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(1958), and "A Manner of Speaking" in the same publication in 1960. "Kaffer Woman" appeared in "Black Orpheus" (1960-1963), "The Opportunity" in "Ten One-Act Plays" (1968) and "Can't You Write About Anything Else?" in "Présence Africaine" (1971).

Maimane currently lives in London with his wife and children. He is at present working for ITN (Independent Television News) and writes in his spare time - his latest piece being a short story "Night Chat" written in 1980. He is the only member of the Maimane family who became involved in journalism. His two elder brothers trained as school teachers, one of whom is at present an Inspector of Schools. His eldest sister is a hospital matron in Botswana and the younger sister married at an early age and went into commerce with her husband.

(Information from personal interviews with J Arthur Maimane, 28th August, 1981 and 12th June, 1982)

Maimane's work may be divided into two sections - firstly the journalism and creative writing which appeared before Maimane departed from South Africa in 1958, and secondly the literature written in exile, post 1958. The first section may be divided into four subsections:

- 1 Sport
- 2 Romantic Photo-Essays
- 3 Short Stories
- 4 Detective Serials

While the second period may be assessed according to the following divisions:

- 1 Short Stories
- 2 Novel
- 3 Critical Essay
- 4 Plays

Before discussing these first four subsections, it is necessary to clarify certain terminology which will be used in relation to the photo-essays, short stories, and detective serials. The term "formula" for example may be applied as John G Cawelti suggests to either:

"... patterns of convention which are usually quite specific to a particular culture and period and do not mean the same outside this specific context."
(1976, page 5)

or in a more general sense to:

"... story types that, if not universal in their appeal, have certainly been popular in many cultures at many different times. In fact, they are examples of what scholars have called archetypes or patterns that appeal in many different cultures."
(1976, page 6)

With reference to Maimane's work, the literary usage of the term "formula" will correspond to Cawelti's definition:

"A formula is a combination or synthesis of a number of specific cultural conventions with a more universal story form or archetype." (1976, page 6)

The distinction between a formula and a popular genre, is a vital consideration, and I am again indebted to Cawelti for clarification of terminology. He suggests that two purposes are involved in defining literary classes: (a) The assessment of large groups of literary works in order to formulate generalizations, and as a means of outlining historical and cultural trends and patterns. (b) The examination of individual works in order to define "unique qualities" (1976, page 7). In this respect, individual works may be assessed in two ways - (1) According to the way in which they deviate from an established norm and; (2) According to the way in which they conform to or fail to conform to an established norm. The concept of formula more or less corresponds to an evaluation of large groups of individual works for the purpose of defining historical and cultural patterns. The term genre relates in most instances to an examination of individual works in order to evaluate "artistic limitations and possibilities of particular formulaic patterns". (Cawelti, 1976, page 7)

In this respect, the distinction between a formula and a genre, resembles two related and yet distinguishable purposes of literary criticism:

"Formula and genre might be best understood not as denoting two different things, but as reflecting two phases or aspects of a complex process of literary analysis. This way of looking at the relation between formula and genre reflects the way in which popular genres develop. In most cases, a formulaic pattern will be in existence for a considerable period of time before it is conceived of by its creators and audience as a genre." (1976, pages 7 and 8)

An assessment of Maimane's short stories, romantic photo-essays

and detective serials must include an examination of formula literature, which may be loosely defined as popular literature. According to Cavelti formula literature is characterized by the creation of an ideal world in which the "goals of escape and entertainment" are a vital concern:

"... the world of a formula can be described as an archetypal story pattern embodied in the images, symbols, themes, and myths of a particular culture. As shaped by imperatives of the experience of escape, these formulaic worlds are constructions that can be described as moral fantasies constituting an imaginary world in which the audience can encounter a maximum of excitement without being confronted with an overpowering sense of the insecurity and danger that accompany such forms of excitement in reality."
(1976, page 16)

A discussion of formula literature must then include a consideration of the writer's ability to sustain suspense and excitement, while reinforcing the audience's confidence in the real world, where everything works out as we want it to. Similarly, attention must be paid to the way in which the writer includes elements of variation in order to achieve some unique individual expression, and to his use of established conventional structures which create a common ground between writer and audience and assist communication.

The writer's ability to include new and interesting aspects within the limits of a conventional structure are important considerations as regards Maimane's writing, because as Cavelti suggests:

"Audiences find satisfaction and a basic emotional security in a familiar form; in addition, the

audience's past experience with a formula gives it a sense of what to expect in new individual examples, thereby increasing its capacity for understanding and enjoying the details of a work."
(1976, page 9)

This idea that communication between writer and audience is stimulated by the audience's "past experience with a formula" relates specifically to the connection between Maimane's detective serials and romantic photo-essays, and the "Drum" reader's recognition of a form. As Ezekiel Mphahlele pointed out, the literary tastes of the majority of "Drum" readers, included:

"...detective fiction, adventure with a love interest, pure love stories and plenty of Dickens and fiction that is set in South Africa." (1962, pages 38 and 39)

Before evaluating Maimane's creative writing, however, it is necessary to discuss his career as a journalist, which began with the writing of sports articles and bo. ng features. "The Gen" short for "The General" was the first sports editorial written by Maimane. It focussed on a variety of sporting activities and included detailed information on the sport in general and on the Black sportsmen who had excelled in those areas. Factual and informative, it included the relevant technical jargon appropriate to each sport, as well as personal tips given by professional Black sportsmen on a variety of sporting subjects. In keeping with Drum's policy of providing visual stimulation, "The Gen" contained photographs which reinforced and illustrated the written comment, while providing additional information not included in Maimane's written article.

"The Ring" which replaced "The Gen" dealt exclusively with

boxing as the title suggests. Each article reviewed fights that had taken place and provided information on boxers and future title-fights. The writing in these features is factual and informative and displays an objective tone. Similarly, emphasis is varied due to the inclusion of personal interviews with several well-known South African boxers. Technical jargon is interspersed with imagery relevant to the situation being described:

"...Home Defenders, Sophiatown, manager Harry (throw that left) Mekela has two aces up his sleeve for the welter crown... He told me he would challenge the winner with one of these cards, Cuban Hawk or One Eye Ace. He can't help but play his cards right..."
(Drum, August, 1952)

In order to extend the scope of these articles in "The Ring", Maimane mentioned boxing activities in centres throughout South Africa rather than in Johannesburg alone. Similarly, he included articles on boxers in various parts of Africa as well as features on the private and social lives of prominent Black South African boxers.

When "The Ring" was discontinued, it was replaced by articles written by Maimane on specific boxers and fights rather than on boxing in general. As a result of this change in content and format, the features became more personal and included a combination of information and fact interspersed with Maimane's own opinion and philosophies:

"In South Africa we cannot say men came forward to box with the hope of getting rich. They box for thrills and glory. To a boxer there is no greater thrill than feeling his tightly taped fist sink into live flesh; there is no greater satisfaction when he

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cleverly slips a punch and counters with a well-timed, well-aimed combination of punches." (Drum August, 1954)

This duality of fact and informative detail on the one hand, coupled with personal impressions and emotive language on the other, continued throughout Maimane's boxing editorials. As an additional measure, Maimane included a cartoon character into several features - "Karg" as he was called, provided a comment on the situation being dealt with, either in a humorous light or as an extension of Maimane's own views. The combination of photographs and cartoon-strip character was an interesting device. In certain respects, it made the feature more interesting, as Karg's light-hearted comments contrasted with the seriousness of the subject-matter. Similarly, by making Karg's language colloquial, the character became easily recognisable and his attitudes to an extent, identifiable:

Karg says: "They may be doing well overseas - but, gee, it's dull here at home". (Drum, January, 1954)

Karg says: "Who sez it's too much blood? I have six gallons in me!" (Drum, August, 1954)

Maimane's combination of technical jargon, objective detail, lively language and subjective opinion is revealed not only in the content of the boxing articles, but in their titles as well, which range from "Alexandra's Heroes" and "Bogart Fights Jake", to "Mystery of the Bursting Gloves" and "It was the Biggest Boxing Flop."

The romantic photo-essays and short stories which Maimane wrote for "Drum" and "Africa" came about in the following way:

"The love stories became necessary because we could never find enough decent ones from the monthly deluge, and I remember that I knocked out the first one in an afternoon in the office, when Sampson was faced with a deadline the next day and didn't have that ingredient." (Personal interview with J Arthur Maimane 12 June, 1982)

The romantic photo-essays often made use of poetry for captions and were sentimental in both tone and subject-matter. An example of this is the photo-essay entitled "Till the End of Time" (Drum, July, 1954) which deals with the chance meeting of two individuals who fall in love and finally become engaged to be married. The formula used by Maimane in these romantic photo-essays corresponds with what John G Cawelti believes is the defining characteristic of romantic stories :

"The crucial defining characteristic of romance is not that it stars a female but that its organizing action is the development of a love relationship, usually between a man and a woman." (1976, page 41)

In "Till the End of Time" the love between a man and a woman matures and grows over a period of time. Their chance meeting in a restaurant is described as a product of fate, and it is several days before they meet again and the relationship finally begins to materialize.

The notions of fate and chance dominate the story, and several times reference is made to powers beyond human control:

"...she would sit at home, looking at the stars and wondering. Wondering if it was written in the stars that she should have met him."

in certain instances, events and actions are unmotivated and included merely as a means of reinforcing the sentimentality of the developing love relationship:

"Then round the corner they came upon one of those empty, grassy plots that have not been encroached upon yet by the asphalt jungle of the city buildings. And all of a sudden they felt tired. They had to rest. Without a word, they settled down on the soft grass..."

Three further elements dominate the story as a whole. Firstly, the overriding effect and reinforcement achieved through the use of photographs which adds a certain kind of reality to the fictitious story, while illustrating the crucial events as they take place. Similarly, the main points in the story are emphasized through the use of captions which are synonymous with the printed matter. Secondly, the notion of time is an overriding force which influences the progression of the relationship. Exact references to the number of weeks and minutes spent by the couple serves as a means of reflecting on the kind of lives these characters lead and the importance they place on the few spare minutes they have to share.

"for thirty minutes she forgot she had been on her way to the café to buy her lunch... He was disappointed when she told him she would be busy that week-end... But she felt better when he persisted that they meet the following week-end, then ..

That was ten days off! And for those ten days they thought more about each other..."

Thirdly, continual emphasis is placed on the idea that the outside world is literally and figuratively cold, while the

internal world of the lovers is warm and flourishing.

"It was a cold, windy morning. He was late for work and hurried down the bleak street. He was cold and could not remember why he had left his overcoat at home. The smell of hot, strong coffee touched his cold and steaming nostrils as he passed the restaurant...he turned back and entered the restaurant. It was warm and friendly."

The cyclical nature of events are connected by the meeting place - the restaurant, which from the start was a warm and friendly abode conducive to the development of the love relationship. When the couple decide to become engaged, they return to their first meeting place, which is both symbolic in itself and an appropriate and connective end to the cycle.

The story concludes with the words "Till the end of time", he whispered, "let it be this finger", which reinforces the title and the sentimentality of the narrative. The optimistic tone of the story is contained in the final words, as is the author's philosophy which begins the tale:

"Every day, in all parts of the world, boys meet girls. They meet by chance or by plan. They might know each other only for that day, for that week, for that month, or even for that year. And they might know each other for the rest of their lives. Know and love each other "...till death us do part".

Similar devices to those used in "Till the End of Time" appear in another of Maimane's photo-essays, entitled "Love on the Beach" (Drum, August, 1954). The narrative deals once again with the chance meeting of a couple on Durban beach.

As opposed to the pair in "Till the End of Time", this couple's love was instantaneous and the development of the relationship took place over a few hours. The format of the story follows similar lines to that of "Till the End of Time", although in "Love on the Beach", the narrative is broken up into seven sections, with each part illustrated by a photograph.

John G Cawelti's assumption that:

"Romances often contain elements of adventure, but the dangers function as a means of challenging and then cementing the love relationship." (1976, page 41)

is clearly illustrated in this photo-essay, where the man saves the woman from the dangerous surf. This action which is described and illustrated in an almost heroic way, begins and in turn secures the relationship between the couple.

"It was almost too late, for she was floundering in the wake of the wave that had toppled her over when I reached her. To me she still looked beautiful with sea water running out of her mouth and nostrils. I lifted her out of the water. She smiled; I smiled. And we stood there, reading the messages in each other's eyes ..."

The mutual attraction between the pair is described in evocative and sensual terms, while nature which proved to be a hostile force in "Till the End of Time" is described as a reflection of blossoming love:

"We kissed and communicated the message that had been in our eyes into our souls. The sun shone, the wind

sighed, the waves moaned and our hearts sang on that ocean."

This excerpt is worthy of note, as it displays Maimane's use of cliché and usual popular literature style (for example, "The sun shone, the wind sighed, the waves moaned").

The everpresent notion of fate and superior beings beyond the control of human nature punctuates the narrative. The perfection of the external world, which in turn is embodied in the private world of the couple, leads them to conclude that their love is not of the earthly kind, but an extension of the divine presence of the gods.

"What of the future? That lies in the laps of the gods. And they shall be kind to us. We know. For we have tasted a love divine."

The sentimental tone and romantic notions conjured up by these closing lines, pervades the narrative and the photographic illustrations. The immediacy of the situation is contained in both the photographs and the written discourse, and it is optimistically suggested that the only reality is the present.

Although Maimane deals with conventional characters and subject-matter, he adds a vitality and uniqueness to his stereotypes and invests the plot with new elements, within the limits of the formula. As Cawelti has pointed out, the major characteristic of formula literature is the:

"... dominant influence of the goals of escape and entertainment". (1976, page 13)

In his creation of an ideal world, divorced from the disorder of the real world, Maimane achieves this aspect which Cawelti stresses. Similarly, the combination of conventional structure and individual artistic skill, results in what Cawelti has called:

"The ultimate test of a truly vitalized stereotype is the degree to which it becomes an archetype, thereby transcending its particular cultural moment and maintaining an interest for later generations and other cultures." (1976, page 11)

As such, Maimane's use of a set of characters and a setting within the South African context is unique, but not limited to a specific culture or period.

The numerous short stories which Maimane produced for both "Drum" and "Africa" are in a sense an extension of the ideas presented in the romantic photo-essays. Similarly, a few of the stories draw on Maimane's experience as a sports writer and deal with boxing in a fictionalized form.

