
CHAPTER V: CONCLUSION

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Thus, Joyce Cary is a prominent British novelist. His experiences during his study at Paris and Edinburgh and as an administrator in Africa are reflected in his novels. He has started his career as a writer in his fifties. His first trilogy placed him in the well-known sphere of British literature and then was writing till his death (1957). He is also one of the important figures in political literature. He has continued the tradition of Defoe, Conrad and Huxley, specially the picaresque tradition in the 20th century novel. In the earlier picaresque novels the main characters were important, witty, adventurous, outcasts from the society, sometimes sons of the rich men, desirous to find out their fortunes. Such protagonist did not deny any moral or religious code, but Cary modified his protagonists by turning them to religion. So Cary's contribution to the picaresque novel deserves a clear analysis.

Thus to conclude in Herself Surprised as a picaresque novel, we see Sara's journey as a born cook. She comes in contact with the men and women of different natures as a maid, a cook, a wife, a mistress, a companion, a beloved, a true and sincere friend, the best supporter, a patriot. Her nature remains constant forever and she becomes the victim of her good nature. Her sincerity is remarkable throughout the trilogy. Even if there are some lapses in her religious sensibility, her sincerity towards

religion cannot be challenged. Upto now the picaros were playing a part without any sense of religion or respect for religion but Joyce Cary has drawn his picaros who possess religious sensibility. Majority of picaros are secular and picaresque novels are showing soft attitude for secularism but Cary turns them to be religious. Cary's ironic vision gives us a realistic picture of Sara's commercial outlook. But in spite of this stark realism Cary seems to accentuate the "humane" in Sara which attracts so many people towards her. It is an interesting dimension of her religious sensibility. In addition to this she shares the artistic sensibility of her companion. She is not only an inspiration for her painter friend but her mind has a creative dimension. Thus, the combination of a religious and an artistic sensibility makes Sara a unique picaro.

Thus to sum up To Be a Pilgrim, the novel is a lawyer's containing a comprehensive picture of the contemporary English life. The strength of the novel lies again in the social realism. Unlike Sara, the protagonist Wilcher shows a greater intellectual capacity. His narrative contains interesting discussion on marriage and morals. In it we find important clues to the author's views on some of the significant aspects of life. Wilcher is different from Sara because he is orthodox and conservative. Therefore, he shows a greater sense of responsibility towards the burden of his domestic life. Again Wilcher has a religious sensibility, for he is brought up in a religious atmosphere. His

religious development has a specific history.

The Horse's Mouth is a story of an artist - Gulley Jimson. It is a complex master-piece of Joyce Cary. Gulley, an artist picaro, becomes an artist accidentally. He is a devilish artist who runs after money essential for his painting. By appearance and behaviour he is like a clown in Shakespeare's plays. He is eccentric and strange, always having new ideas. Being an artist, needs women for inspiration and also changes his lady-loves from time-to-time. An art is his religion. Due to extra-ordinary artistic sensibility he does not mind public opinions and his torn-boots and patched coat. His creative imagination is uncommon and he paints his wall upto the unconsciousness stage of his. Though he robs, lies, steals, threats, plays tricks, uses knavery and appears like a shabby beggar yet he is loved by Coker, Nina, Sara, Rozzie, Lizzie, Plantie, Nosy and others. Thus the protagonist of this last novel in the trilogy shows the perfection of Cary's fictional vision. His religious and artistic sensibility is more comprehensive than that of Sara and Wilcher. Again, this combination has a deep touch of irony. Cary's ironic vision gets a greater scope in Gulley's narrative. So the novel The Horse's Mouth moves towards completeness because it displays an interesting interaction between the religious, the artistic and the ironic. Being an artist by temperament he never repents for his mistakes. He seems like Khalil Gibran's poet who expects to sit beneath a

tree, have a beloved by his side, a note-book for writing poems, and a bread for hunger. This is the minimum expectation of every artist who has his own world. Any artist never bothers about the world except his own. All the characteristics of a picaresque are marked in Gulley Jimson a complete artist picaresque in the modern age.

The tradition of the picaresque novel is continued in the novels of Aldous Huxley, Joseph Conrad, Evelyn Waugh, Somerset Maugham, James Joyce, Joyce Cary, Angus Wilson, Kingsley Amis, Anthony Powell, Henry Green, Lawrence Durrell, Elizabeth Bowen, Pamela Hansford Johnson, Alan Sillitoe and others.

