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CRY: THE BELOVED COUNTRY---A verse Drama by Felicia Komai; from the novel by Alan Paton, Friendship Press, 1955, \$1.50-cloth, \$.75-paper.

Alan Paton's stirring novel has here another incarnation: the novel itself, the Broadway stage show (Lost in the Stars), the movie, and now the verse drama. Here is drama appropriate to formal presentation in college chapel or church sanctuary, and to informal reading at a faculty fireside or on a week-end retreat.

The soul-rending struggle of South Africa, symptoms of which are making today's news, is penetratingly portrayed. The dramatic impact of the novel is heightened as the story unfolds and the brokenness of life is made known.

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 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....
It suited the white man to break the tribe.
But it has not suited him
To build something in the place of what
is broke.

But the drama is universal in appeal because sin and tragedy and death are universal, because even in more favorable circumstances prodigals go into a far country, love is without response, life is cut off in its prime. The ambiguity of the human situation is portrayed with stark realism. In the midst of it all stands Paton's original character creation, Kumalo, Zulu parson, whose simple faith, courage and love, tragedy could shake but could not destroy.

Here is a story that is gripping. Here is a drama of power. Here is an instrument for seeing and feeling a crucial social and political situation. Here is an intimate record of the struggle of a human soul with life's most profound and perplexing questions.

We salute Felicia Komai for this, her first literary publication, with gratitude and appreciation.