Stories such as "Adam and Eve", "Broken Hearted" and "Forgiven Darling" are, as their titles suggest, about the development and dislocation of a love relationship. Cawelti has suggested that stories such as these correspond to a general literary usage of the term formula:

"This is the conception of formula commonly found in those manuals for aspiring writers that give the recipes for twenty-one sure-fire plots - boy meets girl, boy and girl have a misunderstanding, boy gets girl." (1976, page 5)

"Adam and Eve" (Africa, March, 1954) introduces us to an embittered Greg whose girl-friend had left him five years earlier for another man. The story also introduces us to Greg's best friend Ivan and, to complete the triangle, to Ivan's sister, Ivy. Ivan and Ivy are determined to change Greg's negative attitude and finally succeed in doing so when Greg accepts Ivy's femininity and her love for him. "Broken Hearted" (Drum, June, 1954) deals with a married couple, Eddie and Marion, whose relationship is destroyed when Marion leaves her husband for another man. Attracted to the bright lights of Johannesburg, Marion eventually becomes a shabbeen-queen and a prostitute. Her husband, Eddie, remains ever-faithful and eventually rescues her from the decadence of Sophiatown, declaring his unlying love for her and his hope that their relationship will mature and grow into what it once was. "Forgiven Darling" (Africa, February, 1955) traces a similar relationship between Charles and an innocent woman, Beryl, who is eventually corrupted by her friends. She takes to drinking and prostitution and becomes involved with the men who frequent the parties she attends. The nightmarish world that she lives in is shattered when Charles intervenes and drags her out of the gutter. As in "Broken Hearted", Charles declares his love and loyalty for her and promises, despite her past, to take her as his wife.

All three stories contain similarities which extend beyond the development and re-development of a love relationship. The majority of the characters in these short stories are well educated and belong to the middle-class. In "Adam and Eve", Ivan and Greg are university students and Ivy is studying to be a nurse. In "Broken Hearted", Eddie is a school teacher; and in "Forgiven Darling" Charles is described as "an educated and important man." Often the characters who are uneducated are described as having middle-class aspirations, which results in them turning to prostitution and

illegal liquor selling as a means of improving their financial standing.

As a point of reference, Maimane includes poetry or love songs into the stories. In "Adam and Eve", he quotes lines from "Othello" in order to substantiate the embittered Greg's argument. The use of Shakespeare results in a philosophical debate between Greg and Ivy on the nature of a woman's love and the circumstances which resulted in Othello's jealousy. Similarly Maimane inserts a love song into the story in order to comment on the subject-matter, and as a means of reinforcing the nostalgic and sentimental tone:

" I found a dream that I could speak to,
A dream that I could call my own;
I found a thrill to press my cheek to -
A thrill I never knew - at last ..." (Africa, March, 1954)

The song prefigures the conclusion of the story, which ends with Greg's declaration that at last he had found the love and companionship he has been seeking since the failure of his previous love affair.

The use of essentially middle-class characters and the inclusion of excerpts from Shakespeare (as suggested in Chapter Two) reflects on the relationship between education, social status and the love of European forms of literature.

Maimane's formula in these short stories, is the staple of popular culture narrative, which is what Cawelti terms "gothic romance" or "contemporary gothic":

"... the gothic romance uses mystery as an occasion for bringing two potential lovers together, for

placing temporary obstacles in the path of their relationship, and ultimately for making its solution a means of clearing up the separation between the lovers." (1976, page 41)

The "temporary obstacles" take on the physical form of Sophiatown or shebeens, from where the women are rescued by husbands or ex-lovers. It is almost as though the couples concerned have to experience the conditions afforded by these obstacles in order to understand and accept their love for each other. Cawelti goes on to suggest that:

"The moral fantasy of the romance is that of love triumphant and permanent, overcoming all obstacles and difficulties ... the usual outcome is a permanently happy marriage." (1976, pages 41 and 42)

In "Adam and Eve", and "Forgiven Darling", the conclusions point towards marriage and everlasting love, while in "Broken Hearted", the married couple's relationship is strengthened, once they overcome their difficulties and hardships.

Maimane's romantic short stories are variations on the theme of boy meets girl. In several ways, the choice of subject-matter and dialogue appears to have been influenced by the American films and literature, with which Maimane was familiar. The choice of locations such as Sophiatown or Durban are incidental to the subject-matter, although for the readers they might have functioned as a point of reference and identification. Sexual connotations and a view of women as "good-time" girls pervade the stories. Johannesburg, which the women in the short stories consider as the city of opportunity, represents a decadent environment to their husbands and lovers. Ironically, delusions of grandeur become inverted, until those in pursuit of a good life and accelerated social status,

realize that their new positions deflate and tarnish their reputations.

Structurally, the short stories exhibit a clearly defined three-part structure of beginning, middle and end. Despite the insertion of barriers and obstacles which affect the love relationships, the action and adventure is described in sentimental rather than tragic terms. In keeping with the conventions of the romantic formula, Maimane presents the reader with a fictional world slightly removed from the limitations of the real world. The optimistic conclusions, evident in all these short stories, reflects on Maimane's own personal vision, and succeed in producing one of the dominant objectives associated with formula literature - escape and entertainment.

" "There is still hope, my darling!" His voice was urgent, pleading. "I can teach you to love me again, Beryl! ... Come with me, my love, and we will try to forget what has happened lately and only remember our last happiness."

"You will come with me, won't you, my love? I can get a special licence tomorrow. We can be married ..."

(Africa, February, 1955)

In the boxing short stories, Maimane makes use of his knowledge and experience as a boxing reporter. As opposed to the romantic short stories, these stories contain and present philosophical comments and moral judgements of a more serious nature. "Loverboy", published in the April, 1954 edition of "Africa" relates the story of a talented boxer, Mickey, whose ambition is to become a champion. His approach is flawed by his interest in women and during his championship fight, his attention is divided between a woman in the front row and the opponent he is fighting. Lack of concentration results in the loss of a championship title, and ironically it is revealed that the opponent's manager's daughter was specially

planted in the audience in order to divert Mickey's attention. "Stand-Up and Die" (Africa, November, 1954) introduces us to Archibald Mzobe, "The Wild Bull" who takes up boxing in order to make money and feed himself. His professional attitude is criticized by his trainer, who believes that Mzobe, is using boxing as a weapon to fight back at the world. Ultimately misdirected energy and distorted motivation result in Mzobe himself being killed in the ring.

In both stories Maimane traces the development of a boxer's career, which is doomed from the start, due to flawed motivation. Mickey's performance in the ring is pleasing, but marred by his desire to show off to the woman he has brought along to watch the fight. Stubborn and self-willed, he believes that it is a boxer's duty to give the audience good value for its money and therefore, although able, refuses to knock his opponent out in the first few rounds. These two flaws in his professional attitude result in the loss of a championship title and in turn in the destruction of a life-long dream. Archibald Mzobe's drawbacks are of a more serious nature. Initially motivated by the will to survive, Mzobe misuses the chance he is given, and intent on killing his opponent turns the ring into a slaughterhouse. His negative approach and insensitive attitude eventually gets the better of him, and he is killed by an opponent during a fight.

In these short stories, Maimane uses the specifics of boxing as a metaphor for life in general.

"...Fight and win. But he didn't always win. Nobody can win against Life. Life kicked him around, and he grew to hate it. He wanted to be in a position to hit back at it. So he came to me. This was the only honest way, he thought, he could show everybody without making enemies that he could hit back

too. This was the only way to get back at Life for him. (Africa, November, 1954)

The futile and senseless conclusion to a promising life and career is presented as a direct result of character flaws and used by Maimane to comment on moral issues. In his portrayal of Mickey, and Mzobe, Maimane points out the need for constructive and tempered ambition. Sensitivity towards others and a positive and concentrated professional approach are seen as necessary prerequisites for existence in both boxing and in turn, in life. The suggestion that boxing is a noble game and that winning is not the ultimate objective is a moral issue in itself and Maimane implies that in certain respects it is nobler to lose than to win.

From a structural point of view the stories are interesting. "Loverboy" begins in the present, followed by a flashback and then a return to the present, while "Stand-Up and Die" maintains a beginning, middle and end which follows in a logical sequence. Both stories are written in the first person, with Maimane assuming the role of the trainer in both instances. By placing himself in this position, Maimane is able to comment directly on the action and to reveal his personal opinions and attitudes more clearly. The language and dialogue used in the boxing stories is another important consideration. Maimane's earlier journalism and his ability to combine technical knowledge and terminology with fictionalized settings is evident in these short stories, making for an interesting combination of fact and fiction, journalist and creative writer. The detailed descriptions are the markings of a journalist, while the ability to humanize the characters and to place the situation within a South African context, are a reflection of Maimane's creative skill. Colloquial jargon:

"Pop", he'd said, "I'm Mike Moremi - your next champ. I want to fight!"

"Izzatso?" I said, "and what makes you think you can be champ and not chump?" (Africa, April, 1954)

is combined with an American style of dialogue, with which the readers could identify and with which Maimane was familiar as a result of his exposure to European and American literature and films.

"Don't worry, Pop! Your boy can handle him. Man, I tell you that your boy's gonna be the first to lick that wild bum!"

"Yes, yes, I know that, Mike," I told him, though I knew he'd only said it to encourage me. "That's why I don't like it. My boy Johnnie can kill The Bull. Man, he can murder a defenceless pug like that. He's got a punch!"

"Sure, sure Pop," Mike said, "but why worry? That's not your funeral. It's Clever Joe's." (Africa, November, 1954)

An interesting device which Maimane introduces into "Stand-Up and Die", is the direct inclusion of the reader into the story. By placing the reader in a privileged position:

"You were there. I saw you at the Press Table"
(Africa, November, 1954)

the reality and immediacy of the situation becomes apparent. In "Loverboy", a reversal of expectation takes place, which makes for an interesting twist to the story. Although the narrative makes it evident that Mickey's interest in women will

result in his final downfall, the conclusion is unexpected. In a way, the ending is humorous, as it is revealed that the opponent's manager, aware of Mickey's attraction to women, has planted his daughter in the audience in order to divert the boxer's mental attention. The conclusion of "Stand-Up and Die" is one of finality. Mzobe's death is described as a result of his negative attitude, and the lack of redeeming features in his character, and he dies not as a hero, but as a coward.

The notions of heroism and cowardice are focussed on in Maimane's detective serials, based on the experiences of the main character, Chief. Initially, each Chief story was complete in itself, but due to popular demand was extended into serial form. The first story "Crime for Sale" appeared in the January 1953 issue of "Drum", while the last "Chief meets the Blackmailers" appeared until 1956 in the "Golden City Post." Chief is a nickname and a translation of the character's surname Morena. Self-assured and independent with a passion for beautiful women, Chief is introduced to the reader in an interesting way. Written in the first person, the character addresses the audience directly with information on his family background and how he came to be a private detective:

"Me, I'm smart. I knew all the angles. I've been plenty places. They kicked me out of university during my second year, and my father kicked me out of the family. I became a gangster, pick-pocket, robber, and all-round crook. But I played it scientifically. Still, after a few years I decided the old saying "crime doesn't pay" was correct. I joined the Police Force in Pretoria where I wasn't known.

After a year's excellent service I sent in my resignation. After I'd convinced the Inspector I

meant it, and told him my plans, he pulled a few strings to get me a private detective licence - and one for a gun." (Drum, January, 1953)

The exposition provides the reader with an interesting antithesis. On the one hand the Chief is presented as a gangster, capable of stealing and pick-pocketing in order to survive, while on the other he is portrayed as a favourable character, who has chosen a law-abiding and honest existence. The Chief's decision compensates for the misdeeds performed in the past, while his professional position places him in an exciting and enviable position. Similarly, as a well-established and self-employed professional person, able to solve every case given to him, Chief displays admirable qualities. Reader identification, however, is cautiously minimized through the use of self-reference:

"Of course, you all know such creatures don't exist in Johannesburg. Well I don't exist either - except on paper." (Drum, January, 1953)

The characterization of Chief remains constant throughout the serial. Mention is constantly made in relation to his physical agility, his ability to survive against all odds, his inquiring mind and his craftiness. The structure of each story or serial centres around the detective's investigation and solution of the crime, and takes on the following pattern, which is similar to the formula of the classical detective story.

- 1 Introduction to the detective
- 2 Presentation of crime and clues
- 3 Investigation of clues and questioning of suspects
- 4 Announcement of the solution
- 5 Explanation of the solution

6 Dénouement
(Cawelti, 1976, page 82)

The serial "Hot Diamonds" clearly illustrates this form of composition, and begins with the Chief being summoned to Pretoria to meet with members of the Special Criminal Branch. (Introduction to the detective is not necessary in this instance, because as a serial, Chief had been introduced to the readers in the first story "Crime For Sale"). The clues presented are vague and centre around the smuggling of uncut diamonds out of the country. The agency responsible for the crime is a Durban-based gang and it is revealed that at present the crime appears insoluble, as the only concrete evidence to have surfaced is that the operation is being organized by an individual known as "The White Dahlia".

For a fee of £500, the Chief agrees to investigate the crime and leaves for Durban where he hopes to make contact with possible suspects, as well as with Moloi, an investigator who has already spent a month on the job. Before Chief is able to get acquainted with Moloi, Moloi is shot, which complicates the action and leaves Chief with no substantial evidence other than the name "White Dahlia" and the registration and make of the car which contained the killers who shot Moloi.

By chance, Chief meets a woman, whom reliable sources confirm is a gangster's moll. Intrigued by the woman and suspicious that her connection with the gangster Moollah may have something to do with his case, Chief organizes to be invited to a party which the woman, Lillian, is also attending. Hoping that Lillian will provide him with some substantial evidence, Chief takes her for a drive, which proves to be disastrous, as they are followed and Chief is abducted by Moollah and his gang. Managing to talk his way out of the predicament, Chief is released and given twenty-four hours to leave Durban.

In order to outwit Moollah, Chief apprehends his pursuer (one of Moollah's men) and gathers his last bit of evidence from a piece of paper he finds with the initials "OA" on it.

The complication of action and the complex nature of the clues presented are handled by Chief in an ordered and rational way. As an ex-gangster, his mind is alert and sensitive to the tactics employed by Moollah, and once he has gathered all the necessary evidence, he is able to follow his suspicions and impulses, which result in the final presentation of the solution to the crime. Chief follows the gang to Bethlehem where he believes the uncut diamonds are being passed onto Moollah for shipment from Durban. His solution proves to be correct and the entire gang is arrested by Chief, with the assistance of the police.

The explanation and dénouement provide a second climax to the story, the first arising from the capture of Moollah and his gang. The second comes about as a result of Chief's suspicion that Lillian is "The White Dahlia". Returning to Durban, he arrives at her house and at length explains how and why the crime was carried out:

"...you brought Moollah down from Joh'burg, posed as his moll, and let him do the organising for you. He fixed up to have a few illicit diamond buyers in Kimberley; then, with this side fixed up, Willie or somebody equally foolish and trustworthy met these buyers somewhere in the Free State and brought the uncut diamonds to Moollah - who brought them to you to pass to the sailors." (Drum, July, 1953)

The actual climax occurs when Chief reveals Lillian's true identity, stating that she is largely responsible for the smuggling of uncut diamonds. The dénouement is contained in both this explanation, and in the arrangement which follows: Chief agrees for the sum of £4 500 to release Lillian

who intends escaping to Lourenco Marques and to convince the police that Moollah is "The White Dahlia". In effect the dénouement reinforces the suspense and intrigue, while providing an exciting reversal of expectation - Lillian is caught on her way to Lourenco Marques and is held by the police on a currency charge. To Chief's dismay he realizes that the money he accepted from "The White Dahlia" is counterfeit and that he has been double crossed.

