paul A. Not hard, and not long, but it was the first time anyone had, because Mr. Garner disallowed it" (Sen. 140), and how much she has loved Mrs. Garner, exactly like a mother of hers. However, Morrison's use of the theme of reconciliation in book two is not recurrent and symbolism does not emerge as it is the case with Paton. Lastly, unlike Paton who has provided various explicit examples of reconciliation in book three, Morrison has shown only one case, when the white Mr. Bodwin himself has driven a cart down Bluestone to take the black Denver to work in his house. The author sustains facets of identity, meaning, and self-worth to the oppressed blacks. While in book two and three Morrison highlights the wrestling between the white racists and the abolitionists, where each entity tries to impose itself, Paton gives emphasis to the power of abolitionists.

3.2. Biblical Allusion

Biblical Allusion is the most prominent theme in both novels: *Cry, The Beloved Country* and *Beloved*. Both writers have created a sense of reverence for their works through their use of Biblical names, extracts, expressions, symbols, and practices. As a starting point, Alan Paton has interwoven the theme of biblical allusion within his novel to reflect his beliefs as a Christian devout. Most of the characters' names are drawn from the Bible, including: the protagonist Stephen Kumalo, his son Absalom, and his grandson Peter, John the brother of Kumalo, and James the father of the murdered Arthur Jarvis. Paton gives the name Stephen to the protagonist and attributes the role of saving and guiding the people of Ndotsheni to him. Stephen Kumalo is given the function of a priest to underline the value of religion in a good leadership and to direct him and his community to the right path. Likewise, God has chosen Stephen to preach the Christian faith and to help restore a complaint towards a group of Jews, who have neglected to give a daily distribution of food to their widows. The writer shows also an antagonist from the same family. Absalom, the protagonist's son, is the anti-protagonist who has rebelled against his father's principles and teachings and caused a great angst to his family. Accused as a thief and a killer, Absalom's fate is execution. In the Bible, Absalom is the son of King David who has rebelled against his father and has been killed by Joab. When king David has heard the news, he has uttered the famous cry: "My son Absalom, my son, my son Absalom! Would God I had died for thee." (Samuel, 1974, pp. 9-33). The choice of Kumalo's son to be his antagonist adds more bitterness to the events and requires more challenge from the protagonist. Furthermore, Paton has used the character James Arthur to lead the people of Ndotsheni towards progress in the same way James in the Bible has led the early church in Jerusalem.

In addition to the characters' names, the writer engages the agents in book one of his novels in a continuous process of highlighting the religious aspects, either in their sayings or behaviours. "My dear brother in Christ..." (Sen. 10), "I shall go and pray in the church" (12), "Tixo, watch over me, he says to himself" (Sen. 18), "Msimangu preaches in Ezenzeleni" (Sens. 80-81-82). In the two last examples, Paton sheds light on two features of religion, that of the indigenous Africans, and that of the Europeans. In the former example, Kumalo implores the South African God *Tixo* to help him when he has felt lost in Johannesburg. Although he is a priest, believing in Christianity, Kumalo is also a native South African whose African traditions run in his veins and arise whenever he is in awful situations. In the latter example, three pages are devoted to envelop the context of preaching, where many priests of various races are praying together under the leadership of the black priest, Msimangu. The author, therefore, underlines the role of Christianity in sustaining relations of brotherhood, in eradicating differences, and in mitigating people's torment. For Paton, the church is the home of the friends of Christ, a supernatural family united in the worship of God in a shrine where temporal distinctions of race or class or sex are transcended (Bloom 2004, p. 47). Paton has introduced some quotations from the Bible (pp. 81-82) to evoke conviction and to support the faithful atmosphere. As it is noticed, Paton's style in this book is based on authentic activities that indicate biblical allusions. Furthermore, they are the black characters that are devoted to act whenever there is a religious event, which implies the high value of spiritual practices among the native South Africans.

