CONCLUSION
Literary creations that emerge out of the group of countries which live with the eventuality, the suffering, the ignominy of adopting a new sociological stance, reflect their recovery from a state of dislocation, through the recentering of their vision in the comprehension of their present position. The initial weaknesses exhibited in the form of imitations of the colonial masters or in the uncontrollable fury expressed as strong criticism of colonialism and the coloniser, or even the export of cultural information as an essential identity for the colonised lot has only kept colonialism, and the catering to the needs of the world masters, moving smoothly as another form of subjugation. Is the post-colonial artist merely an angry-artist and is he helplessly caught in his anger as the only stance he can adopt? - is the question that looms large in the minds of a younger generation who have recently encountered Commonwealth literature. Will the new empire of the Commonwealth continue to 'write back' responding to the queries of 'the masters', thus providing the European evaluators more material, by keeping in tact their confused, fragmented, confused selves? The only other alternative to this determination to preserve this confusion for purpose of creation is a revisitation of ourselves. To recognize, as Wilson Harris has presented this recognition in his *Palace of the Peacock* through the character, Schomburgh, is the only means of exercising 'the uneasy foundations of knowledge he possessed. In this description of Wishrop lies the turbulent area of Commonwealth creativity (Pg.52)

His desire for communication was so profound

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1 Wilson, Harris, *Palace of the Peacock* 1960 Faber & Faber
it had broken itself into two parts. One part was a congealed question-mark of identity - around which a staccato inner dialogue and a labouring monologue was in perpetual evaluation and process. The other half was the fluid fascination that everyone and everything exercised upon him-creatures who moved in his consciousness full of the primitive feeling of love purged of all murderous hate and treachery. (Pg.64)

Harris's use of the phrase 'false clarity' describes accurately the first half of the description and the second aspect is better described by Prof. Tadeuz Kotar Binski, a polish representative advocating humanism of a kind grown out of his childhood longing for his lost freedom. He uses the phrase 'reliable guardian' 2 to emphasize on humanism as not a concentrated concern for one's own locality but as an expanded concept which upto a point is chivalric ethos but one which is largely a transference to everyday, contemporary civic duties, and the transference also includes other beings which feel suffering. By focusing on the larger body of the universe as a whole, in recognising suffering in any form, the recentering of metaphysics is made possible. To bring to life 'the fluid fascination', to explore this stimulation offered by all earthly representatives is what Achebe, Arun Joshi and Patrick White attempt at; exhibiting three different ways of keeping their essence

An Interview with Prof. Tadeuz Kotar Binski, From "Mastery and Humanism" Dialectics and Humanism The Polish Philosophical Quarterly, Vol. IV No.1 Winter 1977, Polish Academy of Sciences. Pg.17
perfectly balanced as thinking individuals, exploring independently the context offered by history and the present moment, and not caught in an angry mission of taking revenge against an incident of history. So the focus is not on reality for its own sake, but on the metaphor that opens the inner eye to attribute true identity to the particular creative restlessness. Metaphor lies as the metaphysical meaning within the literary reality of these texts.

The dynamism which the research project sought to highlight, lies in the three distinct approaches made by the three novelists chosen, Chinua Achebe, Arun Joshi and Patrick White in achieving this transcendence, from an angry perception of the past to a deeper insight into the potential that lies within. From the immediate concern of settlement within the new environment, the attention is focussed on the 'environment' within. The difference lies in the perception and acknowledgment of this environment. The newness, in the works of Chinua Achebe, is identified as the presence of alternatives in the well-disciplined rhythmic movement of the Igbo communal life. The shift now made is from, existence as the mid-segment, of the powerful chain that connected the Igbo objective world, to their gods and their ancestors, to the new political opportunism that stood independently as the only powerful, malignant mask of extortion. Despite the fact that Achebe begins, on a fatalistic note, that 'things fall apart', he shifts the focus to the 'centre'. In the fictional reality of his works the centre is a weakened spot which cannot hold new cultural balances. Yet at the same instance the centre now assumes a new meaning within the Igbo mindset as that crucial acre where the middle-voice can be sounded, to uphold human values, transcending the boundaries of an Igbo communal enter-
prise. The effective global assimilation is achieved through this expanded vision. The falling apart is the body of the textual reality; bound within it lies the centre where in lies the mystery of all creativity and this is built into the narrative by his emphasis on giving 'expression' to the comprehended truth. It holds the intended line of argument that metaphysics is the middle-voice function within the body of humanism.

The importance of 'expression' within the African novel is both an emphatic response of defiant, assertiveness against the 'pacification' attempts literally initiated by a District Commissioner, in his first novel, and also a crucial move to recover that indomitable power centre of the Igbo culture which called for a pacification programme from the coloniser. In a convocation address to the graduants of the Arts and Social Science colleges, Guelph, in 1986, Achebe emphasises on the power of the Word as the power of creation, by quoting an Eskimo poem to validate this point.