Characters are reduced to a minimum in the detective serials, not only for artistic reasons, but because of the limitations and demands of magazine layout and space. Apart from the protagonist, an antagonist, and one or two of their accomplices, few other characters are introduced, other than a victim, whose character remains undefined and undeveloped throughout the story. The Chief as protagonist, and the gangster as antagonist, represent the notions of good and evil, although Maimane continually makes the reader aware of the fact that Chief is not infallible and will turn the law around to suit his own ends. In keeping with the formula of the "hard-boiled" detective story, in which the detective plays the role of:

"...either seducer or seduced." (Cawelti, 1976, page 153)

the Chief's desire for sex is described as pleasurable on the one hand, and as a temptation and betrayal on the other. His relationship with gangster molls places him in a vulnerable position and in the same way that he uses these women in order to extract and gain information, so too is he used for similar purposes. Women, often the antagonists in Maimane's stories, are presented as shebeen- and good-time girls and are viewed by Chief as a co. ce, devoted to improvement

of financial and social status through illegal and immoral means.

The setting of these detective serials is an important consideration, particularly as regards the different environments inhabited by Chief. On one hand, his office is a safe and secure abode, where he may collect his thoughts together, while on the other hand the urban world where the crimes take place is a decadent wasteland inhabited by gangsters, criminals and thieves. Cawelti mentions that the setting of the "hard-boiled" detective story often "represents the combination of corruption and glamour". (1976, page 155) This combination is certainly evident in Maimane's detective serials. The Chief for example refers to Johannesburg as the "Golden City", where fortune is to be found in:

"...all the golden pavement stones, folk in the country say Joh'burg is lined with." (Drum, January, 1953)

Conversely he refers to Johannesburg as the "crook-infested Golden City", suggesting that the gambling schools in Vrededorp and Doornfontein and the shebeens in Sophiatown are representative of the decadence and corruption in the city.

The stories are placed within a South African context through the use of familiar locations which provide the readers with a point of reference. In many ways, however, the detective stories are removed from their South African setting through the use of language and character stereotypes peculiar to American films and paperback fiction. In "You Can't Buy Me" for example, the subject-matter is directly influenced by the plots of American films:

"...And I give him a nice, crime-film like plan that's going to get applause." (Drum, December, 1953)

Similarly, the scenes of action in "Crime For Sale", display the close connection between these detective serials and their American counterparts.

"As my coupe jerked forward with headlights on, the squad car screeched round the corner with blinding lights. I braked hard as it screamed to a stop, blocking my way. I excitedly jumped out and ran towards their waiting guns, shouting, "They've gone that way - three vans!" (Drum, February, 1953)

Maimane's use of an American style of dialogue reinforces this connection. In "Crime For Sale" for example Chief says:

"You won't smell it, wise guy. We are going for a little ride, me and you. And don't dare call me 'bub'" (Drum, January, 1953)

Similarly, "Hot Diamonds" ends with the statement:

"A real made-in-America double-double-cross we made, wasn't it." (Drum, July, 1953)

In many respects, Maimane's characterization of Chief is patterned on an American stereotype.

"Strong, daring and dapper, he drives a big American car, constantly outwits his adversaries, makes love to most of the women who cross his path and always shoots to kill. Extraordinary cleverness and super-human physical endurance get him through all his difficulties, and he brings each case to a satisfactory conclusion." (Bernth Lindfors, 1966, page 56)

This extraordinary physical endurance and unfailing ability to escape from danger separates Chief from the real world. Similarly, it reinforces the connection between Chief and the

"hard-boiled" detective, who Cawelti describes as:

"...first and foremost a tough guy. He can dish it out and he can take it." (1976, page 149)

On one hand Maimane succeeds in the creation of an imaginary world through the use of characterization, language and situations divorced from the real world. On the other hand, he provides the reader with a point of reference and identification through the use of a familiar formula and settings appropriate to South Africa. Considering Cawelti's claim that formulaic writers make use of three literary devices - "suspense, identification and the creating of a slightly removed, imaginary world," (1976, page 17) these detective serials make for effective formula or popular literature.

Maimane's ability as a journalist and a writer of short stories, photo-essays and detective serials cannot be underestimated. As a writer of boxing features, he excelled himself through the use of detailed reportage on the one hand, and subjective description on the other. The use of the pseudonym Arthur Mogale made for interesting changes in style and register, and while the boxing short stories are in a sense an extension of the boxing articles, the romantic photo-essays and short stories are a diversion from the norm, and a reflection of Maimane's versatility and ability to conjure up an evocative mood, quite different from the atmosphere presented in the detective serials. Maimane's eye for detail, his use of lively and emotive language and his ability to keep the reader in suspense comes to the fore in the Chief stories. As a journalist for "Drum", "Africa" and "Golden City Post", Maimane had little say in the choice of subject-matter for his short stories, hence the lack of reference to or direct comment on the South African socio-political situation. His

protest writing came at a later stage, once he had left South Africa and felt more confident to comment objectively on the apartheid system.

CHAPTER FOUR

PROTEST AGAINST APARTHEID

A writer's intention, the reasons for his protest and the nature of the conditions to which he is responding are important considerations, relevant to a discussion of protest literature. With reference to J Arthur Maimane, the term "protest writing" applies specifically to the writer's dissatisfaction with, and protest against socio-political issues and includes an examination of the way in which the writer's position in and relationship to his environment affects the kind of protest being made.

What distinguishes "good" protest literature from "bad" protest literature is a difficult and complex problem, to which only partial solutions can be offered. In defining and clarifying this distinction, however, two purposes or value judgments may be employed.

- 1 Aesthetic evaluation; This involves an examination of literary devices employed by the writer and an assessment of the way in which a writer makes use of and/or transforms a literary form in order to achieve maximum artistic effect. In this respect, "good" protest writing may be distinguished from "bad" protest writing according to the writer's artistic skill and his ability to make use of and/or deviate from an established norm in order to present political attitude.
- 2 Evaluation of the writer as an agent of change;

This involves a consideration of the way in which a writer's work may alter or transform the socio-political structure and an examination of the extent to which a writer functions as an advocate of causes. In this instance, "good" protest literature relates to how successful the artistic work is in the implementation of change.

The two approaches involved in a consideration of protest literature correspond to Eric Bentley's definition of propagandist art:

"For example, a work which seeks to convert you to a religion is propaganda. A work which merely presents that religion, or embodies it's authors belief in it, is not." (1968, page 125)

This definition suggests a close connection between aesthetic evaluation and works which reflect on social circumstance, and between evaluation of the writer as an agent of change, and propaganda.

In order to understand the implications of these value judgments and before applying the term "protest literature" to Black South African writing during the 1950's, it is necessary to discuss some of the ideas presented by Piscator and Brecht in relation to the function of, and connection between politics and theatre.

The Dada dramatists, who stressed the importance of immediacy and active involvement in the theatre, influenced Piscator considerably. The opening sentence of a "Dada manifesto" reads as follows:

"Art is dependent for its execution and direction on the age in which it lives,... the highest art will be that which presents the thousandfold problems of the times in its conscious content and which reveals that it allowed itself to be marked by the explosions of last week, which continually has to gather its elements together again after the blows of the last few days." (Richard Huelsenbeck, 1964, page 27)

The authenticity and realism of approach which this manifesto proposes, confirmed Piscator's idea that:

"...art should be more than amusement, that involvement in current events and the activation of the audience justified the existence of the theatre". (C D Innes, 1972, page 18)

In the formation of an Agitprop theatre, (short for Agitation and Propaganda) Piscator sought to combine theatre with the news media. His ability to distribute information through drama and to excite the emotional responses of the audience demonstrated how effectively news reports could be dramatized and how the theatre could be used as an instrument of propaganda. When discussing the propagandist aims of his productions during the 1920's, Piscator maintained that his major concern was the presentation of truth and that the function of the Agitprop was:

"...not only (to) transmit excitement, enthusiasm, passion; but rather enlightenment, knowledge, recognition". (C D Innes, 1972, page 29)

Here Piscator points to the didactic function of Agitprop in

particular, and theatre in general. Through the presentation of information, the audience was made aware of and asked to critically consider its social environment. "Knowledge - Recognition-Affirmation" (Piscator, 1968, Vol. II, page 176) became Piscator's doctrine and he referred to the stage as a "laboratory for examining society" (C D Innes, 1972, page 64):

"Facts were his material, scientific accuracy and detachment were his standards". (C D Innes, 1972, page 64)

In the accumulation of fact in order to demonstrate a thesis, the playwright had only one concern:

"We look on the theatre as nothing more than an instrument to disseminate a specific idea. The idea that we represent is a political one."
(C D Innes, 1972, page 53)

Realism, accuracy and topicality were of vital importance to Piscator in both his Agitprop work and in the Piscator-Bühne. His ultimate aim was to arouse his audiences to political action, and he constantly stressed the desire for a closer association between theatre and journalism in order to achieve immediacy and objectivity.

In the formulation of his theories, Brecht owed much to Piscator's theatrical experiments and practices. Resembling Piscator in his opposition to Naturalism and his desire for objectivity, Brecht narrowed the meaning of "political theatre" to one component - "epic drama":

"Everything that goes by the name of topical theatre or Piscator-stage, or educational drama belongs to Epic Theatre". (C D Innes, 1972, page 193)

What characterizes Brecht's theories is his desire to combine the media with the theatrical, and his demand for an "alienation effect", whereby empathy between actor and audience is excluded. Brecht uses the term "epic" to describe the presentation of "large-scale contemporary realities" (C D Innes, 1972, page 195) and maintains that before a playwright is able to achieve his desired effect, it is necessary to transform and revitalize the technical components of the stage.

The stylistic differences between Brecht and Piscator are merely a variation of the same approach. While Piscator maintained that:

"...we do not conceive of the theatre simply as a mirror of the age, but as a means to alter the age" (Piscator, 1963, page 195)

Brecht stated:

"I wish to apply the maxim to the theatre that the point is not simply to interpret the world, but to alter it." (Brecht, 1964, Vol. VII, page 153)

Brecht and Piscator's suggestion that theatre must transform and interpret the world, resembles one of Eric Bentley's definitions of "propagandist drama":

"...a drama that furthers social change and
particular total change or revolution"
(1968, page 124)

This close connection between drama and socio-politics implies a relationship between two related but distinguishable purposes - between the writer's presentation of his socio-political situation and his desire to transform and alter this environment. Eric Bentley illustrates this connection when he concludes that:

"An author may intend a piece of propaganda, and inadvertently produce a work of art. Or he may have two separate intentions, ... conflict or in harmony" (1968, page 125)

An examination of the theories of Brecht and Piscator contribute towards an understanding of protest literature. The belief that theatre could assist in the transmission of propaganda through the dramatization of political events, and the decision to combine journalism and drama in order to achieve immediacy and authenticity is a notable consideration when discussing South African protest writing during the 1950's.

The South African exponents of this style of writing come from all sections of the population, and whether isolating specific issues, or criticizing conditions collectively, they hold one thing in common - an opposition to apartheid. As Dennis Brutus (1969) has pointed out:

"When in literary form, people protest - as they do in South Africa - against apartheid, they come from every section of the population. They include

Alan Paton, Nadine Gordimer, as well as people like Alex La Guma and Arthur Nortje, and a host of others who are probably unknown and are likely to remain unknown because they dare not be published" (page 94)

Richard Rive has suggested that the defining feature of Black South African protest literature was the creation of:

"...a literature in which the Black character came into his own as a character. Since this approach was nevertheless geared towards a White reading public, it was necessary for the writer to protest the character's right to be as he was, to protest his right to protest..." (1981, page 38)

He maintains, however, that this approach was:

"...essentially a negative one, a literature about victimisation, but, unlike Liberal literature, written by the victim himself" (1982, page 12)

Nadine Gordimer exhibits a similar idea in relation to Black South African protest literature of the 1950's, but calls it "committed literature" and concludes that:

"It is committed in the most fundamental way, since its inspiration has been the expression and assertion of the African personality as such..." (1973, page 13)

Essentially, though, what needs to be considered is the relationship between the Black protest writers and Brecht and Piscator and the way in which writing in South Africa during the 1950's

reflects on and illustrates certain ideas propounded by Brecht and Piscator. Although the South African protest writers were able to inform and make the outside world aware of the harsh brutalities of apartheid, they were unable to achieve what Piscator called "the activation of the audience", due to censorship and bannings. Certain protest writers such as Alan Paton and Alex La Guma were actively involved in politics, which as Piscator suggests is a necessity if one is to achieve immediacy and accuracy. Writers such as Arthur Maimane, Ezekiel Mphahlele and Bloke Modisane (for example) nevertheless worked as journalists for several years, which compensated to a certain extent for lack of positive involvement in political affairs. The relaying of information and the combination of journalism and literature or theatre which Piscator and Brecht sought to achieve is thus an interesting consideration when discussing Black protest writing.

Piscator's disillusionment with society and his decision to reject the traditions of western culture, were a result of his active involvement in the First World War, while the Black South African protest writer's discontent stemmed from his position in a society dominated by segregation and in certain instances from involvement in political parties or activities. Brecht's belief that the technical components of the stage had to be transformed before the playwright could achieve his intended objective, is shared by the Black protest writer of the 1950's, but in a different respect. Maimane, Matshikiza, Nkosi and Mphahlele for example experimented with literary forms other than the short story in order to present and expose their anger towards apartheid. As discussed in Chapter Two the writing of a novel, an autobiography, or a play represented a new and exciting challenge to these writers and was clearly a departure from the norm to which they were accustomed.

In order to focus attention on the protest writing of

J Arthur Maimane, it is necessary to consider these observations and Ezekiel Mphahlele's definition of Maimane's creative writing as a combination of:

"... acceptance and protest in specific areas of black - white relations within implicit acceptance in a larger area".

(1962, page 188)

Mphahlele's assumption is interesting and suggestive of a dichotomy in approach which is evident to a lesser extent in the material which Maimane produced for "Drum" and "Africa", and more pronounced in the creative writing published just prior to and after Maimane's departure from South Africa in 1958.

A dual perspective is indeed evident in one of Maimane's short stories, written shortly before leaving South Africa and published in Paul A. Scanlon's anthology of South African short stories "A Web of Feelings" (1982). Entitled "Hungry Flames", the story deals with a court case which Maimane had heard about. It displays an interesting connection between fact and fiction, creative writer and journalist, and in this respect resembles Piscator's statement that theatre must assume "a much closer association with journalism, with the actuality of the day." (1953, page 48) "Hungry Flames" tells of two thirteen year old Black boys, Sonny and Boy, who are both parentless and homeless. They steal food in order to survive and sniff benzine in order to temporarily escape from and forget the realities confronting them. Their friendship is shattered when Boy decides to take revenge on Sonny for refusing to share his food with him. Angry and frustrated, Boy pours benzine over Sonny and sets him alight. A court case results, and Boy is sent to a correction home, where it is hoped, he will learn to become a responsible citizen.