Book (II) contains a set of biblical references which are less in number than book one. The major reference is in Arthur's article which discloses the core principles of Christianity that calls for brotherhood, equality in gifts, treatment, and rights. Later, Paton speaks of feelings of regret that crop up when Absalom prays to solicit God's forgiveness after the evil deeds he has committed, saying that: "I prayed for forgiveness" (Sen. 143). The idea of admitting one's mistakes stretches to influence the priest Msimangu who confesses that he is a weak and sinful man, and it is God's mercy which empowers and pardons him. These two last

examples are encoded messages through which the writer transmits an important principle that any Christian should believe in, that is, "Forgiveness is the crown of Christian ethics" (Asein, 1974, pp. 53-63). The other aspect of biblical allusion is when a clergyman in the Annual Synod of the Diocese of Johannesburg delivers a speech that tackles the black strikers' problems in the sentence: "The days seem over when Synods confined themselves to religion and one of the clergymen made a speech about the matter" (Sen. 163). In this sight, the author brings to the surface the role of the clergy's members in aiding people either in religious or social matters whenever they encounter troubles. To sum up, book two of Paton's *Cry, the Beloved Country* has less biblical allusions than book one which emerge throughout the characters' speech acts.

Paton begins book three with the scene of Kumalo's comeback to Ndotsheni and then his praying asking God's forgiveness and wishing a better future for the population of the valley and all South Africa. Here too, there are two pages that are dedicated to describe Kumalo when preaching to his community, which reflects the writer's effort to stress the importance of religious practices and to create a solemn atmosphere of faith. In a conversation between Kumalo and a friend of him, the friend states that: "I have never thought that a Christian would be free of suffering, umfundisi"(Sen. 193). This is an affirmation about the heart of Christianity, that is, human beings are created to face obstacles and to bear pain. It is at the same time a try to encourage the disappointed Kumalo who soon after recognises that Lord's greatness makes dreams come true: "...the power of God could bring about such a miracle..."(Sen. 199). He becomes strongly convinced that good men's works are the necessary vehicles for the miracles God is called upon to perform (Bloom, 2004, p. 42). These men are God's slaves whom Kumalo calls angels. This is shown in his conversation with the agricultural demonstrator about Mr. Jarvis' grandchild, "...he was an angel from God"(Sen. 216). The latter quotation employs symbolism when referring to the child as an angel, a word that signifies innocence, goodness, and purity. Besides, it implies that God has answered Kumalo's pray by sending this child to foster life in the valley of Ndotsheni. Paton ends by Kumalo's imploration to God to aid his son in the day of his execution though he knows that his son is a sinful person. The writer emphasises the fact that God's mercy removes all evil deeds and his forgiveness transcends all sins. A few number of biblical references, but deep meanings and messages conveyed through direct or symbolic ways are the characteristics of book three.

Like Paton, most of the characters' names in Morrison's *Beloved* are derived from the Bible. Still, Sethe, the name of the protagonist, comes from the Christian and the Egyptian doctrines, which creates a kind of hybridity. Sethe is a major God in ancient Egypt with powers of both a human being and an animal or a bird. In Christian societies, Sethe is unique as a name for a female slave for the reason that it is derived from the names of Bible males. All the preceding explains Morrison's choice of the name Sethe that adds to the masculinity of her character through her ability to overcome the tragedies and the challenges she encounters. In this light, Kumalo, Paton's protagonist, and Sethe, Morrison's heroine shares the quality of spiritual power that originates from divine sources and which helps them to transcend life obstacles. Another way in which Morrison is similar to Paton is in the selection of the anti-progonist. First, the name of the antagonist is drawn from the Bible. It refers to a love relationship between a king named Solomon and a girl, yet in the novel it denotes a mortal, immoral love between a mother and her daughter. Second, Morrison has preferred to appoint *Beloved*, the protagonist's daughter, as an anti-protagonist that rebels against her mother like Absalom has done with his father Kumalo. In such a way, the protagonist Sethe undergoes more complex experiences necessary to the progress of the novel's events like Kumalo whose antagonist is his own, unique son. The other major character in *Beloved* is Baby Suggs Holy, Sethe's mother-in-law, who closely resembles James Jarvis in *Cry, the Beloved Country*. Baby is a

symbol for Jesus because she has organised a feast of blueberry pies and has fed about 90 persons by means of the blueberry pies. Likewise, Jesus has fed a huge crowd from two fish and five loaves of bread. Moreover, Baby has washed and taken care of Sethe's feet like Jesus who has washed the feet of his disciples. Baby in the novel is the woman who has lost some of her sons by murder, and later she plays the role of a guide of the black community to improve themselves. Correspondingly, James, whose name originates from the Bible referring to Jesus' brother, has lost his son by assassination, and he has played the central function in leading the black community of Ndotsheni into progress. Yet, Baby Suggs appears as a spiritual guide while James Jarvis emerges as a secular leader.

