

ABSTRACT

This dissertation examines the two volumes of published short stories of Roger Mais, Face and Other Stories and And Most Of All Man, and argues that the fundamental concern with the human condition that lies beneath the surface level of social consciousness in the writer's two best known novels, The Hills Were Joyful Together and Brother Man, was, from the very beginning of his career as a writer of fiction, his major preoccupation. In so doing, the thesis offers a broad classification of the stories according to subject matter in an effort to show how the writer's wide ranging themes embrace all the social classes within the Jamaican society. A discussion of his theory of the New World artist and of his artistic vision seeks to establish his affinity to proletariat subjects and to certain recurrent themes. The restricted content analysis of ten representative proletariat stories, grouped according to their urban or rural setting, and a further consideration of certain stylistic and formal techniques are put forward to verify the proposition that Mais's concern in his proletariat stories is, as he himself stated, with humanity "amid eternal process."