The main thrust of the story centres around the personal reasons and social conditions which result in an action of this magnitude and Maimane describes Boy's upbringing and home environment in a sombre tone, drawing attention to the squalor and violence to which the child is accustomed. As the son of two drunks, Boy is exposed to angry and embittered fights, passionate love-making and a series of lovers who come and go. Finally Boy's father moves out, refusing to live with a promiscuous woman, and Boy is told to call the regular boyfriend "father". Beaten severely for refusing to comply with his mother's wishes, Boy decides to leave home in search of his father, who is apparently living with a woman in George Goch township.

Uncertain of his father's exact whereabouts, Boy wanders aimlessly around the township, which is described as a macabre, and nightmarish no-man's land:

"He wandered up and down the narrow streets, flanked by matchbox houses that had similar grim expressions on their identical dirty faces. They seemed to cringe behind the many fruit trees crowded in the stamp-sized yards."
(page 85)

In order to survive, Boy takes on a job with a shebeen-queen, and in return for brewing the hops, is given food and a place to sleep. He finally finds his father in a shebeen and is taken home to meet his new mother. The claustrophobic nature of his new-found environment:

"Tiny room. Crowded, with a double bed elevated on bricks; wardrobe with a broken full-length mirror; big oval table and six chairs; sofa and stove. Hot and stuffy."
(page 37)

his father's continual drunkenness, and the lack of love and communication between father and son finally gets the better of Boy and once again he leaves home. Hungry and bewildered, unable to comprehend the nature of the conditions surrounding him, Boy befriends a group of boys who steal food and sniff benzine in order to survive in a hostile environment. His friendship with Sonny turns sour when Sonny puts his individual needs ahead of Boy's, and refuses to part with the meat which he has stolen. Angry and frustrated at being denied sustenance, Boy decides to play a childish prank on Sonny, which turns out to be of a more serious nature than anticipated. The action of pouring benzine over Sonny and setting him alight is described by Maimane, not as a barbaric act of vengeance, but as a result of years of desperation, fighting to succeed against overwhelming odds. The hostile external world from which Boy has sought to disassociate himself, provides no form of escape. In his effort to break away from the world which Sonny represents, Boy's chances are ironically improved, as the magistrate decides that he will be sent to a correction school, where he will learn to read and write and to be a responsible human being.

Maimane's intention when he wrote "Hungry Flames", was to examine the conditions which result in such an atrocity taking place. His approach to his subject is descriptive, rather than analytic, and Maimane presents the reader with an humane and tender portrait of a child, whose social background has been deprived of certain values and emotions essential to the development of a human being:

"A drunk woman and a drunk man fighting; breaking the few sticks of furniture in the room, wrenching the drunken door further off its hinges and then plunging

into the ever-present mud puddle at the doorstep. Hitting, swearing, scratching and tearing. Neighbours looking on. Passers-by stepping over the muddy, struggling, half-naked bodies. Till somebody separated them. Or they were too tired to fight on. Or even get up.

Then night would close in and the maudlin reconciliations would begin, punctuated by the hoarse squeaking of the rusty bed springs. Developing to grunts, moans and heavy breathing." (pages 83 and 84)

The oppressor, responsible for the social conditions, which Boy has had to endure is never mentioned. Instead, Maimane draws the reader's attention to the cause of the problem, not through a strident tone of protest but by subtle implication. The naivety of the magistrate, who cannot believe that atrocities such as these take place in a civilized country, appears to be indicative of the attitude and knowledge which the White man has towards the problems of the Black man:

"Your Honour, the welfare officers have investigated this boy's background," she said. "It's rather sketchy. We went to the place in Orlando where his mother lived; she has moved, and nobody seemed to know where to. Same for his father."

"This is disgraceful! How can this kind of thing be allowed to happen in a civilized country?"

"It does, your Honour. I have several more cases on my dockets. It's shameful." She bit her lower lip and visibly stopped herself from giving this new Juvenile court magistrate a lecture on what does happen in a civilized country." (page 91)

Through skilful comparison, Maimane is able to depict the power structure, within South African society. While the

townships are described as claustrophobic and dismal places of abode, the court room is characterized by its spaciousness, sterility and silence. Those indirectly responsible for Boy's actions are ironically those empowered to decide his fate:

"Tell this boy that we are sending him to a house of correction. Tell him if he was older he would have gone to prison for almost killing the other boy. Tell him that at Wierda they will teach him to read and write, and he will learn a trade. When he is big, he can come out into the world and be a responsible citizen." (page 91)

The polite and impersonal magistrate's verdict is counterbalanced by the more humane and personal version of the verdict, which is relayed to Boy by the Black interpreter:

"You have no father, you have no mother, my boy. You have nothing but yourself. Nobody owes you a living. At "Six Mile" you will learn two things: how to make an honest and dull living; and how to make a dishonest and easy one. The choice is yours ... and may God help you, for it is hard to choose!" (page 92)

Boy is described by Maimane as a victim of circumstance. He has even been denied a proper name and thus an identity:

"Boy - they called him Boy because nobody had ever bothered to ask him his real name and he had almost forgotten it -" (page 83)

He has been denied the chance of a childhood, and as a child in an adult's world, he resorts to stealing and sniffing benzine in order to survive in and escape from the realities

of the world, which he is too young to fully understand.

"Benzine. He could sprinkle some on his dirty shirt sleeve and take a few whiffs. He'd forget his misery then."

(page 83)

In this story, Maimane draws attention to both the conditions of existence and survival affecting the Black man in South Africa. We are made aware of the fact that Boy's situation and crime are not unique, and that despite attempts to "re-educate" him, his life chances will continually be affected by the attitudes and preconceptions of the ruling régime:

"A uniformed policeman led the boy into a room where a few boys were already gathered.

"Another client for the Tsotsi Factory", he said casually to the man in charge and walked back to the courtroom."

(page 92)

Stylistically, the short story is realistic, through vivid descriptions of Orlando and George Goch, which lend a sense of immediacy to the story, while skilfully commenting on the physical (and by implication) the socio-political isolation of the Black man:

"His friend left him at the little station called George Goch, with many trains rumbling around him. Where is George Goch - the location? Over the bridge, boy, and across the street - but look out for the cars. You will walk down the road. You will see it. Go in through the gate." (page 85)

Maimane makes use of lively language and dialogue in order to distinguish between Black and White, and for the purpose of reinforcing the South African situation being dealt with. Similarly, this choice of language draws attention to the lack of formal education Sonny and Boy have received:

"Where you come from?"

"Orlando and George Goch."

"Hungry? Want to join us and steal food?"

"Yes. Food."

"He's afraid! Sissy!"

"You afraid?"

"Take this, give you pluck."

(page 88)

Maimane's tone of protest in this short story is complex and includes a combination of rejection and acceptance. This does not imply that Maimane assumes a neutral position, nor does it suggest that he accepts the status quo. Instead it draws attention to Maimane's combination of two intentions, which as Eric Bentley suggests may be "in conflict or in harmony" (1968, page 128).

Maimane criticizes the institution responsible for Boy's predicament and consequent crime, but acknowledges that part of the problem arises from the insensitive and misguided family life which the child has been exposed to. A tone of anger, however, is levelled at both social and parental mispractices, at the inhumane treatment Boy has received from his parents and at the biased attitude of the ruling régime, who conclude that any Black child guilty of an offence is a "tsotsi." In this respect, Maimane's rejection of social institutions is more pronounced than his acceptance of them, and corres-

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"He's afraid! Sissy!"

"You afraid?"

"Take this, give you pluck."

(page 88)

Maimane's tone of protest in this short story is complex and includes a combination of rejection and acceptance. This does not imply that Maimane assumes a neutral position, nor does it suggest that he accepts the status quo. Instead it draws attention to Maimane's combination of two intentions, which as Eric Bentley suggests may be "in conflict or in harmony" (1968, page 128).

Maimane criticizes the institution responsible for Boy's predicament and consequent crime, but acknowledges that part of the problem arises from the insensitive and misguided family life which the child has been exposed to. A tone of anger, however, is levelled at both social and parental mispractices, at the inhumane treatment Boy has received from his parents and at the biased attitude of the ruling régime, who conclude that any Black child guilty of an offence is a "tsotsi." In this respect, Maimane's rejection of social institutions is more pronounced than his acceptance of them, and corres-

ponds to Eric Bentley's definition of the literature of commitment:

"It is a literature of protest, not appeal,
of outrage, not tribute" (1968, page 197)

Maimane's tone of protest and his reflection on the socio-political situation nevertheless distinguishes this short story from propaganda. No alternative image is presented by Maimane and there is no suggestion that he is interested in the transformation of society, synonymous with propagandist literature:

"Art is not haze, nor a cultural daze...
Art is arms!" (C D Innes, 1972, page 53)

As suggested in Chapter Two, Maimane remained relatively uninvolved in politics, and chose to describe relevant social situations, rather than to comment on specific political issues. In "Just a Tsotsi" (Africa South, Volume 2, No. 3, 1958) for example, Maimane makes use of the theme of childhood in order to comment on and criticize the South African socio-political system.

The story tells of the relationship between two young boys - Piet the son of an Afrikaans farmer, and Klaasie the son of one of the Black labourers on the farm. On Piet's suggestion, the two boys decide to make cuts in their wrists, in order to seal their friendship and become blood brothers. In the midst of the ritual, Piet's father arrives unexpectedly and is shocked by what he calls the "devilish work" of Klaasie. Angry and frustrated, he forbids Klaasie to play with Piet and orders him off his farm. Unable to stand up for his son

and eager to comply with the Baas's requests, Klaasie's father removes him from the farm and takes him to live with family in Alexandra Township.

Several years later, Piet and Klaasie meet again but on different terms. The scene is a Pass Office and Piet is now a constable, while Klaasie is a petty offender who has been arrested for not having his pass on him. Neither recognizes the other, until Klaasie is shot and killed by a "trigger happy" constable, who claims to have panicked when Klaasie stepped out of line and asked to be released. Piet begins to realize who the dead boy is, when a knife is found on Klaasie - the same one which the two had used to make incisions on their wrists. The final moment of realization comes, however, when Piet examines the dead body and finds a scar on the left wrist:

"He bent down quickly and looked at the left wrist of the dead boy. He licked at his thumb and vigorously rubbed the inside of the wrist" (page 123)

The common link between childhood and maturity is provided not only by the characters Piet and Klaasie, but by the symbol of their early friendship - the scar on their left wrists. The social roles which Piet and Klaasie assume remain constant throughout the story, until the final scene when the implications of each role are crystallized. From the start one is made aware of the differences between the two boys in terms of colour and social stature on the one hand and in relation to worldly ambitions on the other:

"What are you going to make, Kleinbaas?"

"Oxen. Big, fat and strong oxen - like my father's."

"With long, curving horns - sharp ones?"

"And with soft, glossy skins ... And you?"

"A car. Big, shining and beautiful - like the one the Baas bought after the harvest ...

Like the car I'll buy after I have worked in the city and become a rich man."

"Kaffirs can never get rich - anywhere! Look at your brother. He's been all these years in the city and he does not even own a bicycle.

Just gets cheekier, my father says!"

"Because he does not work hard enough!

That's what my father told my mother. I heard him. I will work hard." (page 116)

The social prejudices and upbringing of both Piet and Klaasie are clearly revealed in this piece of dialogue. Their material aspirations are indicative of their individual position in South African Society, and although Klaasie acknowledges Piet's superior position with respect, he is unable to understand certain forms of protocol which he must obey:

"Kleinbaas, why does the Ou Missus call you Piet?"

"Because it's my name, you silly!"

"Then why must I - and my father too - call you kleinbaas?"

"Because my father is the Baas and I am his son."

"But why -" (page 116)

This simplistic logic and racial prejudice becomes the basis for Piet's father accusing Klaasie of being the one guilty of hitting Piet to slash his wrists. Determined to put an end to this friendship, Piet's father, Wessels, summons Niklaas, Klaasie's father and in no uncertain terms, tells him to remove his "little savage" from the farm. Niklaas's fear and inability to stand up for his son's rights, illuminates the relationship between Black and White and more specifically

between master and servant.

"Ou Niklaas, angry at his son for bringing on the Ou Baas's frightening fury, knelt and pleaded on the stoep of the groothuis, proffering a sjambok with which he begged the baas to thrash him, instead of his son.

"My kaffertjie is still too small for such punishment, my baas, my kroon en my koning. Give the thrashing to your Ou Niklaas, who has never failed to obey your wishes." Wessels softened and roughly told the old man to go.

"But don't let me see that little savage of yours on my farm again, Niklaas, d' you hear? ..." (page 119)

The relationship between Wessels and Niklaas, who is almost like a degraded animal at the mercy of the White man, takes on a similar dimension in the second half of the story, which takes place ten years later in Johannesburg. The pastoral beauty of the farm on which Piet and Klaasie were brought up is sharply contrasted to the charge station:

"It was hot. The room was like an oven filled with roasting, sweating black bodies, presided over by a white uniformed man behind the deal counter. The roast spilt out and into the police station's courtyard with its coal-hot, roughly cobbled ground." (page 119)

The attitude of the White policemen towards the Black offenders appears to be more pronounced and openly racialistic than those revealed by Wessels and Piet. They refer to the Blacks as "kaffirs" and "bloody bastards" and openly joke about the number of "swartvels" they would like to shoot. Piet, although a constable, remains aloof and isolated from the group and appears to be sensitive to the way in which they dehumanize the Blacks:

"I'm not scared of any kaffirs," Piet retorted, "but I wish

you'd all stop talking about shooting them as if they were game. Why don't you go somewhere and be a big-game hunter, if you're such a good shot, Hannes?"
(page 121)

Maimane displays a tone of anger when he describes the killing of Klaasie, and draws the reader's attention to both the inhumane treatment which Klaasie received, and the indifferent attitude of the policeman, who regard his killing as an inconvenience, rather than an act of violence or loss of life:

"You bloody fool! Shoot these bastards in the leg man! Now we'll have God-knows-who asking questions around here - and think of all the paper-work it means for me!"
(pages 122 and 123)

It is only Piet who is sensitive towards the death of Klaasie, possibly because the two shared a common bond - a scar of friendship. The pathos in the closing moments of the story is intensified, by Piet's realization and acknowledgement of his blood brother. In a state of shock and repulsion, Piet:

"... looked at the jagged scar on the inside of his left wrist and walked away, massaging it." (page 123)

The final action is one of denial, rather than acceptance. It suggests that Piet is eager to get rid of the marking which associated him with Klaasie. It is almost a gesture of nervousness, and he appears to be afraid that the secret which the two have shared for so long, will finally be revealed. In effect, it seems as though Piet, while acknowledging Klaasie's identity, is negating the physical bond which existed between them.

"Just A Tsotsi", as the title suggests, relates specifically to the attitudes and prejudices which the majority of Whites maintain in relation to Blacks. Maimane's sympathies tend to lie with Klaasie, who is found guilty by virtue of his colour and severely punished for his actions - He is sent away from home by the White Baas who concludes that he is a "little savage" and is killed by a White policeman who maintains that he is a "cheeky bastard."