In both novels, Paton and Morrison display a large number of biblical allusions. Starting by the epigraph which comes from the New Testament, book one of *Beloved* includes the largest majority of Biblical references that wave between speech acts and explicit actions, like: "Be thankful, why don't you?"(Sen. 3), "...God bless her" (Sen. 5), "When Denver looked in, she saw her mother on her knees in prayer, which was not unusual"(Sen. 12), "She helped Sethe to a rocker and lowered her feet into a bucket of salt salt water and juniper"(Sen. 67), "...from the Bible Lady Jones used as a textbook..."(Sen. 74). The previous extracts and many others illustrate the fact that religion is a social frame for the black community as it is in Paton's novel. In one of the scenes, Morrison shows Paul D as a loyal friend who sacrifices his life to save Sethe from dangers. He is the sustainer of the protagonist Sethe to relieve her wretchedness. Similarly, Paton has appointed Msimangu as a faithful friend to the protagonist Kumalo and a reliever of his melancholy. In another context, Baby takes Sethe and her baby to the African Methodist Episcopal church (AME) to baptise the new born baby. The author tries to attribute purity and faith to her characters and to portray the African-American church as a source of consolation and personal affirmation within the community (Mardberg 1998, p. 122). In this light, Morrison and Paton resemble to each other in bringing to light the major role of African religious beliefs and denominations in maintaining the social system of blacks. Whilst Paton accentuates the Christian church to unify the black and white South Africans, Morrison puts stress on the African-American church to bring the lost blacks back to the community. The uncalled, unrobed, and anointed Baby Suggs preaches her community with the presence of children and calls attention to blacks' self-esteem as human beings who can receive God's love and satisfaction. She calls for "[A] spiritual resistance were people ask not for God's forgiveness but for God's recognition"(Connor,1999, p. 72). The presence of children is to bring all the individuals back to the unification of the community and to transfer the Christian heritage from the ancestors to the descendants. Baby, who represents Jesus Christ to her community, is "The storyteller, the preserver of the past and the strength for the future" (Mardberg 1998, p. 122). In relation to this, Morrison has exemplified the transmission of Baby's teachings to Sethe who has kept the religious traditions of her mother-in-law and immersed in deep praying to atone for her sin like Peter the disciple of Christ who has shown his regret after committing a sin by walking on water. The following quotation "When the four horsemen came—schoolteacher, one nephew, one slave catcher and a sheriff—the house on Bluestone Road was quiet they thought they were too late"(106) is a Biblical allusion to the four horsemen who are the major part of the scenes of the last judgment. The coming of the schoolteacher and his men refers to difficult moments where Sethe and her children will be taken and then sentenced to a particular punishment. Through this description, the writer evokes emotions of fright and terror similar to those of the last judgment.

Unlike Paton, Morrison employs many elements of symbolism in the first book. For instance, the extract "Us three"(Sen. 54) refers to the three inseparable women: Sethe, Denver, and Beloved who make up black female trinity of sorts and possess certain strength among them. This latter stand for the Biblical trinity of strength: Godhead(Father), Son, and

Holy Spirit to signify a very close relationship between the family members and reveal the fact that even black people can possess divine traits as white people can. Another example of symbolism is “Lay em down, Sethe. Sword and shield. Down. Down. Both of em down. Down by the riverside”(Sen. 61). Here, the river refers to life but at the same time an end in death. Immersing Sethe in the water of the river is an archetype for Baptism which is a Christian rite symbolising purification or regeneration and admission to the Christian church. The previous quotation implies the idea that Sethe is between life and death since she is living peacefully in Baby Suggs’ house, but she is also threatened by the coming of a schoolteacher to take her back to slavery which represents death for her. In addition, her immerse in water is a kind of purifying her from the future sin when she kills her daughter Beloved to save her from slavery. These cases of symbolism and many others in book one mirror Morrison’s complex style which originates from tackling multifaceted issues, using strategic attacks on innocent readers who seek for simple, superficial works. In her writings, she addresses the intellect, critical minds. Indeed, either Paton or Morrison have focalised on book one to underscore the theme of Biblical allusion in their effort to present the characters, in particular, the protagonists as faithful Christians whose faith has guided them to the right path and a better life.