Aldous Huxley, like G.B. Shaw, H.G. Wells, G.K. Chesterton and George Orwell inherited the English tradition of comedy. In his Brave New World (1932), he has shown the future world. His Ape and Essence (1949) faces a world of the future devastated by atomic warfare. In his novels his heroes behave like the picaresques. The picaresque element is traced in his novels that is prolonged in the novels of the later novelists. Evelyn Waugh's early novels shared Aldous Huxley's satiric criticisms of sophisticated society. Huxley's characters were more intellectual while Waugh's more aristocratic. He had a farcical contemptuousness that was all his own. Waugh's Decline and Fall (1928) and Vile Bodies (1930) are social satires. This pair represents the 'pure' Waugh statement. In each, the novelist organizes the social report

around the story of young man's adventures in the society.

Henry Green has created in his nine novels the characters who are neither particularly important nor savory. They live through the power of their individuality. They represent a stable world under the guise of eccentricity. Green is close to his contemporaries, Joyce Cary, Elizabeth Bowen and Samuel Beckett. In his Back (1946) there is most attractive female, Rose who "directs" the novel even when she is not present. Unlike Sara, Rose does not try to change the man she has attracted. In Herself Surprised, Sara is destructive; she wants to domesticate Gulley Jimson once she has enticed him into her bower. Rose does not domesticate, she only exists, the woman principle embodied, fleshed out.

In this age, when the main taste is for unexperimental realism, novelist felt the pull towards a different kind of fiction. There is more attraction for fantasy, fable, or allegory. The novelists like Kingsley Amis and Wilson Angus who began as realists were attracted towards allegory. In this spirit of fable or fantasy praiseworthy novels of the fifties are written. Kingsley Amis declares his presence as a novelist in Lucky Jim (1954), a brilliant sardonic picture of the life in one of the new universities.

William Golding has carried on the tradition of Aldous Huxley, Evelyn Waugh, Joyce Cary, Kingsley Amis and others of

their group. Golding's The Lord of the Flies (1954) is a philosophical allegory about the nature of evil and the precariousness of civilization. Anthony Powell has shown attraction for the past. In A Buyer's Market (1952), The Acceptance World (1955), At Lady Molly's (1957) and other novels the prose is often pleasingly elaborate.

Irish Murdoch, a trained philosopher has brought to her early work in Under the Net (1954) and The Flight from the Enchanter (1955) a rich and new view of fantasy and ironic humour. Under the Net answered a popular current formula of a struggling young man who is given wildly comic and improbable scenes. Her talent for comic fantasy was confirmed by The Flight from the Enchanter.

Miss Pamela Hansford Johnson's The Unspeakable Skipton (1959) features a rogue who lives in Bruges and tries to cadge his way through life, much as Cary's picaresque Gulley Jimson in The Horse's Mouth. Miss Johnson has turned the painter Gulley into the writer Skipton, a man who must live by his wits. Another woman novelist Miss Elizabeth Bowen, like Henry Green and Joyce Cary, has chosen to give her characters airiness which is marked in her novels, i.e., The Hotel (1927) through A World of Love (1955).

Sillitoe Alan has written a trilogy: The Death of William Posters (1965), Tree on Fire (1967), Saturday Night and Sunday

Morning (probably 1972-73) about working-class protagonists. The novelistic sense of the second volume, its wit, and Sillitoe's creation of Handley is noteworthy. He superficially recalls Cary's Gulley Jimson, the romantic artist who structures his life on splashes of color.

Lawrence Durrell the writer of Quartet is within an English tradition first suggested by Fielding and later stressed by Charles Dickens which sees in the flowering of emotions a way of building a secular metaphysics; and which, conversely sees in reason the villain who will stifle and smother all life. Ulysses of James Joyce and D.H. Lawrence's major novels, especially The Rainbow and Women in Love, brought the tradition to a climax; and among Durrell's contemporaries, it appears in one form or another in the work of Joyce Cary, Elizabeth Bowen and Henry Green.

Thus, this great genre - the picaresque novel - started in 15th century is carried on by different novelists in their respective eras. After Cary there are important contributions made to this genre. In light of the various experiments made by the contemporary British novelist one realizes the potential of the genre. Every generation of the British novelist had its valuable contribution to the picaresque novel. In this respect Joyce Cary's contribution to this genre cannot be overlooked.