The notions of acceptance and protest exist in various forms in this short story - Piet's acceptance of his superior status is counterbalanced with Klaasie's childish protests as to why he must call Piet "kleinbaas". Niklaas's subservience to Wessels, as regards the removal of Klaasie from the farm is another interesting example of acceptance and protest, as is Piet's acknowledgement of Blacks as people and not as game and Klaasie's protest at being arrested for a petty offence. These two opposing elements are finally brought to fruition with the killing of Klaasie, and here it is Maimane's voice of protest which is being presented. As in "Hungry Flames", the tone of protest is neither shrill nor dogmatic, but subdued and tempered. The effect is skilfully pointed, so that upholders of law and order become the guilty parties and the young boy, the innocent victim of racial prejudices.

Maimane's adolescence and his frequent visits during school holidays to De Wildt, provided the subject-matter for his short story "A Manner of Speaking", published in "Africa South in Exile" (Vol. 4, No. 4, 1960). The story centres around James, a Black schoolboy who is visiting his family in Olifantshoek. His refusal to call the Postmistress "Missus", results not only in him being denied service at the Post Office, but eventually in a serious injury,

incurred when the locals decide to teach this "city wise kaffer" a lesson. The outcome of the story is not necessarily based on Maimane's own experiences, although the plot most certainly is :

"It (De Wildt) was a terrible place and every school holiday I had quarrels with the (white) postmistress and stationmaster because I refused to call them Baas and Missus - they'd complain to my father, who'd sympathise with them (they thought) and tell them that was Education and Progress which they of course interpreted as Cheeky Kaffers" (Personal Interview with J Arthur Maimane, 12th June 1982)

Racial attitudes and segregation play an important part in the development and conclusion of this short story, and the reader's attention is immediately drawn to these issues in the opening passage which describes physical barriers of separation:

"The boy entered the small cottage housing the post office through the door marked "Non-Europeans only - Alleen Nie-Blankes." Five steps, and he was at the counter. He stood to the left of it, near the six-foot wooden partition that divided the counter and this side of the cottage from the "Europeans only - Alleen Blankes" bigger half of the building" (page 113)

The tension between James and the Postmistress and their attitudes towards the modes of conduct and correct behaviour are established in the dialogue which follows:

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The tension between James and the Postmistress and their attitudes towards the modes of conduct and correct behaviour are established in the dialogue which follows:

"Ja! What do you want?" She asked without looking at him.

"Two tuppence stamps, please."

She took the four steps towards the counter slowly, hands on broad hips and head stuck out ahead of the body. She stood across the counter from him, her grey eyes boring into his.

"Say missus," she said quietly.

The middle-aged woman looked up from her novel and studied the two.

He remained silent.

"If you don't say, "Missus", you're not getting your stamps!"

"Look Mevrouw, all I want is two tuppence stamps. I've said "please" and that should be enough." (page 113)

The Postmistress' attitude is one of racial bias. She resents James' education, which she interprets as "cheeky" and is determined not to respond to, nor accept, the title of address which he uses. Her anger turns to embarrassed annoyance when James gets the better of her, sending a young child in to collect the stamps which he asked for:

"That Kaffer thinks he's clever! You know what he did, Tant? He sent that little piccanin in here to buy stamps for him! If I could be sure which were his letters, I'd get them out and - and - and tear them up! (page 114)

The humiliation which the Postmistress feels, is to a degree unfounded, and based on both her upbringing and conventional attitudes as regards the behaviour of a Black towards a White. James on the other hand feels satisfied that he did not acquiesce to the woman's demands, but is warned by his sister that urban standards of behaviour are not acceptable in rural environments

such as Olifantshoek, and that his attitude will land him in serious trouble:

"I don't care where it is, but I'm not going to call anybody "Baas" or "Missus".- I wouldn't even say it to my ba -- the man I work for!"

"Don't be too sure of yourself Jimmy. You're still a child - seventeen is not much."

"Oh, well! I suppose I might say it to a cop - when I'm in trouble. But that girl - why, she isn't even as old as you are, sissie. And I don't work for her, her father or her brother! In fact, she works for me - she's a public servant. Isn't she?"

"All right, you keep on being a Jo'burg clever and you'll see."

(pages 114 and 115)

Maimane presents us here with two opinions, two voices of protest, which are of equal validity. The physical barrier separating James and the Postmistress is transformed into a battle of wits - Both are stubborn and determined to assert their own identity. The lack of give and take, of a compromise in this specific instance, appears as a comment on the South African racial situation in general.

A further source of conflict is added to the development of the story, when James's father, Johannes is confronted by the Postmistress. Johannes admires the education which his son has received and in his effort to explain his son's behaviour, we are presented with three interesting perspectives, all based on upbringing and learning:

"Ag, Nonnie!" the big man chuckled. "What can I teach him? I'm an ignorant old man who only knows how to plant

mealies and castrate bulls. But he - he is getting educated. At school they teach him to call people "meneer", "mevrouw", "mejevrou" and such things. I never went to college and don't know such things - so you are "Nonnie" to me, and the ou vrou is "Missus". That's how I was taught."

"Well then that school is teaching him the wrong things!"
 "Ah! But it is the white man, he tells me, who is teaching them your language. You are the people who brought us education!"

"Ag, you're getting weak in the head, Johannes. You're speaking like a communist ..." (page 115)

The battle of wits and clash of attitudes and voices of protest finally climax when James explains to the Postmistress why he won't call her "Missus":

"... why should I call you "Missus"? You aren't married are you? I don't see a ring on your finger!" (page 117)

Insulted and humiliated by James' logic, the Postmistress calls for help, ordering the white customers to:

"... Come donder him. Come quick - he's running out!"
 (page 117)

The events which follow are described in a humorous and emotive way, as the readers' attention is drawn to the petty and farcical nature of the pursuit:

"The young policeman jumped off his bicycle and threw it on the ground. He jumped into the middle of the street and stood there, legs apart, and his arms stretched wide open. James ran straight at him. When he was almost on the policeman, he brought up his right fist as if to

strike him. The policeman's hands jerked together to cover his face - and James veered sharply to the right and ran past him."

(page 118)

The tone and atmosphere changes rapidly, however, when it is revealed that the white pursuers will resort to violence in order to catch the boy. The Postmistress' voice of protest and her racial bias culminates in the shooting of James, an action specifically indicative of a small town's morality and representative of the relationship and interaction between two sides of the colour bar.

The most striking feature in this short story is the shocking violence of the conclusion, which echoes the horrific ending of "Just A Tsotsi". Another element is Maimane's choice and use of language which becomes the basis for the conflict between James and the Postmistress. As the title "A Manner Of speaking" suggests, Maimane is certainly pre-occupied with the way in which language affects relationships. Communication is a reflection of personality and through dialogue one is able to gather much about the individual's background and outlook on life. The numerous verbal debates between James and the Postmistress reinforces this idea. Their inability to compromise signals a breakdown in communication and words are replaced by physical violence. Ultimately Maimane's dialogue assists in the creation of a series of scenes and characters, unique to South Africa:

"What's that town kaffer doing here?" one of the farmers said to the man leaning to him against a pick-up truck. A tidily dressed black man or

woman was a "town kaffer".

"No town kaffer, that. It's old Johannes' son. Goes to school in Johannesburg or somewhere. Dresses like a white boy - and seems to think he's a white boy."

"Next time he makes dust around here, I'll use my sjambok on him." (page 116)

The difference between rural and urban values within the context of a South African situation, provides the basis for the development and conclusion of the short story. The breakdown of communication between two individuals and the seriousness of the consequences are used as a means of commenting on the position and related problems encountered by a society divided by apartheid.

The close connection between subject-matter and personal experience, implies a connection between Maimane's attitudes and James' opinions. As such, James functions as a mouth-piece for Maimane's presentation of his attitude towards apartheid. This direct approach emphasizes Maimane's voice of protest, which in this short story is simple rather than complex. The South African socio-political situation is criticized throughout and while James' father and sister accept the status quo, their attitudes are not those of the author's.

Maimane's selection of material based on personal experience also displays a combination of individual fact and information with fictitious characters and situation. It is interesting to note that this description of personal experience corresponds in certain respects to what Piscator calls "active involvement". The essential difference between this kind of active involvement and the nature of Maimane's involvement

relates to the distinction between the desire to transform and alter the structure of the State, and the desire to reflect on socio-political circumstance. Had Maimane wished to influence and arouse South African readers to action, however, his attempts would have been fruitless, as the government banned "Africa South In Exile", the publication in which "A Manner Of Speaking" appeared. Maimane's criticism of the socio-political situation, and the way in which he draws the reader's attention to the repercussions of apartheid, nevertheless relates to and reinforces Piscator's notion that:

"We look on the theatre as nothing more than an instrument to disseminate a specific idea. The idea that we represent is a political one"
(C D Innes, 1972, page 53)

Maimane's involvement in the short story results in neither objectivity nor the alienation effect which Brecht refers to. However, through the rendering of his personal interpretation of the facts relating to apartheid, Maimane succeeds in the presentation of immediacy and the transmission of excitement and enthusiasm coupled with "knowledge and enlightenment" which Piscator maintained was the function of Agitprop theatre.

The relationship between Black and White takes on a new dimension in Maimane's short story "Kaffer Woman", published in "Black Orpheus" (1960-63). The story tells of the relationship between a farmer, Fourie and one of his servants, Maggie. Disinterested in his wife, who has grown fat and undesirable, Fourie forces Maggie to submit to intercourse with him. Unable to quench his lust for the woman and yet acknowledging the seriousness of his actions, Fourie pursues the relationship until Maggie's lover, Jerry and Fourie's

wife, Lisa find out about the couple's action. Unable to face the social consequences, and personal feelings of guilt, Fourie chooses the only mode of escape open to him - suicide.

Maimane's voice of protest in this story is an interesting one. He does not criticize the adultery which is committed, nor the relationship between two people of different colour, but objects to the legislative measures and social preconditioning which results in and condemns these actions. A similar voice of protest is raised in relation to the master-servant relationship, which becomes the basis for Fourie's blackmailing of Maggie:

"C'mon! C'mon! Tonight!"

"Why me, Baas?"

"Can't you see? You're young! You're - oh, hell! Do I have to flatter you now?"

C'mon! Don't try those silly tricks with me you kaffer bitch!" His breath come in short gasps. "You want to stay on this farm? - or any other farm within a hundred miles of here? I can make it damn hard for you and that big black bastard of yours! I can seize his pass so he can't get another job! I can ..." (page 38)

Fourie's superiority undergoes a transition as the story progresses, and the dividing line between master and servant becomes increasingly vague. Fourie's inability to put an end to the relationship, coupled with his increasing dependence on Maggie ultimately places him in the subservient position while Maggie's knowledge of his dependence on her, elevates her into the superior position of master. As Maggie's confidence and salary begins to escalate, her self-

image undergoes a transition. She begins to feel as though she has a concrete identity and acknowledges that she is no different from a White Woman:

"She was no longer, she felt, an anonymous black woman, scurrying humbly round the farmhouse and yard like the other black women. The confidence she had always felt at the cluster of mud-walled huts where everyman's eyes were always trying to undress her - this confidence had spread to the rest of the farm. Into the farmhouse. She was as good as Missus now, wasn't she? - No! Better! That's why he had to come" (page 39)

Fourie, on the other hand finds it increasingly difficult to come to terms with his emotions and actions. His guilt is two-fold - Although his wife no longer satisfies him, he feels guilty for having a relationship with another woman, a feeling which is intensified due to the fact that the woman is Black. Similarly, social conditioning and attitudes begin to affect him, when he realizes the implications of adultery and the seriousness of his crime. His emotional responses are further complicated by the jealousy and repulsion which he begins to experience. He starts to resent Jerry, Maggie's lover, not only because he is Black, but because he has to share Maggie with him. This reaction disgusts him, as does his reliance on and his relationship with the woman:

"A black woman! Here God, what depths can one sink to" (page 39)

Fourie's suicide is a result of this inability to come to terms with and accept the multiplicity of emotions which he experiences. In order to save his reputation within the local community and

as a means of disassociating himself from the nature of his crime, Fourie chooses the only viable alternative to living in a community, branded as a criminal and an adulterer - suicide. The closing passages of the short story are sombre drawing the reader's attention to the pathetic nature of the outcome:

"...They found him sitting in the same sofa - almost in the same position - that his wife had found him in at dawn a few days earlier. His face was tranquil, his eyes closed as in sleep. There were no saliva beads on his beard, no dried stains on his khaki shirt. There was only a big, red splotch on the white-washed wall behind his head. And the back of his head was missing. His favourite rifle looked up at him from between his knees."
(page 42)

The description of cause and effect serves as a means of commenting on South African society, on the repercussions of the legislative system, on the relationship between a White man and a Black woman, and by implication on the nature of the master-servant relationship. The notion of people as victims of a society, divided by apartheid is skilfully presented in this short story. All the characters are in some way victims of a society which debars interracial sex, which legally divides and separates people and which consequently distorts human feelings and emotions.

The resultant violence which echoes the conclusions of "Hungry Flames", "Just A Tsotsi" and "A Manner of Speaking" reflects on what Maimane interprets as the final outcome of apartheid. There are no redeeming features in a society based on segregation. The characters are trapped in a hostile environment which offers

no form of escape. Personal fate is determined by socio-political conditions, which offer few alternatives or choices. The tone of protest in these short stories is one of anger rather than radicality. Anger is coupled with acceptance in certain respects, in order to reinforce Maimane's idea that oppressor and oppressed are victims of apartheid. This duality in approach displays Maimane's concern for objectivity which although difficult to achieve in creative writing of this nature, nevertheless exhibits his intention to inform through the presentation of two sides or points of view. He does not necessarily agree with both perspectives, but includes them in order to reflect truthfully on the South African predicament. His intentions and choice of the short story form are not as radical as the approach and style envisaged by Brecht and Piscator. The short stories are realistic in style, and display an immediacy and concern with socio-political issues which characterized Brecht and Piscator's theories and theatrical experiments. The combination of fact and fiction, particularly in "Hungry Flames" and "A Manner of Speaking" illustrates Maimane's ability to combine journalism with creative writing, and echoes Brecht and Piscator's idea that for theatre to be effective it must combine with the media.

A similar relationship to that dealt with in "Kaffer Woman" is discussed in Maimane's novel "Victims" (1976). Set in the 1950's, the novel tells of the rape of a White woman, Jean, by a Black man, Phillip. Although married, Jean's relationship with her husband is nevertheless strained and barren. When she discovers that she is pregnant as a result of the rape, she has two choices open to her - To save her marriage by having an abortion, or to fulfil her maternal instincts as a divorcee and have the baby. Independent and self-willed, Jean chooses a life of solitude and on giving birth to a daughter, moves to

Doornfontein, where she believes her situation and predicament will be more acceptable. She acquires the services of a maid, Betty, who unbeknown to her, is Phillip's girlfriend. Ultimately Betty finds out the truth about the situation, which results in Phillip's confrontation of Jean. He offers to relieve her of the burden he has imposed on her and suggests that he adopt the child. Unaccustomed to and unable to accept the society which has rejected her, Jean turns down the offer, content to live with the consequences of Phillip's actions and her decisions.