Moving to book two, there is approximately the same number of biblical references in Paton’s and Morrison’s novels which are not as much of book one for both. Another way in which Morrison resembles Paton is in expressing the belief that human beings are weak and it is the power of the Lord that fortifies them to accomplish their duties, in the sentence: “...he would rely on the power of Jesus Christ to deal with things older...”(Sen. 120). Later, she shows that being a good Christian does not mean just knowing the teachings of Christianity, but it requires putting these teachings into practice as well, in the same way Paton has exhibited this idea. Moreover, both Paton and Morrison have shown that sinful people need to pray to ask God’s pardon which is a call for regret after evil deeds and a kind of emphasising spiritual aspects that relieve the rising issues. Morrison has also given birth to African beliefs in the conversation between Stamp Paid and Ella when they have broached up the issue of reincarnation. The coming back of the spirits of dead but not murdered people is a core principle of the African system of beliefs. Yet, the writer presents Beloved who has been killed by her mother as a reincarnate spirit, which is a paradox through which Beloved revenge herself from her mother and from the community that has not warned her family about the coming of the schoolteacher. As it has been noticed, book two in both works is concerned with highlighting religious aspects through the characters’ verbal communication. Still, Morrison employs a symbolic element in the citation “Spirit willing; flesh weak”(Sen. 121) which alludes to Jesus Christ who, after his betrayal by Judas Iscariot, has withdrawn from his disciples to Gethsemane, a small olive grove situated on the Mount of Olives, just outside Jerusalem, on the eve of his crucifixion. In the novel, Stamp Paid, on the eve of his visit to Sethe, suffers from bitter feelings similar to those of Christ because he fears that she will blame him after a long time of abandon. In this context, Morrison portrays the bitter suffering of faithful people whenever they ignore to give a helping hand to others. She touches the individual’s self-consciousness in order to inspire senses of responsibility towards people in need.

The last book in each novel comprises a set of Biblical references that vary between speech acts and real practices. Yet, they are more frequent in *Beloved* than in *Cry, the Beloved Country*. At the beginning of the book, Morrison uses an extract from the Song of Solomon “I AM BELOVED and she is mine” (Sen. 151) in her attempt to deepen the odd, immortal relationship between Sethe, the mother, and Beloved, the daughter. It is to depict Sethe and Beloved as forming one identity with two aspects, the ruler who is Beloved, and the ruled who is Sethe. Such a relation comes into view when the mother seeks the forgiveness of her

daughter, who in her turn, looks for revenging herself. The writer has followed the description of Beloved's bad treatment of her mother with a set of instructions about honouring one's parents. Therefore, she is stressing the Biblical teachings in establishing successful social ties, starting from the family members. Two common scenes Paton and Morrison have created when the characters pray imploring God to guide them in the difficult situations and to substitute the hard moments by sweet days. Here, both writers are reinforcing the significance of spiritual relationships between the Lord and his slaves since it is his willing that controls everything. In the quotation "A woman dropped to her knees. Half of the others did likewise"(Sen. 182), the women of the community come to exorcise the evil reincarnate Beloved using a mixture of African and Christian practices. Hence, Morrison brings to sight the African beliefs in which the comeback of evil spirits is a chief concept. She is presenting the black community as the inherent of the African folklore and the acquirer of the American society's Christianity. Over again, symbolism is brought to the surface in "They called me Joshua" (Sen. 164) in Morrison's book three to transmit a sense of integration after years of disintegration since Joshua is the mediator between the two banks of the Ohio River, the bank of slavery and that of freedom.

