

country values to the demands of life and love in the city and seems to believe, with Leah, that "money means power" and that power is to be attained at the cost of values such as justice and loyalty. On the axis of "seeming" Xuma has completed an apprenticeship which has constituted him as "a man" but, as his acceptance of his "boy" status on the mines indicates, he yet has to fully understand the real nature of his relationship with his conditions of existence. The narrative presents Xuma with a fourth, final trial in order to acquire that knowledge; Sjakkie in Die Oorlofsda, however, is not given that opportunity and, although designated as "'n man" in relation to Sanna, to Japie, to Faantjie, finally is no more than "'n kind" in society. That Sjakkie's ideological identity remains that of "kind" in society, functions as proof of his "non-knowledge" gained about his true conditions of existence.

4.2.7. Setting the scene (2)

At the point where it appears as if Xuma has become fully and happily assimilated into city life a process begins whereby Xuma's new knowledge of himself is stripped away. Daddy is killed, Eliza deserts him and Leah is arrested and sentenced to nine months imprisonment. The city, Xuma's "opponent" as given to him by Leah and Daddy, seems to have got the better of him. Far from Xuma completing a positive apprenticeship, it appears as if he has become the victim of the city like Daddy before him but also, if differently, like Eliza and Leah. Xuma's initial feelings of displacement and alienation return but, whereas those feelings previously were due to his newness in the city, they now, ironically, constitute him as a full member of his community:

...Days had rolled into nights and nights into days. All dreadfully, monotonous and tiring. And he had felt like a stranger in a strange place. He thought of the night he had gone to the house that had been Leah's. He had left his room and walked slowly. And people had

greeted him for he had become a citizen of Malay Camp and people showed it in their eyes... (MB p169)

In keeping with the actantial configuration of a negative apprenticeship the opponent at this low point in Xuma's development appears overdetermined and the donor or helper absent. However, Paddy intervenes, not only in an attempt to lift Xuma from his depression, but also in order to donate to Xuma the value of freedom of the mind, of freeing oneself firstly *in consciousness* from the yoke of the oppressor:

"...You must be a man first and then a black man. And if it is so you will understand as a black man and also as a white man. That is the right way, Xuma. When you understand that you will be a man with freedom inside your breast. It is only those who are free inside who can help free those around them." (MB p173)

Although initially sceptical, Xuma is inspired by Paddy's words to him and entertains a vision of a world where "people were people. Not white and black people. Just people." (MB p174) In the thrall of this vision not only Xuma's "secret resentment against all white people" (MB p174) disappears but also the dichotomy between the "evil" city and the "good" countryside is abolished. In Xuma's vision

People worked side by side and the earth was cheerful and rich and yielded a fat crop and there was food for everybody and work for everybody...And in the cities too it was so. People worked. People ate. People were happy...And above all this was man. Man the individual, strong and free and happy, and without colour. Man alive. Pushing out his chest and being proud. Man in his grandeur. (MB p174)

The next morning, "reaction" (MB p176) to this vision sets in and the difference between Xuma's dream and the reality of the situation leads Xuma to feel that "he hated all

white people and he hated the Red One" (NB p176). Nevertheless, Xuma feels driven to tell people about the idea of "man without colour" (NB p179) and his interaction with Paddy prepares him for his fourth and final trial.

4.2.8. Xuma's final trial

Xuma arrives at work the following night to find that the mine roof had collapsed at a place where both Xuma and Paddy previously had warned of danger, trapping Xuma's friend Johannes and Chris, the white overseer, inside the mine. Xuma and Paddy go down the mine and come up bearing the bodies of their friends. The death of these men, one white and one black, killed together in their attempt to save the other miners, convinces Xuma finally of the truth of Paddy's words. Xuma emerges as the leader of the workers and calls for a strike until working conditions are safe:

Xuma felt good suddenly. Strong and free. A man.

"We are men" he shouted. "It does not matter if our skins are black. We are not cattle to throw away our lives. We are men!"

"This is a strike!" the manager cried. He pointed at Xuma and shouted: "You will go to jail. I have called the police! They will be here soon!" (NB p181)

Paddy, too, feels that Xuma has become "a man" (NB p181) and follows his lead, thereby demonstrating that he is prepared to accept black leadership because he is also "a man first" (NB p181). Although Xuma runs away when the police arrive, he passes his final test and returns, in solidarity with Paddy and the other workers, to the police station. In accordance with the knowledge Xuma has gained, knowledge of himself as "a man" first, Xuma has a vision of a new life, not only of himself as the spokesperson for black people, but also, as articulated by Naisy, of a degree of personal happiness within the injustices of society:

"I will wait for you, Xuma. If it is a long time or a short time I will wait for you. I will wait for you until you come back to me. Then we will make a home where there will be much laughter and much happiness. Do not fear that I will see others. You are the one I want and I will wait for you every day and every night." (NB p184)

4.3. Conclusion

Xuma's emergence as a working-class leader in a working-class struggle forms a stark contrast to Sjakkie's submission to the powers that be in *Die Oerfdeem*. Xuma fulfills his role as a working-class leader because of his transformation of consciousness, because he has freed his mind from the fetters of the oppressors. That "only those who are free inside...can help those around them" (NB p173) is given to Xuma by Paddy, the donor in Xuma's apprenticeship, and it is in finally accepting Paddy's beliefs that Xuma fully completes his transformation from "a boy" (even a "boss boy") to "a man". Once Xuma has attained this identity Paddy is depicted as prepared to follow Xuma, not lead him, and Xuma can proceed to fulfill his task in the class struggle as donated by history.