Although eager to write a novel while still in South Africa, Maimane realized that the socio-political environment was not conducive to the writing of a piece of this length. As he stated at the Makerere Writers' Conference in 1962:

"I also knew that I would never be able to write it ("The Great African Novel") - or any other thing longer than a short story, for that matter - while I still lived in South Africa. The subject-matter, I knew, would be too close to me for me to be able to look at it objectively for all the many months it would take to write a novel. I would, I knew, get too involved, too excited to have the patience to remain sufficiently objective for the subject which was, of course, to be apartheid: or perhaps, I should say the effects of apartheid on the African". (1971, page 123)

"The effects of apartheid on the African" is certainly a major theme in the novel.

This theme, however, is counterbalanced with the idea that Whites themselves are affected by the institution which they

have created and represent. The dual perspective which Maimane presents in the novel, resulted in him encountering several problems, when he sought to have the work published:

"I remember the reaction from the first publisher to read my first novel. He told me with a mixture of surprise and disappointment that my novel did not have 'any fire in the belly.' Any novel by a black South African, he explained to me, must by its nature have 'plenty of fire in the belly'. I refused to rewrite and add the fire.

Then, a few months later, I was told by another publisher that my novel had 'missed being published by his house by just one vote out of a total of six. And why had it been turned down when I was assured that it was well-written and so forth? Because, he told me, they believed that I had exaggerated the treatment Africans received from white people in South Africa. We know apartheid is terrible, they were telling me, but we can't believe that it's as bad as they say it is. What they were saying, in fact, was that white people could not be as evil as I portrayed them." (1971, page 126)

While Maimane acknowledges that "Victims" is not an angry novel, he points out that his main objective was to describe and depict both sides of the issue. He admits that the tone of the novel would have been one of outright protest, had he stayed in South Africa, but maintains that his removal from the social and political environment, made for a more "subtle and objective approach" (Personal interview with J Arthur Maimane, 28th August 1981). This intention and approach clearly illustrates the distinction between Maimane's kind of protest and Piscator's type of protest or more specifically between the desire to reflect on society and the need to transform and alter society.

In order to achieve a degree of objectivity, and so as to combine personal perspective with factual information, Maimane chose to describe and comment on a period in South African history with which he was familiar. This point is emphasized by Maimane when he concludes that:

"I could only write a novel about my time in South Africa."
(Personal interview with J Arthur Maimane, 28th August 1981)

"My time in South Africa" relates specifically to the 1950's, the decade in which the novel is set. Similarly the choice of locality (for example Hillbrow, Doornfontein, Sophiatown) derives from this context.

A technique which Maimane makes use of in order to introduce the protagonist and antagonist and as a means of commenting on the difference in attitude between Blacks and Whites collectively is that of parallel stories. Although the amount of exposition provided is minimal, we are made aware from the start of Jean Ryan's fruitless marriage and her desire for children, and Phillip Mokone's anger and frustration towards his own and the Black man's position in South African society. As in the short stories, Maimane describes the reasons for the rape of a White woman by a Black man, rather than the rape itself. Phillip's action is motivated by his disillusionment with the system of apartheid and by his inability to accept his status as a third-class citizen. In order to avenge the system, and as a means of making his anonymous voice heard, Philip takes vengeance on the individual, who in his mind is the ultimate representation of White supremacy:

"... he had suddenly seen rape as the fulfillment of his need to assert himself. A violation not so much of the woman, her body, but of her being, her intimacy. A defiling of the wells. And because the first tenet of

the supremacy she belonged to decreed that she, her sex, white womanhood, was the ultimate perfection and envy of all other races, he had felt that this would be the ultimate violation of the idol. (page 22)

The satisfaction which Phillip believes he will experience by avenging himself against a race, by raping one of its women, is short lived, as he begins to realize the intensity of his feelings and the futility of his actions."

"But he was not satisfied now; he felt cheated. There had been no elation, no sense of achievement. There had never been" (page 22)

Jean, on the other hand is humiliated by what has happened to her. She worries about the social stigma, the marital problems and the personal dilemma she has been placed in:

"I wish I were dead. How can you ever hold your head up again - how can I? When everybody'll be pointing fingers and whispering behind our backs? But that's not the worst. What about us? Can I ever look you straight in the eyes again? I feel so ashamed. Like a - like something that should remain hidden under a flat rock. I'm dirt."
(page 28)

Her confusion and guilt is intensified by her husband, Patrick's demands that she try to remember the face of the "black bastard", so that he may be found and hanged.

The problems which Phillip and Jean encounter in trying to adjust to their individual environments after the rape, is used by Maimane as a means of commenting on the implications of the action and more specifically on the South African social

situation. Although Phillip maintains an intense hatred for Whites and by association apartheid, he nevertheless begins to isolate himself from his friends, and becomes critical of his own actions, and the conduct of his colleagues, whom he calls the "Black Intellectuals". His emotions are further complicated by his inability to confide in or reveal the reasons for and the truth about the rape. When he finally confesses to his girlfriend, Betty, he expresses his views on the symptoms within South African society, which resulted in the cause of his actions, and by implication these ideas become Maimane's comment on and protest against the system of apartheid:

"You're sorry for yourself."

"Yes I suppose I am," he admitted slowly. "I'm also sorry that we live in a country where a man has to do a thing like that."

"What do you mean-when you say you had to do it?"

"Don't you see, Betty? I was trying to prove something, when I did it. Something I wouldn't have to prove if I didn't live in this country with its stupid politics."

"You must not hide behind politics, Phillip."

"Why not? Politics are the most important things in our lives, aren't they? They've made them so. When I was born, it was a political event, another black bastard they had to oppress.... If it wasn't for the politics of this country, I wouldn't have done it. White women would've been just like any other women."

(page 107)

This rather obvious political dialogue is indicative of Maimane's attitude towards politics and apartheid, rather than representative of his involvement in it. In this respect, however, he displays Piscator's notion that the purpose of theatre (or art) is to

present a single issue - a political idea. Before confessing Betty, Phillip was in a sense punishing himself, but once he has externalized the internal turmoil, he is able to recognize the consequences of his actions, and acknowledge the White community in a more favourable light than previously. Similarly, Jean's feelings of disgust and humiliation begin to alter, when she acknowledges her maternal instincts and accepts her predicament. Shocked, and angered by the hypocrisy of the society she is part of, Jean decides in an act of open defiance, to have the baby. She learns to put her own feelings and attitudes before those of her husband's, and in so doing acquires a new-found confidence and independence.

"For the thirty years of my life, I've always cared what other people think. That's what you and they call being considerate, isn't it? An upright member of society! Well, now I care about me first."
(page 98)

Her husband and family reject her decision, and as an outcast of White society, she begins to understand and accept the position of the Black and Coloured peoples within South Africa. Although her upbringing denies her total acceptance, she recognizes the problems involved in giving birth to a Coloured child, and acknowledges that both her and her unborn baby will never be fully accepted nor integrated into a specific racial group."

"Just the two of us to face this awful world overcrowded with horrid people. My people! You and I alone. Should call you - what's it again? Naomi ... no, Deborah ... That's not right, either. Forgotten the Bible completely, heathen. Oh, yes, Ruth. Whither thou goest, I go. Is that right? Your people shall be my people - like hell. They'll never

let you be, little one. I should be your Ruth. Except I don't want your people either. You might want to go to them when you grow up. Then it would've all been for nothing. We'll stay together and fight them. Everybody." (page 138)

There is a movement in both characters towards self-knowledge. In Jean's case, self-knowledge is acquired through her defiance against the accepted morals and norms of white society, and due to her decision to bring up a child, whom society considers as a "half-breed". Phillip on the other hand moves towards self-knowledge through self-purgation. By confessing to Betty about the nature of the crime he has committed and through a sexual encounter with a woman, he is introduced to by a "liberal" friend, he learns to control his emotions and to tolerate the whites collectively:

"... For the first time in my life I'm not thinking of a white person as white. I'm looking at you now, and I can see you're white. But it doesn't matter. You're just a person - a nice person ..." (page 173)

The combination of acceptance and protest is crystallized in the closing stages of the novel, when Phillip realizing the courage and determination of the woman he has raped, confronts Jean and offers, as the father of her child to relieve her of her burden. Although, Jean acknowledges Phillip as the father, she remains adamant in her decision to bring up her child. The consequences of their individual acts of protest - Phillip's rape of a white woman and Jean giving birth to a "half-breed", - are fully realized in the climax. The child is, in effect the link between Phillip and Jean, between white society and Black society, a bond which has been strengthened by Phillip and Jean's acceptance of socio-political circumstance

and personal predicament. Phillip's admission that:

"What I did, I did because I hated bitterly - apartheid and everything white. The hate's still there, perhaps and I suppose I'm not really sorry. But that hate's changed. The repercussions have changed it. It's made life miserable, I suppose, but it has led to a new way of thinking. I've had to find something new to live by - I'm still searching for it - and I'm hoping that having the baby will help me find this." (page 228)

echoes the opening quote of the novel, which reinforces Maimane's tone and attitude towards his subject-matter:

"... I speak in grief,
Not exultation, for I hate no more,
As then ere misery made me wise. The curse
Once breathed on thee I would recall ...

... If then my words had power,
Though I am changed so that aught evil wish
Is dead within; although no memory be
Of what is hate, let them not curse it now!
What was the curse? For ye all heard me speak."
(Percy Bysshe Shelley, "Prometheus" Act I ii)

The curse referred to may be translated as apartheid, and those who are cursed may be referred to as victims. The title of the novel emphasizes Maimane's concern with and interest in people as victims of society, and Phillip is presented as a victim by virtue of his colour, while Jean becomes a victim as a result of her decision. Philip refers to this condition when he remarks that:

"You see, certain things happen, and people become victims - innocent people who can never understand why. And the victims are not just the obvious ones, or on one side. A man who's run over by a bus is not necessarily the only victim - perhaps I should say he's only the ultimate victim. But the bus driver - the official cause of the crime, or accident - can also suffer. Even more than the other man. (page 225)

In certain respects Phillip functions as a mouthpiece for Maimane, and as such these observations reinforce the writer's personal attitude towards and criticism of the South African racial situation. In an attempt to be as objective as possible, Maimane nevertheless ensures that two sides of the story are presented and considered:

"Sometimes a white man - or several white men, or even a woman - assaults an innocent African on the street. I don't think they really know why they do it. They see him, get the urge - and do it. They'll give some excuse, of course: say he insulted them, or something silly like that. But the basic reason - the motivation - is colour and race; a racial frustration, let's say. They feel that to justify themselves, to assert themselves and prove that their white skins make them superior to us - they must do something. Well, we too - black people - can be like that. We hurt white people, but in a more roundabout way because we know the consequences of bucking this country's one-way justice. We do it to prove to ourselves and to white people that you're not superior to us." (pages 225 and 226)

The development of the plot is enhanced not only by Maimane's vivid observations and presentation of various and diverse forms of acquiescence and protest, but by his depiction and

description of the socio-political atmosphere of the decade. Fiction is combined at various intervals with fact, which creates a sense of immediacy and places the story within a specific context. The references to the removal of Sophiatown, the parallel between Regina Brookes and Jean Ryan, and the inclusion of the Treason Trial, provides the reader with interesting and concrete information on the period under discussion. Maimane has gone so far as to include references to the newspaper "Post", details relating to shebeens and the existence of gangs in the townships, as well as discussions on the South African legislative system in order to conjure up and reflect on the atmosphere in Johannesburg during the 1950's.

This combination and attention to factual detail again reinforces Piscator's notion that theatre (or in this instance, literature) must achieve a closer association with journalism in order to achieve immediacy and topicality. Similarly it reflects on Maimane's ability to combine journalism with creative writing. The problems relating to the presentation of objectivity and truth are, however, complex, as C D Innes (1972) suggests:

"In accepted journalism practice facts are reported without rhetoric or comment, which is reserved for the editorial. By contrast the theatre presents a world of illusion in which any reconstruction of events is by nature impassioned because the active agents are always the individuals involved. The conventions of drama counteract any effect of impersonality, and the more naturalistically events are portrayed the more the illusion must be self-enclosed, which means that the more the subjective element is hidden the further the action must be distanced from the audience." (pages 74 and 75)

This view relates specifically to the theories of Brecht and Piscator, however, whose practices and intentions are different from Maimane's. This point is therefore of little consequence to a discussion of the novel "Victims", when one considers that Maimane's intentions were to present and discuss (within the form of a novel) the effects of "apartheid on the African" and to use fact in order to reflect on socio-political atmosphere, rather than to rouse the reader to action. Similarly the relaying of fact serves as a point of reference, and plays a minor role in the novel. Maimane's attention is focussed predominantly on the literary creation and on the varying parameters of acquiescence and protest, which is in opposition to Piscator's claim that political comment justifies the existence and function of theatre or art. Maimane's approach is thus different and less radical than those envisaged by Brecht and Piscator and while presenting two sides of the story, Maimane nevertheless displays active involvement in his subject-matter and by implication subjectivity, a feature which Brecht idealistically felt could be avoided through the alienation effect.

Ultimately, Maimane's desire to recreate a period with which he was familiar, and his approach and attitude towards his subject-matter and the system of apartheid, is revealed in the "Afterword" to the novel:

"This is my version of the Great South African Novel we - the "young, black intelligentsia" - were always asked when we were going to write at the "mixed" parties in Johannesburg's wealthy white suburbs. The novel is set in that period - the fifties - when apartheid was still in its first decade. When social and political contacts across the colour lines were still normal occurrences. Before the races, and even tribes, were forced by official edict and pressure into the tight

and claustrophobic ghettos which are today's norm: exuding ignorance and fear of anybody - any idea - from beyond the white laager and inside the black pale.

South Africa was bad enough in my time - even for me and many others to choose exile; but it is much worse today. The questions to which Phillip and Jean sought answers are even more urgent now; but the answers less likely to be found."

CHAPTER FIVE

THE DRAMA OF ACQUIESCENCE

The novel "Victims" and the numerous short stories discussed in Chapter Four, deal specifically with the effects of apartheid within a South African context. Maimane's plays, however, reveal a subtle transformation in emphasis and approach, and display settings and characters divorced from the South African situation. On one level the plays deal with the universal implications of the practice of segregation, an aspect which Maimane (1971) drew attention to at the Makerere Writers' Conference:

"On the issue of universality, one could say that since the colour bar or apartheid is practiced in one form or another everywhere in the world, it is indeed as universal as love." (1971, page 124)

On another level, the dramatic works reflect on the repercussions of apartheid in South Africa, through suggestion and inference, rather than direct comment and comparison.

On the surface the plays appear to deal with the problems affecting the characters within a specific social environment, disassociated from South Africa. Sub-textually though they are as much about apartheid as the short stories are, and in certain respects reinforce Maimane's preoccupation with this subject.