3.3.Nation Healing

Like the topic of reconciliation, nation healing is not an omnipresent topic in African and African-American literature. Nation healing appears in different facets in Paton's and Morrison's novels to discuss the fact of being together, working hand in hand, forgetting all the differences between us just to heal the injuries of the past. In *Cry, the Beloved Country*, book one encompasses elements of nation healing that take the form of predictions, speech acts, and real practices. In the citations "There are some white men who give their lives to build up what is broken"(Sen. 25), "So he said again, my friend. rebuild a house"(Sen. 96), Paton dusts off the fact that there are some white abolitionists who rebel against the clumsy system of Apartheid. Paton tries to change the negative idea about the white South Africans who are viewed as authoritative enslavers into a more positive impression. He also forecasts for a lighter future whenever solidarity between whites and blacks takes place "I see only work for it" (Sen. 37), which is an indirect call to unification between the two distinct races. Paton has inserted nation healing elements right from the beginning to provide solutions to the increasing number of crimes between the blacks, putting the responsibility on the shoulders of whites to launch these improvements. It is also a hint for the readers to expect a less tragic end. In fact, the solutions Paton has suggested reflect his own efforts in the Diepkloof Reformatory where he has introduced innovative, effective reforms in order to rehabilitate the black delinquent youths from slums.

Paton has favoured to introduce nation healing features in books one and three but not in book two. In book one, he has employed features of nation healing to arouse hope. In the third book, senses of recovery are generated to reduce the intensity of incidents in the preceding parts and to direct the events towards a happy end. Book three of his novel is dominated by symbolic facets of healing. It opens with the visit of Arthur Jarvis' son to Kumalo in his church. The small white boy "...smiled at Kumalo and raised his cap..."(199), and he has used the Zulu language in his discussion with Kumalo. All these events imply the fact that the small children are the heirs of their parents' ideas and beliefs, and this child has inherited his father's principles of brotherhood and equality. Subsequently, the child plays the role of a mediator between his grandfather and the people of the valley. Mr. Jarvis decides to enhance the situation by providing the black poor children with milk, building a dam, and sending an agricultural demonstrator to teach the farmers of the valley the new agricultural techniques. Therefore, this child stands for hope, recovery, and prosperity, the reason why he is hailed as an angel from God. In this vein, Edmund Fuller (1959, pp. 94-99) explicates that the children who come into sight, Kuluse' s child recovery, Gertrude's son and the coming child of

Absalom represent a readiness for change, a willingness to create a new kind of life for all South Africa. Paton, accordingly, places his hopes on the younger generation to reconstruct what has been destroyed. In another quotation, "There is ploughing in Ndotsheni..." (Sen. 225), plough is a sign of a new life, rebirth after death that occurs when Mr. Jarvis and the inhabitants of Ndotsheni put hand in hand and defeat the conflicts between them. The previous symbol is used to stress the importance of unification between South Africans, both whites and blacks as a key to develop their beloved country. The last aspect of symbolism is at the end of the novel where the antagonist Absalom is hanged. Through this symbolic element, the writer conveys the idea of the end of vices and the beginning of virtues. Apart from symbolism, the author has employed Mr. Jarvis to show a central feature of nation healing. It is when Jarvis, the father of the murdered, encourages Kumalo, the father of the murderer, on the eve of Absalom's execution. In this scene, Paton shows the extreme point that human forgiveness can reach. He accentuates once more the idea that it is not through anger, or self-assertion, but through mercy, reconciliation, and recognition of the needs of others, through selfless love, that progress is made and justice accomplished (Bloom 2004, p. 21).