That was the first time when words were like magic

The human mind had mysterious powers

A word spoken by chance

Might have strange consequences

It would suddenly come alive

And what people wanted to happen

Could happen

All you had to do was say it.

and also in the lines addressed to the Wapangwa people of Tanzania.

......Wind trees, ants and atmosphere were
controlled by the power of the Word. But the Word was not something that could be seen. It was a force that enabled a thing to create another. 

The Word becomes the power within the African context of Achebe's works: the chance of survival that lies between, not a live world and a dead world, but between 'a new world and a dead world' and therefore as expressed earlier, the Word is that middle-voice function of metaphysics an inquiry which regenerates material for myths and within the African context myth-making creates the possibility of an African metaphysics around which the contemporary African community could construct its belief systems.

While in Achebe's works the Word reinstall the powerful oral tradition, in Arun Joshi it is the search for the appropriate location to apprehend the mystery that lies before the formation of the Word. It is a conscious rejection of human achievements, the clutter of objective successes. The uniformity of the world they the protagonists repel gives birth to the new constructs of complexities created by the struggle they impose upon themselves. Herein lies the quest for the inexpressible, so the world of formed identities is crossed over. distance ceases to be physical, instead it grows to be a God's eye-view of the world, diminishing in size from his chosen vantage point. to open themselves up to the extreme possibility. But the novelist, in the first four novels, is unable to bring himself to believe in this possibility, which in the deduction of his characters is only a possibility. Within indecisiveness as the other alternative to their predicament. the narratives, variously, place themselves within a particular framework. a symbolic enclosure from within which they con-

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3 Killam, G.D. 1990  A Personal Note Kunapipi, Vol.XII No.2 Pg.16
template. It figures either as a well, a tomb, a tribal village and a labyrinth. In the last novel an accurate placement of powers, in their overt representation of themselves to suit the worldly conclusions and the sustaining of the imperceivable presiding power over this small order is established. Hence, the choice location itself becomes the area of middle-voice expression where the dramatised event is within the mindscape of one individual. Using a technique of a closed, contemplative inner monologue Arun Joshi builds his characters, through personifications. It is an area of darkness and silence where the human vision expands itself to have a glimpse at this air of mystery but allows the mystery its sanctity, content to revolve around it without disturbing its apparent stillness. The centre remains undisturbed.

In the works of Patrick White, yet again, the pre-verbal silence highlighted by the large physical area of non-existence within its landscape figures as the location for the proposed research. This particular novelist taps, fully the potential offered by his continent, which serves as a metaphor, of the confirmed view that metaphysics is recentered within the body of humanism to enliven the latter, to expand the dimension of its concern for human values and its faith in the human spirit. It is an insiders view, in a different sense. The protagonists are curious explorers of this centre and the novelist is a resident of this centre viewing the tombs, the labyrinths, the attempts at creation through the Word and the many other forms of confinement from this centre of amorphous, nebulous forms. The choice of texts gives four different approaches to this centre. In the first novel The Tree of Man the protagonist, cut out to be the Adam in the desert country, seeks to settle in, carve a niche, for a human settlement. It is a humble approach by the character, who with the breaking down of the rocky plot struggles to
crack the hard surfaces within to arrive at the pure poetry he believes, lies hidden deep inside. Ironically, he is an alien in his own settlement, longing to make contact and merge with the power which touches him from time to time. The hope is to be accepted back into his fold which certainly is not the human world. Voss in his bid at exploration challenges this larger design, instead of recognising himself as a part of it, he ventures to conquer it. Hence the apt end, carved by the novelist, from the centre, by hacking the head, off Voss's body. The centre emerges as the all powerful presence, successful in defeating the anti-, the darkness, represented by the intruder. In the character of Hurtle Duffield, White portrays the frustrated search of one individual in his attempts to understand the force that the human body possesses. Vivisection of his race, as it passes him by, leads him only to view it as an element of putrefaction. Yet in the colours of suffering, running in a body vivisected, he finally encounters the mysterious mixture of tints, the one incomprehensible colour of the spectrum, indigo, the power of which drives him to his end. It is yet another humbling of the arrogant human spirit. The Fringe of Leaves draws the attention of the civilized world to their origins, the root of all cultures, the resident aboriginalness, and a passage through which tempers the twin identities attached to one individual, Ellen, as Gulluyas and Roxburgh. The work questions the very need for identities. The darkness of the aboriginal world is an area of illumination, opening Ellen's eyes to make the world her own. Like Stan Parker she transcends her marginalised existence in the human world to merge with the centre and hence continues detached from the common confusions of a petrified race. The texts have offered themselves to this exploration by exploring and representing every stage of this dynamic expansion, into its spectral quality. As it is said, Sri. Sankara, it is said, Jnana was not Kriya (Karman) but Jnana was Cit (pure consciousness). His
emphasis on pure consciousness is an example of changing metaphoric links where metaphor ceases to function purely as a link between 'speech communities', but functions more effectively as a means of creating meaning within a community, and the term 'community' here includes all creatures that can sense. Hence the shift made by these writers is to make a move away from the initial arrangement of the third person role through the use of the 'masters' language: to now shift over to the first-person position within the text, which is the vantage point from where he makes the rather delicate move to the second person position. This placement balances to two otherwise distinct roles within the creative activity which is understood to be a function of evaluation and interpretation in the first-person role, and the process of keeping in mind the basics underlying the ideals of a community as the second person role. In order to mobilise the two roles, to compress them into the one role which would negotiate effectively over the differences within one's own mind about one's own culture, is what the three writers chosen, attempt to do in their works. It gives primacy to self-reflection over the present domination of response making as a tactic to enter the colossal dimension of the success story of the West. By moving within the subjectivity of the subject within the Commonwealth dimension, the middle-voice function, as metaphysics re-allocated to its recognised position, as the soul within the body of humanism, is the different mode of balancing offered to the international reader.