Maimane acknowledges his inability to completely divorce himself from the South African situation, but maintains that the years he spent in Ghana were stimulating and conducive to the writing of longer works, and that living in London has partially changed his attitude towards South Africa. (Personal interview with J Arthur Maimane 28th August 1981)

Consciously or unconsciously the plays affirm his attitude towards apartheid. His tone, however, is one of acquiescence rather than protest and represents a notable development from the novel and short stories, where the tone of protest outweighs the notions of acquiescence. In this respect, Maimane's attitude echoes Ezekiel Mphahlele's (1962) view that:

"Excessive protest poisons one's system, and thank goodness I'm emancipated from that. The anger is there, but I can harness it." (page 54)

An anonymous article which deals with South African writers in exile and appeared in "African Arts/Arts d'Afrique" (1968), maintained that:

"The course of a writer's exile may be less vital than its result. For him, in exchange for the possible stimulus derived from contact with the major literary talents in his language, there is also a sense of haunting loss. Such a writer is cut off from those national roots which are the sustenance of any writer. His inspiration fails as it receives no nurture from the new surroundings of his foreign residence. (page 19)

This attitude is of no consequence when one considers the dramatic works of Arthur Maimane, all written in exile. As discussed, Maimane considers his exile in a positive light and has made use of the different socio-political environments to which he has been exposed as a background for his plays. Similarly, the tone of acquiescence and his ability to subtly relate and include apartheid into the text, illustrates an attitude in opposition to "a sense of haunting loss".

The writer for "African Arts/Arts d'Afrique" goes on to suggest that a South African writer in exile:

... driven by every fibre of his political conscience to make a declamatory assertion of his racial beliefs" (pages 19 and 20)

Again, this assumption is in opposition to Maimane's attitude and approach, partially due to Maimane's active involvement in writing rather than in politics, both within South Africa and in exile, and in certain respects due to his belief that:

"Blacks and Whites alike, are victims of apartheid" (Personal interview with J Arthur Maimane, 28th August, 1981).

In order to clarify these perspectives, an in-depth analysis of his plays is necessary.

THE OPPORTUNITY

Maimane's one-act play "The Opportunity" was published in 1968 in Cosmo Pieterse's edition of "Ten-One Act Plays" and was transmitted by the Overseas Service of the BBC. It has been produced by Scandinavian Radio and Television and by several British Schools and has been presented in Eastern Europe.

Before writing the play, Maimane gathered his information together in much the same way that he collected his material for his short story "Hungry Flames". "The Opportunity" is based on an actual event which Maimane heard about while working in Ghana, and "Hungry Flames" is based on a court case which came to Maimane's notice while in South Africa. The play is set in a newly-independent African State and

describes the political and emotional dilemmas with which the major character, Solomon, is faced. He is offered the portfolio of Ambassador to the United Nations by the Minister of Foreign Affairs and is told to divorce his wife and re-marry an educated woman who will be acceptable in political circles both at home and abroad. Unable to make a decision, Solomon discusses the issue with his wife, Emma, who reveals that she is prepared to accept any decision that Solomon might make, as he is her husband and the head of the family.

Their daughter Monica and her boyfriend Joe are brought into the action at this point and it is revealed that although Monica acknowledges the value and importance of education, she remains sensitive to her mother's position in society, and the dilemma which a divorce would place Emma in. Joe on the other hand supports Solomon, and believes that one's duty to one's country supercedes one's loyalty to one's family. Joe's point of view and his confession that:

"I know I wouldn't love you if you were uneducated"
(page 227)

angers Monica, who realizes that his ambition overrides his feelings for her. Uncertain of the future and wary of Joe's motives, she puts an end to the relationship, in order to ensure that she never experiences the predicament her mother has been placed in. Ashamed of her father, who she believes is short-sighted and selfish, and resentful towards the Government and the restrictions it imposes on the individual, she turns finally to the person who she feels is certain to understand his feelings and opinions - her mother.

In this one-act play we are presented with distinction in values, between the external world of politics

and the internal world of the family, and consequently between new-found attitudes and traditional teachings. This theme is fairly common in African literature and is revealed for example by Chinua Achebe in "A Man of The People", Wole Soyinka in "The Lion And The Jewel" and by Ime Ikidden in "Blind Cyclops".

Between the Minister of Foreign Affairs and Emma stands Solomon, who is torn between his loyalty to his country and his wife. The two options are characterized as the choice between honesty and opportunism - while the Minister of Foreign Affairs declares that:

"You are a politician, Solomon - or you want to be one. You know that to do well in politics, you have to grab opportunities. This is yours!" (page 215)

Monica draws Solomon's attention to the nature of the sacrifice he is contemplating:

"...So he starts by driving his big and shiny ambitions over you - over the faithfulness, respect and everything you have given him for more than a quarter of a century?" (page 222)

Although this speech is addressed to her mother, Monica clearly illustrates to Solomon the distinction between political responsibility and marital obligation, and more specifically to the moral discrepancy represented by these two institutions. Her perceptions concerning independence are interesting, as she sees no positive nor constructive forces within the new government, and maintains that the ministers abuse their new found power and status, so that corruption and dishonesty becomes rife within the country:

SOLOMON : We are the country - each single one of us. But the individual is of no importance. It is only as a people - as a nation - that we matter. Each one of us is nothing without the others.

MONICA : I don't see these ministers we have behaving like that. As far as they're concerned, they're the only things that matter! Driving around in their big shiny cars as if - (page 227)

This dishonesty and opportunism which Monica refers to is similar to Chinua Achebe's description of the results of independence:

"...The man was a minister bloated by the flatulence of ill-gotten wealth, living in a big mansion built with public money, riding in a Cadillac and watched over by a one-eyed hired thug" (1975, page 75)

Monica and Solomon's argument extends into and includes a discussion of the concepts of love and respect. Monica maintains that love for one's wife and family is more important than power and status, which ironically Solomon interprets as indicative of her "white man's education". Eager to defend his decision, he declares that respect is more important than love and that one must respect one's country before one is loyal to one's family. His wife, Emma, he claims is not only "uneducated", but behind the times - Here the notions of progress and adaptability to change come into focus, and while Solomon negates the past in his endeavour to keep up with and be part of his country's present and future, Emma remains content to acknowledge her background in the face of altering standards:

"...You forget that I was not born in the town, Solly. I am a country woman, where men are expected to make all the decisions." (page 217)

Education plays an important part in the play, as it becomes a prerequisite for status and acceptance into the newly-independent society.

"An Ambassador must embody the progress of his country within his person. And so must his wife. If he's uneducated - or his wife is - those white people will think we're all savages." (page 214)

The need to impress the outside world through education appears fruitless in the light of hypocrisy and corruption within the internal world. Although Solomon describes Monica as "an educated girl - one of the best educated we have (page 221) he contradicts himself, when he blames her differences of opinion on her "white man's education". Through this encounter with Solomon, Monica begins to realize and accept the consequences of her education - Apart from the fact that it elevates the individual's status within society, it results in neither personal nor emotional fulfilment. Education becomes associated with ambition in a situation where appearance is more important than reality:

JOSEPH : ... I know I wouldn't love you if you were uneducated.

MONICA : So it is my education. Just like Papa married Mama because she could read and write! Today you love me because my education is good enough for you. But in ten years' time? He said Mama didn't keep up with him. What happens if I don't keep up with you? Will you also -

JOSEPH : None of us can look into the future, Monica.
 MONICA : So! When we get married, you'll promise to love and protect me - till death do us part. But you won't mean any of it, will you? Because you can't foretell the future! You're a bright young man, Joseph - one of our very best. And though you say you can't foretell the future, you know it's going to be bright enough to fulfil your ambitions! And what about poor little me then? Tell me that! (page 227)

Through this interplay of action, Maimane draws attention to the way in which love and marriage becomes distorted as a result of ambition and greed for power. Within a changing society, marriage becomes a convenience and a stepping-stone towards increased status. Morality is no longer a necessary consideration, and marriage is a temporary attachment, rather than a permanent connection, representative of the love and mutual respect between a man and a woman:

MINISTER : You can't take your wife to New York.
 SOLOMON : That will be difficult, Frederick. We have been married almost thirty years now. If I go, and can only see her once a year, our marriage will be meaningless.
 MINISTER : But you can't go without a wife.
 (emotionless)
 SOLOMON : What? How can I leave my wife behind and still -
 MINISTER : You'll have to marry again. An educated woman this time.
 SOLOMON : You mean I must divorce my wife?

MINISTER : You can't really call it divorce, Solomon.
You were married by native custom.

SOLOMON : I see ...

MINISTER : So? Will you do it? It's for the
good of your country you know. You said
yourself you're prepared to serve the
country in any way. This is how you
must serve our country (page 214)

The different value systems which distinguish the political institution from the marital system, coupled with each character's approach to the dilemma, illustrates Maimane's notion that people are victims of society. By submitting to the demands placed on him by the Government, Solomon becomes a victim of a hypocritical and corrupt political framework, while Emma's acceptance of the situation results in her becoming a victim of her upbringing and past, which is of no consequence in a changing society. Monica, herself a victim, draws attention to this state of existence, by suggesting that there is no escape from this condition:

"But don't think you'll get there! Because the brilliant young men like Joe will already be waiting near the top - pushed up there by their ambitious wives. And they'll kick you in the teeth when you try and go past them to the very top" (page 229)

Maimane's shift in focus from a South African environment in the novel and short stories to a newly-independent African State in "The Opportunity", appears to represent what Wole Soyinka calls the difference between "writing from black South Africa" and "any other part of the continent" - he observes that:

"The difference in experience is reflected in the

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"The different experience is reflected in the

picture of the African that emerges from South African black literature, compared with that of the rest of the English - writing continent. It is as a dispossessed proletariat that the Africans emerge in black South African literature, a people struggling under the triple burden of industrialisation, colour and class discrimination, in a capitalist economy which orders their lives as if they were still living in a feudal age. It is as a people dealing with the problems of power that the rest are shown, exercising the right even to misgovern themselves and struggling no to live on anachronism, but to re-establish the African past as something contiguous with the drastic, profound and necessary change of the present". (Nadine Gordimer, 1973, page 31)

This clearly articulates the differences in characterization, thematic development and voice of protest which Maimane has achieved in "The Opportunity". Whereas the short stories and novel are specifically South African in flavour, and deal directly with apartheid, the play's centre of interest is occupied by the presentation of dilemmas and complexities affecting the individual in a changing environment. Characters are motivated by greed and a lust for power, rather than by anger and frustration. Generally, the short stories and the novel draw attention to the injustices of the South African apartheid system, and the ways in which it affects both Blacks and Whites, while the play focuses on larger concerns, such as corruption in governmental circles and the disregard for love and respect in the face of gluttony and ambition. Although in certain respects these conditions may be applied to South Africa, what remains important, however, is Maimane's tone and attitude towards his subject-matter. The characters

vary in their response to the environment between protest and acquiescence. Monica for example openly criticizes and protests against the Government; Emma accepts her situation and position in society and Solomon and Joe in their acknowledgement of the corruption involved in the attainment of power, reveal voices of acceptance. Although at certain intervals, Monica acts as a mouth-piece for Maimane, the idea that these conditions can neither be ignored nor negated and are characteristic of the development of a newly-independent African state, nevertheless reinforces Maimane's tone of acquiescence.

Cosmo Pieterse (1968) has suggested that "The Opportunity" displays a "fully achieved balance of expression" (page 303) and that:

"The construction of the play is crisp, the introduction leads straight into the middle of things and right through the motivation of action is beautifully clear, though subtle" (page 303)

Although a one-act play, "The Opportunity" has a well defined structure of beginning, middle, climax and dénouement. Maimane adheres to the Aristotelian Unities of time and action, and makes use of only two locations - the office of the Minister of Foreign Affairs and Solomon's house. The first scene introduces us immediately to the dilemmas which are to play a substantial role in the play, and the dialogue between Solomon and the Minister provides us with the relevant exposition. The action develops sequentially until it reaches a point of crisis in scene four, when Solomon reveals his true intentions to both his wife and daughter. A second point of climax occurs when Joe's ambitions and distorted motivations are disclosed, followed by a dénouement in which

Monica realizes the futility of her relationship with Joe and the absurdity of Solomon's new-found power.

Maimane's approach to both subject-matter and characterization is simple and uncomplicated, which Cosmo Pieterse (1968) suggests contributes towards the dramatic possibilities of the play in performance:

"The dramatic acrobatics of "The Opportunity" make for a complex involved richness that is also remarkably simple. In production it calls for finesse in pace and delivery: conviction, clarity, the right tempo and good timing are always necessary for a play to live, but the more especially so with the finely and variously textured product of realism like "The Opportunity". (pages 303 and 304)

Through the theatricality, Maimane makes the audience watch and perceive the dilemmas with which his characters are faced, and although continual references to a newly-independent African state particularizes the narrative development to a certain extent, "The Opportunity" finally stresses that Solomon and Emma's problems, induced by the attitudes and values associated with a changing society, are within the realm of any audiences' understanding and comprehension.

THE PROSECUTION

From an interest in the problems and dilemmas affecting the power struggle after independence, Maimane progresses to an examination of racial attitudes and racial interactions within the context of a supposedly non-racial environment.

Maimane's first play to exploit this situation was "The Prosecution" produced in 1973 at the Bush Theatre in London. Although no copy of the play exists as such, Maimane explains that "The Prosecution" was experimental in both construction and performance. The action of the play takes place at the Hampstead home of an inter-racial couple, who together with their guests enact the trial of a White lawyer accused of murder in South Africa. The criticism of apartheid plays a dominant role in the play, as do the notions of protest and ultimate acquiescence. Political criticism, however, is counterbalanced by an examination of the various relationships which exist between the characters, and by an assessment of their emotional responses to the situation enacted. Although the play met with favourable response and criticism, one critic maintained that Maimane's voice of protest was destroyed by his acceptance of the situation and by implication of apartheid in general:

"This performance creates the wildest scenes of the truest internal thoughts of the performers. All expose their racial hatred, emotional fears, intellectual sterility and the reasons for their various relationships. Each shows his/her epileptic dependency upon the other, black for white, and vice versa. And in spite of their cathartic manifestations of emotional disease, the author forces acceptance, finally, upon them all. And the nature of the acceptance, the blacks concisely reflecting the cultural traits of whites (not vice versa) demonstrates that these distorted versions of human beings will remain precisely so, distorted." (S Clarke, 1973, page 55)

Maimane dispels this critic's perspective, by suggesting

that the reason for criticism of this nature relates to the fact that:

"I was not writing to the formula, to the preconceptions of English people, of about what a black South African should write.

I was writing about what I thought I should write." (Personal interview with J Arthur Maimane, 28th August 1981)

THE MAN TRAP

Just prior to the production of "The Prosecution", Maimane completed a three-act play entitled "The Man Trap". Although it has neither been produced nor published, the play contains and makes use of an absorbing subject and situation.