Though Morrison has developed the theme of nation healing just in the last book of her novel using some examples, there are still many similarities between her and Paton. She has used symbolic as well as non-symbolic facets of nation healing. In the two following extracts "...and pot after pot of green leaves..." (Sen. 171) and "Apple green bloom" (Sen. 174), symbolism appears in the use of the green colour which Morrison has employed to create a peaceful atmosphere after long times of fear and to inspire optimism after pessimism. Afterward, the author has depicted the way Sethe and her daughter Denver have run towards the community and left Beloved behind them. This action signifies a rush to the luminosity of future within the community, with no room for the gloom of the past within isolation. In fact, it is the writer's goal in this work to demonstrate to her reader that collectivism is the first step in eradicating the national oppression and class exploitation of African people (Mbalia 2004, p. 88). Hence, the message behind using symbolic features of nation healing in *Beloved* are the same with those of Paton's *Cry, the Beloved Country*, that is, solidarity is the solution to any dreadful situation. On the other hand, nation healing facets continue to appear in the form of actions. Denver decides to break the isolation she and her mother are living, so she visits one of the black community women, Lady Jones, her previous teacher to ask her for help. As a result, the community has provided them with baskets of food, then, the women have come to exorcise the evil ghost Beloved from Sethe's house. The author arouses over again notions of integration of the lost individuals within the unity of the community as a major feature of nation healing. Morrison has used Denver to play a critical role in the reestablishment of relationships between the members of the community and her family and to bring renewal in the same way Paton has employed Jarvis' grandchild to found friendly ties between the inhabitants of Ndotsheni and his grandfather and to introduce revival. Similar to Paton, Morrison has chosen to close the misery of the protagonist by the disappearance of the antagonist who is her daughter. Such a scene is generated to put an end to the cruel deeds that Beloved has committed towards her mother and to initiate a better life. Equally, Paton and Morrison have chosen to make the children of the protagonists their major antagonists in order to add more tragic tones and atmospheres to the events of the novels.

4. Discussion

Reconciliation, Biblical allusion, and nation healing are the three elements we have chosen to compare between Paton's *Cry, the Beloved Country* and Morrison's *Beloved*. Throughout the foregoing analysis, it is apparent that the shared elements of comparison are not improvised but predetermined to attain specific objectives. The three themes are prominent in each novel, which support the fact that they do not randomly come into sight. Both Paton and

Morrison have developed the theme of reconciliation in their attempts to report paramount historical facts in the history of South Africa under the apartheid system and the United States during the 19th century. They have drawn attention to the abolitionists, the groups of white people who have rebelled against the malevolent laws of their communities and strived to realise justice and eradicate segregation between whites and blacks. The latter objectives reflect the writers' own aims behind writing their novels as peaceful means of struggle. Hence, their novels are tools to spread out their personal beliefs and philosophies. Additionally, introducing the theme of reconciliation creates a kind of balance between vices and virtues, between darkness and whiteness.

Biblical allusion is the second topic treated by Paton and Morrison, and it is the most frequent theme in either novels. Paton is a Christian devout who has assimilated the principles of Christianity and practised them in his mundane activities in particular in his writings. He has referred to these principles in his novel to remind the readers about the teachings of Christianity which ensure the individuals' happiness, and to give them lessons by means of the Biblical fables that can serve in their daily life. In such a way, Paton has created his own Bible to convey his religious beliefs to a wide range of people all over the world. Since he has grown up in South Africa, Paton has recognised the different religious concepts of the indigenous inhabitants that he has shown when speaking about African Gods. On the other hand, Morrison has inserted a lot of Biblical elements which are mixed with African beliefs and activities. Morrison is not a Christian devout like Paton, but the recurrent emergence of Christian ideas is to put the story of the novel in the appropriate context of the 19th century which has witnessed the founding of several indigenous American denominations, where religion has played the foremost role in the different aspects of life. Moreover, Morrison, as an African descent, is influenced by the African myths and folklore that she has brought to the surface on many occasions during the development of the events. In both novels, the authors have introduced African beliefs to stress the difficult situations the characters live and their strong need for help. The use of the Bible as a stylistic basis for either novels serve in generating feelings of earnestness and quietude in the characters which helps them to face the obstacles.

An important facet of Paton's and Morrison's novels is the topic of nation healing which is more stressed with the former than the latter. The emergence of recurrent aspects of healing and rebirth in Paton's *Cry, the Beloved Country* is due to his attempt to create a novel of social protest and reconciliation by means of linear development of nation healing facets from predictions to real practices. However, Morrison's *Beloved* is a gothic fiction, derived from real historical events, which requires more tragic than healthy tones. Therefore, lightness in Paton's novel has a considerable value comparing to darkness; on the other hand, Morrison's novel shows some balance between darkness and lightness that originate mainly from features of reconciliation throughout the work. The writers through the use of features of nation healing want to transmit their dreams of justice and equality between blacks and whites. They foretell a better future where blacks will get their rights, and all the members of the society will work hand in hand to rebuild what has been ruined. Paton and Morrison also try to convince the readers that unification rather than disintegration is the key for any enhancement. The ideas of collectivism and integration within the community are stressed in Paton's novel between two different races, at a national level; whereas, they are emphasised at the level of the black community in Morrison's *Beloved*. Furthermore, in the two novels, nation healing is employed to spread out a sense of optimism after long times of despair.