However, the "weight" of the text's enabling theme of apprenticeship has the effect of undermining "history" as the underlying donor in Xuma's apprenticeship. Paddy donates "the right way" to Xuma, the value of being "a man first" (NB p173). Xuma finds the right way and frees himself from the oppression of "colour", submitting (in Althusser's terminology) as subject to the Subject of "Man without colour". This Subject the text simplifies to "Man" ("And above all this man. Man the individual, strong and free..." - NB p174). Thus Xuma's attained knowledge of himself as "a man", the sign that the text's enabling theme of apprenticeship has reached its formal conclusion, is not a knowledge of himself as part of the working class (he is not interpellated as "worker") but a knowledge of himself

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as "an individual", "strong" and "free". In this manner the text pushes towards a humanist discourse, placing "Man" "above all this", above people, and placing the transformation of individual consciousness before and above collective working class resistance. Although Xuma's transformation empowers him to act in solidarity with his fellow-workers, the text's realization of what it takes to be "a man" *privileges* the necessity of a "free" consciousness above the necessity for class struggle to transform the lives of the *dispossessed*.

That Xuma engages in the historically given imperative of the class struggle at the close of his apprenticeship thus comes to function as "proof" of his attained "manhood", not as a constituent part of "knowledge of self" to be achieved by workers in a capitalist society so as to enable them to free themselves from the oppression of the division of labour and its hierarchies.

CONCLUSION

The analysis of Die Ontersides revealed that its perceived "menslike" representation of the impoverished Afrikaner is, in fact, ideological, producing the subject of the Afrikaans worker in the interest of the dominant social forces, the white bourgeoisie, in South Africa. In spite of its attempts to create a non-contradictory fictive world populated by the fictive representatives of the poor Afrikaner, the text itself displays the limits of its ideological programme, demonstrating that by assuming the ideological identity of "witman", the Afrikaans worker remains subjected to the representatives of the dominant forces in society. Although the text shows the effectiveness of christian beliefs combined with capitalist practices in constituting a "witman", those beliefs and practices are also displayed as ineffectual in empowering the poor to transform the conditions of their existence.

The conflict between Die Ontersides' realisation of its enabling theme of apprenticeship (which constitutes its protagonist as "'n man") and its ideological programme (which constitutes the dispossessed as "kinders") expresses a problem, not a solution, in relation to the division of labour in society. Mine Boy proposes a solution to that problem: the dispossessed, irrespective of race, must struggle in solidarity against the oppressive economic structures of society. Then workers, black and white, will truly be "men". However, Mine Boy too displays the limits of its ideological project: its utilisation of the theme of apprenticeship constitutes its protagonist as the subject of a humanist discourse, not of history, not of the class struggle.

Die Ontersides inadvertently displays the contradictions it intended to conceal; Mine Boy involuntarily conceals the true relations of existence it intended to reveal. Until the contradictions in society have been overcome in practice, ideology will continue attempting to conceal all

trace of class domination in society. Even a proletarian novel like Mine Boy is not exempt from its effects.

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 25. O'Meara, Dan. op. cit. pp.112-113
 26. Davenport, T.R.H. op. cit. p.228

27. O'Heara, Dan. op. cit. p.111
28. Ibid. p.116
29. Ibid.
30. Ibid. p.89
31. Moodie, T. Dunbar. op. cit. p.253
32. O'Heara, Dan. op. cit. pp.160-161
33. Ibid. p.78
34. Ibid. p.82
35. Where only the narrator's speech is represented Oom Hennie is referred to a "Vader Portjes" or "die oubaas"
36. See Jonathan Culler's discussion of "story" and "discourse". In Culler, Jonathan. The Pursuit of Signs. Semiotics, Literature, Deconstruction. London: Routledge and Kegan Paul Ltd, 1981. p.169
37. See Suleiman, Susan Rubin. Authoritarian Fictions: The Ideological Novel as a Literary Genre. New York: Columbia University Press, 1983. p.35. Suleiman makes the distinction between narrative, interpretative and pragmatic discourses.
38. Malherbe, F.E.J. Wandering en Inkeer. op. cit. p.131
39. Belsey, Catherine. op. cit. p.91. Belsey distinguishes three kinds of texts: declarative, imperative and interrogative.
40. Macherey, Pierre. op. cit. p.165
41. Coetzee, Abel. op. cit. p.114
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43. Ibid. p.128
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45. O'Heara, Dan. op. cit. p.115
46. Ibid. p.111
47. Ibid. p.162
48. Ibid. p.111
49. Macherey, Pierre. op. cit. p.93