It offers this particular elevated view by instilling comprehension within their minds, by momentarily creating that space within present time, wherein the present becomes the neutral point of reference from which the characters evaluate the two distinct periods of non-existence, figuring as the pre-colonial period of their physical non-existence, and the present condition as a non-entity holding out the only option of
a posthumous non-existence; one in whom a concluding statement for the continuation of a line of thought, for the future, is made inarticulate.

They were bound together in wishful substance and in the very enormity of a dreaming enmity and opposition and self-destruction. Remove all this or weaken its appearance and its cruelty and they are finished. (Palace of the Peacock Pg.123)

In this realisation, inbuilt into one of his characters, Vigilance, by Wilson Harris, lies the new dimension of participation which is visualised as such in the lines quoted below.

And he rested against the wall and cliff of heaven as against an indestructible mirror and soul in which he saw the blind dream of creation crumble as it was re-enacted. (Pg.124)

Past and its significance, the utility value of past influences in the making of Commonwealth literature can now be expanded from the hold of its historical significance and go back to an authentic re-introduction to one's own cultural origins through the stilling of the oppressive presence of a contemporary reality, the past living, never laid to rest by the persistence of the dislocations caused by the same. The re-introduction is to the aboriginalness within the civilized mind, within which sphere the meaning of art is a form of religious expression pertaining to questions of origin, and purpose, where 'ev-
everyone was an artist.'

To surround an art form with an air of mystery allows the presence of many dimensions within one form such that it removes the obstacles that lie in the path of accepting 'the white' that lies at the base of a specific human pattern within this context; which is once again a neutralisation of the power of the object.

Therefore, from within this neutral point of reference the metaphysical inquiry regenerates material for myths as in the case of Africa, affirmed by Kigngeno Koech, who remarks that in Africa, 'myth-making creates the possibility of forming an African metaphysics, around which a contemporary group of Africans could construct their belief system'.

While, writing, reduces reality to static symbols, metaphysical operation within the two segments makes possible the continuity of memory through time. In the vacancy obstructing poetic perception and the artistic transmutation of earthly material, along the fringe within Australian literature, the expanded vision, makes material, the void within for imaginative recreation of the images populating this area.

Whereas within the fictional world of Arun Joshi the object-identifying task within the world gets beyond their control such that the protagonists look for areas where the 'I' within the individuals of the world seeks to extricate itself from beneath this uniformity of consciousness, looking for a 'vantage point' from where a new perspective could evolve. The vantage point is a base within the past, and within the context of Joshi's works it is the point of evaluation and a means of neutralising the domination of the present-eye.

Hence, an exploration of this nature, is endlessly fascinating, within the arena

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4 Edwards, W.H. 1988 'Relating through Art: Aboriginal Art: Pg.91
   An Introduction to Aboriginal Societies Social
   Science Press. Australia.

5 Egede, Benji 1993 'Mythology and the African Creative Imagination The Literary
   Half-Yearly Vol. XXXIV Number Two July 1993 Pg.16
of Commonwealth literature, as it offers assistance to get beyond the peripheral domi-
nation of established, popular literatures. Peripheral domination in the sense, that the
domination is an accustomed habit of mind, which through a deep exploration of the
metaphysics of each culture would effectively leave behind the same as an unnecessary
detail, as a centre, the nucleus from within which or when used as a base, local points of
view had hitherto irradiated. The hope of effective critical appraisal and the required
cathartic effect could be achieved by the expanded vision, giving the writer absolute
authority over his subject while studying the nuances of one's own reality, in depth.