There should be certain connectivity between the three themes in each novel since they are predetermined from the outset. The themes build upon each other and sustain each other in a supportive manner. Reconciliation takes place as a result of the characters' conviction in the principles of Christianity that emphasise brotherhood and equality between races. Guided by

faith in the divine, the characters show behaviours of agreement and reconciliation that affect the sequence of events in a way that generates aspects of justice, forgiveness, and solidarity. Subsequently, collectivism engenders progress, which directs the events towards recovery, renewal, and nation healing at the end. Biblical references, therefore, are the cornerstone for the emergence of the facets of reconciliation as well as nation healing.

5. Conclusion

Drawn from the African and African-American cultures, and categorised as modernist novels, Paton and Morrison immerse in a revision of historical episodes clothed in fiction. Using direct and indirect styles, symbolism, metaphors, and spirituality, they purposefully generate the themes of reconciliation, biblical allusion, and nation healing. Showing some differences but many similarities, the two novels are built on an interrelation between the three themes, where the characters are the agents that give birth to events, climaxes, and then end all under the influence of the previous interrelation. A balance in lightness and darkness or more luminosity than gloom are the general atmospheres of the novels.

As we have seen, the authors have used an amalgam of symbolism, speech acts, and actions to discuss the three elements of comparison. They have persistently integrated them in the pattern of their novels with the intention to convey specific messages. Either for Paton or for Morrison, reconciliation is a record of the historical past of South Africa and the United States. It is a kind of settling agreement between two wrestling races, the blacks who represent the enslaved class, and the whites who denote the enslaver class. This agreement comes forward when the writers devote a group of white characters to bear the torch of change and call and do to establish the equality Paton and Morrison aim at realising. Furthermore, it is reconciliation which has balanced the nasty beliefs of the majority of whites to the noble principles of the minority of white abolitionists.

In relation to Biblical allusion, a critical eye can deduce the value of religion and faith the writers believe in, which explains the mass of Biblical references employed comparing to the other themes. Similar to each other, Paton and Morrison have exhibited two types of religious features, the Christian doctrine mingled with African beliefs. The former feature emerges only when the writers want to emphasise the critical situation the protagonist is in, which urges him to look for help from any source. The latter feature, however, expands to all aspects of life including difficult times. Besides, we have noticed that Biblical references provide the characters with sufficient power to resist evil inside and outside themselves. While it comes into sight only in the last book of Morrison's novel, nation healing is omnipresent in Paton's *Cry, the Beloved Country*. The recovery of their nations and the rebirth of beautiful things are the dreams Paton and Morrison have introduced to the readers through their use of the theme of nation healing. Moreover, the authors have employed some nation healing facets to tackle the issue of individualism and community where they have argued that any achievement of a given social group is based upon a collaborative work.

With regard to the connectivity between the three themes, we have concluded that they are interrelated and Biblical allusion is the basis upon which the other themes are developed. This connectivity has a great impact on the characters, the events, and the end. It is the characters' strong faith, which is reflected through the frequency of biblical references that inspires quietude and self-confidence to continue the wrestle. This faith has engendered feelings of agreement and aspects of reconciliation which, in their turn, have alleviated the intensity of events and directed them towards a less tragic end, full of hope, recovery, and whiteness.

In conclusion, our comparative study has served in answering our major problem and the sub-problems that we have stated at the beginning of our study. It has helped us to see the

works of Paton and Morrison from a different corner and to provide a new vision of the African and African-American literature themes. Undeniably, this humble work is just a slight effort to highlight some aspects of two terrific novels: Paton's *Cry, the Beloved Country* and Morrison's *Beloved*.

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