50. Ibid. p.91
51. Johanssen, Holmer. op. cit. pp.8-9
52. This is commented on by Burgers, M.P.Olivier. op. cit. p.43, and Castor en Pollux. op. cit. p.15
53. Johanssen used the style of "die nuwe saaklikeid" in his first novel Gatx. See Johanssen, Holmer. Gatx. Cape Town: Unie-Volkspers Bpk, 1938
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55. Macherey, Pierre. op. cit. p.197
56. Rimmon-Kenan, Shlomith. op. cit. pp.94-95
57. Ibid. p.95
58. Ibid. pp.96-100
59. Ibid. p.108
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67. Volosinov's "sociology of speeches" is discussed in Silverman, David and Torode, Brian. The Material Word. Some Theories of Language and its Limits. London: Routledge and Kegan Paul Ltd, 1980. p.308
68. Ibid.
69. See Johl, Johann. Ironie. Pretoria: Haum-Litêrer Uitgewers, 1988. p.65. According to Johl, "[sal] humor tot ironie kan verskerp as die distansie tussen die vertelperspektief en die vertelde vergroot word..."
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71. Ibid. p.77
72. Macherey, Pierre. op. cit. p.175

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77. Macherey, Pierre. op. cit. p.187
78. Rimmon-Kenan, Shlomith. op. cit. p.16
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89. See Culler, Jonathan. Structuralist Poetics. op. cit. pp.81-85
90. Larrain, Jorge. op. cit. pp.137-138
91. Suleiman, Susan Rubin. op. cit. p.7
92. Ibid. p.67
93. Ibid. p.77
94. Ibid. p.78

95. Ibid. p.10
96. Macherey, Pierre. op. cit. p.42
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100. Culler, Jonathan. Structuralist Poetics. op. cit. p.210
101. De Villiers, Meyer. op. cit. p.12 and Kannemeyer, J.C. op. cit. p.340
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103. Ibid. p.82
104. "Redundancy" in a text aims "to ensure the cohesion and the disambiguation of the information transmitted". See Suleiman, Susan Rubin. op. cit. p.155
105. Eco, Umberto. op. cit. p.19, p.22. The sentence "Sy pa het meermale vir hom gesê..." is an example of "rhetorical overcoding" and the paragraph as a whole of "ideological overcoding"
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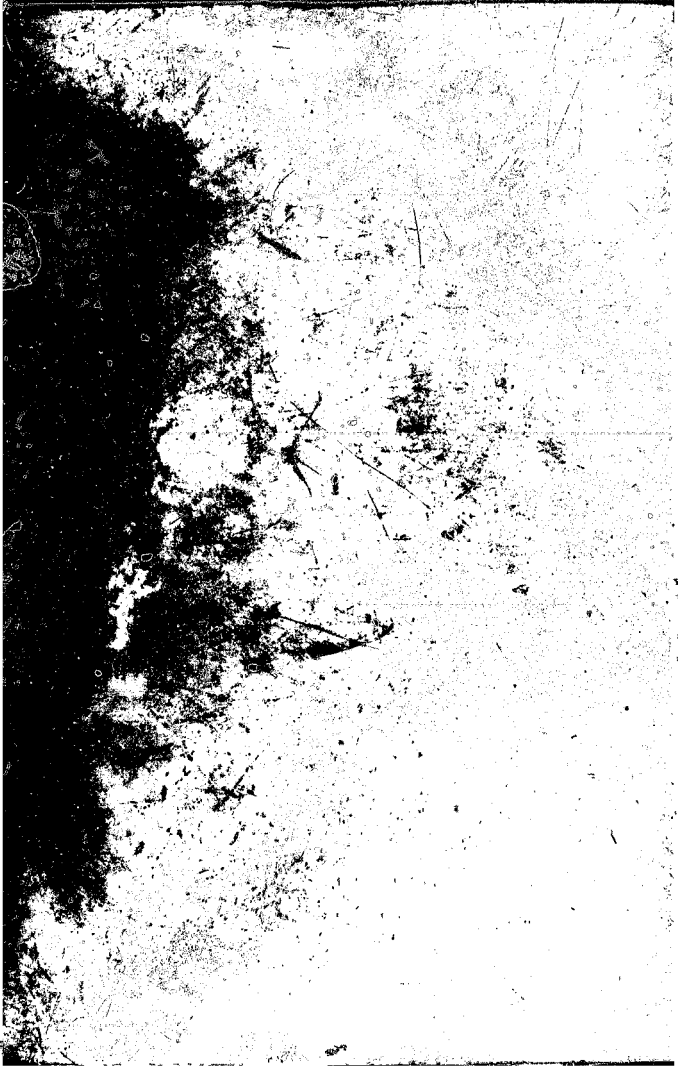
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