Through the use of detailed description in order to set the scene, Maimane provides the audience with a background to the action, while emphasizing the issues which are to play a dominant role in the unfolding of the story:

SCENE : A small, smart but slightly tatty flat in an expensive area of Chelsea. Stage left is a section of the kitchen; small, pokey and crowded with the standard fittings - sink, fridge etc The livingroom is furnished with once-smart furniture, and has the appearance of casual carelessness and seediness ...

As the title suggests, the expensive flat in Chelsea is a "man trap", rented by two girls Eva and Kate in an endeavour to increase their social standing and by implication to ensure that they befriend and marry men who are well-bred

and financially secure. The play opens at the point when Kate is moving out, having found herself a respectable man to marry. Kate's successor is a Black woman, Carmen, who apparently shares the same values as Eva. Carmen, however, appears to have already established herself in upper-class society, while Eva is still trying to climb the ladder of social success. Promising to introduce Eva into the desired circles, Carmen invites two male friends, Mark and Guy, to the flat. In an effort to impress the two, Eva reveals her naivety and her pathetic desire to be a social success. Carmen's indifferent approach is compared to Eva's inquisitiveness and although Eva is unable to successfully play the role she has assumed, Carmen nevertheless saves the day with her calculating mind and keen perceptions. The differences in tactics characterize the relationships which develop as a result of this meeting, until Carmen confronts Eva with the truth about Eva's relationship with Guy:

"...Can't you realise that you've made yourself so available that he's now simply indulging himself?"

A debate on marriage follows which focuses on the problems which both Eva and Carmen face - The circumstances, however, are different in both cases. Eva's desire to become part of the upper-class through marriage is marred firstly by her social status and secondly by her inability to come to terms with and successfully portray the role she has assumed. Carmen on the other hand, (to Eva's astonishment) is a fully fledged member of the upper-class, in terms of both education and wealth. She maintains that although she would marry a White man, she would never consider a marriage of convenience to an eligible bachelor. Thus, while Eva is besotted with the idea of finding herself an

eligible husband, Carmen is doing everything in her power to avoid this situation. The play ends on a note of uncertainty, with the debate between Eva and Carmen reaching a point where Carmen suggests that she might marry an ageing Paramount Chief from her country of origin, in order to ensure that she can still have her fun with whoever she chooses, and is in a position to continue her "education" of Eva or "some other aspiring innocent".

The relationship between Eva and Carmen, between Black and White adds another dimension to the dramatic action, and although the difference between them is presented not as a racial difference, but as a contrast between emotional response and worldly ambition, the various forms of social aspiration nevertheless relate obliquely to the South African situation. For example, Eva's belief that her relationship with Guy will improve her life chances, echoes Maggie's justification for sexual intercourse with Fourie in "The Kaffer Woman".

The fact that Carmen is Black intrigues rather than repulses Eva, who sees Carmen's uniqueness in an essentially White dominated society as the stepping-stone to her elevation in status. Although initially, Eva takes on the role of landlord, and Carmen the role of applicant, the situation is soon reversed, to the point where Eva becomes subservient to and reliant on Carmen. The reversal of roles is depicted by Maimane as a result of Carmen's domineering character and Eva's naivety and personal insecurity, rather than a consequence of colour. This transformation again echoes the reversal in roles between master and servant in "The Kaffer Woman".

The acquisition of certain social roles and the desire for

social mobility plays a dominant role in "The Man Trap" and serves a dual purpose. On one level it reflects on the character's pre-occupation with appearances and their inability to come to terms with the reality of their situation, while on a deeper level it relates to similar conditions created by apartheid in South Africa. In "Victims" for example, Phillip Mokone's actions are motivated by his rejection of his position in society, while Klaasie in "Just A Tsotsi" reveals worldly ambitions similar to Eva's desire for financial gain and increased status. Eva, however, is unable to maintain her assumed social role, and reveals the truth about herself and her intentions in her first conversation with Guy:

EVA (into silence) : Well! I was saying that I happened to see you arrive. But what with being three floors up, the trees and everything - I couldn't quite make out which was which ... You know?

GUY : Yes. I suppose so. The wrong perspective.

EVA : Yes. Something like that. Whose is that insect-looking car? You know, foreign-looking and with those - the - I'm afraid I can only call them Venetian blinds. Over the rear window.

GUY (laughing) : Oh, the Miura!

EVA : The what? That's a painter, surely?

GUY : Don't know many painters, I'm afraid. But the car is a miura: one of the Lamborghini family. And definitely foreign: Italia to be exact.

EVA : I thought so - I mean I don't really know much about cars. Hardly anything at all ... But there was something about it. Something -

GUY (ironic) : Latin?

EVA (grabbing at straws): Yes! ... I mean, it -

GUY : Amazing, your eye for - Anyway, that's old Miles's grand-hog bug (laughing) with the venetian blinds! Must tell him to put in a window-box as well.

EVA (forced laugh) : It looks very - It must be expensive, I suppose.

Kate, Eva's previous flatmate, has been successful in her pursuit of a wealthy and educated husband, but is similarly unable to uphold the pretence successfully:

CARMEN (admonishing finger and smile) : You should invest in something more - Travel in obvious style if you want to get to the right places, baby. Knock them between the eyes ... Those (cases) should be real leather - pigskin would probably be best for you ... It's not just the chic clothes and see-through underwear which gets you into the right bed, you know.

Although Carmen conceals her true identity from Eva and pretends to be a model and an actress, she nevertheless belongs to what Guy calls "the African elite", which he describes in the following way:

- GUY (slowly) : Well from what I gather, it was one of those families - The natural leaders. Quick off the mark when our lot moved in there. Get themselves christianised, civilized and educated before dear Queen Vicky could even sign the Papers of Annexation.
- KATE (wry) : Got in on the ground floor, so to speak.
- GUY : The basement to be precise. Sent their sons to public schools, invited our be-feathered wallahs to their barbaqs, and so forth. And waxed rich as the go-betweens.
- EVA (with wonder) : I didn't know there were coloured - Africans like ... Well, rich, with double-barrelled names and -

This dialogue relates not only to those issues presented by Maimane in "The Opportunity", but to South Africa and apartheid. The misunderstandings and preconceptions which Eva reveals, is indicative of the majority of White's attitude towards the Blacks in South Africa and in this respect reiterates the magistrate's naivety in the short story "Hungry Flames". Similarly, Carmen's assumption of numerous social rates which represent her protest against the conventional standards of behaviour, echoes James' defiance of and refusal to conform with the Postmistress' demands in "A Manner of Speaking."

Carmen is the most realistic of all the female characters and recognizes that although equal to the upper-class in terms of wealth and education, she will never be completely accepted by them because of her colour. Here again the sub-text is relevant to South African politics:

CARMEN (impatiently) : All right. So I went to a "good" public school - One of the best, in fact! And finishing school too, in case you hadn't heard. Not to mention a couple of years at university, here - and more in the States, howabout that? ... But before you begin to - well, just don't worry because I didn't stay long enough to graduate, at any of them because that wasn't the purpose ... But does all this make me - D'you believe that simply being at the same schools with them makes you one of them? In their eyes, particularly? I was the nigger in the wood-pile, baby. On the inside, but looking out. And the other way round, too: the outsider with a ringside seat to the inside."

Content with her position in society, and by implication, with her destiny, Carmen points out the hypocrisy and double standards of the upper-class, who on appearance profess to be non-racialistically inclined:

CARMEN : ... It's fine for Mark and others to parade black girls to the cheers and leers of the populace.

EVA : Cheers? Haven't you seen some of the dirty looks you've been given when -

CARMEN : That's something else. The cheers

I'm talking about. That's because these boys are disproving the ancient folk-fear that black men cornered the virility stakes. So it's great for the national ego to see that some of the boys can master and satisfy black women.

EVA :

Why should that be considered such a feat?

CARMEN :

Because we're supposed to have high sexuality - and high expectations, too, having been first turned on by these dreadful black studs who're over-sized and over-potent. (SHRUGS). So these boys are doing better than the slave-masters who used force aren't they?

Carmen's honesty and positive outlook on life affects Eva to a certain extent. Carmen assumes the role of teacher and Eva of pupil, and as promised introduces Eva into a circle to which is aspiring. In keeping with her character, Carmen leads and advises Eva while pointing out the vices and shortcomings of the upper-class:

"... Not all the upper-class would - be swingers are loaded with the readies, like our friend Guy and Miles ... But the tribe looks after its own, baby: keeps them wrapped up in that cloth - of - gold, even if it won't put them on that special dole of a few thousand on the side ..."

Ultimately, Eva's partial acknowledgement of her rightful social position, (which is hinted at by Maiman2,) is representative of the acquisition of self-knowledge. This movement from ignorance to knowledge is promoted by Carmen's relationship

with Eva, who contrary to expectation, is guided towards a state of existence, already achieved by a Black woman.

Symbolism plays an important part in the play, and reinforces the thematic development - The flat in Chelsea for example is compared to the Garden of Eden, while Carmen constantly refers to Eva as "Little Apple." The apple of temptation is translated into the attraction which the upper-class holds for Eva, while the role of the serpent is filled by Guy, who seduces Eva, mentally and physically. The flat in Chelsea is also referred to as a "man trap", which conjures up images of the hunter and the hunted. Symbolically, Eva is the bait, placed in the apartment, in order to sensually lure the prey into her snare:

"... Isn't this flat - this man trap going to get you into the social big time? With you - The lovely, tasty bait, curled seductively in the middle of the trap."

Similarly, the flat is referred to as an "investment", and the men who pass through it as a bonus or "premium". Money is of utmost importance to Eva, and becomes the basis for her relationship with Guy. She invests both time and money in this relationship and hopes that the return dividends come in the form of marriage and improved status. In this respect, Eva becomes like a "hooker", whose first concern is to take care of business, and by implication ensnare her prey. Ultimately, Eva's tactics and assessment of the market results in neither personal nor financial gain, as the hunter begins to feed off and take advantage of the hunter's bait:

CARMEN (QUIETLY) : All you're doing, baby, is simply softening every hard-on he cares to put on. The ever-ready lay!

EVA (DEFIANT AND DEFENSIVE) : He likes it! ... And I like it!

CARMEN : I'm sure you do, babe. Both of you. But for quite different reasons. He likes it because his whim is your command: the grooviest dolly bird ever to hit a bed!

EVA : I beg your pardon!

CARMEN : Yes, Eva. You do it - and I hope you really like it! ... You do it because you think that's the way to hook him. But what the hell have you got left as bait for the finale, for Christ's sake!

EVA : Don't you swear at me! How dare you!

CARMEN : And why shouldn't I "dare"? Not that I'm crazy about losing my cool; but you're driving me up the wall with - Can' you realise that you've made yourself so available, that he's now simply indulging himself?

Through the use of comparisons, lively language and finely perceived characters, Maimane is able to portray and comment on the moral dilemmas and concerns associated with upward social mobility. Within the structure of a three-act play, we are presented with just five characters, four of whom are drawn together and connected by certain relationships, and one who acts as a point of reference and contrast. Kate stands out from the other characters, not as an individualist in her wordly aspirations, but as a symbol of what Eva is aspiring towards and what Carmen is fighting against. Kate embodies the non-racial pretensions which Carmen rejects, and the features of a social climber, which Eva wishes to emulate. The subtle transition from Kate as the domineering character in Eva's life,

to Carmen as the dominant figure, is handled by Maimane in an interesting way, and intensifies the build-up in tension between the two, as they battle verbally, for possession of Eva:

KATE :

Actually - If you'd only listen for a moment! I'm getting married on -

CARMEN :

Ah-ha! You're splitting the rat - chase for the domestic scene, are you now? The just reward for - You've actually made it, baby! (looking round the room with more appreciation). Well, it looks like this man trap does perform its wonders, afterall.

KATE :

Depending on which miracles you expect, of course.

CARMEN :

You wanted the kitchen-sink bit, didn't you? And you've got it? So what's the -

EVA :

That was, in fact, a dig at me, Carmen. For not -

CARMEN :

Ah! I've got it. But don't worry, baby: you are going to make it - and with bells on! Once I move in here, I'll take care of business.

"The Man Trap" includes a combination of the humorous and the serious, which tends to humanize the characters and the situations being dealt with and therefore depoliticize them.

CARMEN :

... "I'm gonna live, till I die
... I'm gonna turn the world upside-
down ... I'm gonna be a devil, till

EVA : I am an angel! ..."
 It is going to be instructive and
 all that, having you living here.
 But I do hope, dear Carmen, that
 you haven't based your philosophy
 on life, on pop songs - And
 ancient ones, at that ... A votre
 sante!

CARMEN : I didn't even know I knew the words -
 until they popped out ... But my
 philosophy - at least that kind:
 I got that from my big brother.
 And what was it - In a nut-shell.
 That's all he needed to give me -
 a nutshell ... His motto was -
 "Live fast, die young - and have a
 good-looking corpse!"

The "Man Trap" represents an important departure for Maimane in both setting and thematic development. South Africa and apartheid is replaced by a physical environment and social problems more immediate to Maimane at the time of writing, and yet subtextually the references and allusions to the South African situation relate the dramatic action to the complexities inherent in the South African socio-political environment. The tone of protest and the pre-occupation with the affects of apartheid on the African, however, undergoes a subtle transformation in this play, where emphasis is placed on acquiescence rather than protest. Carmen who acts as Maimane's mouthpiece is in certain respects opposed to the British class system, and yet her acknowledgement of her position within society and her acceptance that she will never be completely integrated into the upper class, emphasizes Maimane's tone of acquiescence.

The Hammer And The Nail

British society's attitude towards Blacks in both social and business circles is investigated by Maimane in "The Hammer And The Nail", a television play in eighteen scenes, written shortly after the completion of "The Nan Trap". Maimane admits that, in essence it is not a true television play, and that it has never been produced due to this fact and because the subject-matter and approach is contrary to what British producers believe a South African playwright should write about (Personal interview with J Arthur Maimane, 28th August 1981).

As opposed to Maimane's other plays, "The Hammer And The Nail" includes a cast of ten characters. Most of the action takes place in the plush apartment of Diana Merrill and Wesley Cunningham, and between Diana and Wesley's respective offices. Diana is described as "a smart, handsome and rather steely-bright English woman; about 30" and Wesley as "her black boy-friend only slightly older than her." The two met each other, while studying at Bristol University and have been lovers for several years. Of the two, Diana has been the most successful in her career as an advertising executive while Wesley, who has a Masters degree and was a lecturer for several years, has just embarked upon a career in commerce and economics.

The play opens with a discussion between Diana and Wesley, who are anticipating the arrival of their dinner guests - Roy, a business colleague of Wesley's and his wife Rosemary. Diana immediately assumes the dominant role, declaring that as an experienced businesswoman, she is in a position to personally decide what methods are to be used to enhance Wesley's career. Wesley refers to her as his "coach", and in this respect Diana assumes the role of teacher and mentor, similar to the position occupied by Brown in "The Nan Trap." Roy and Rosemary's

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