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The Quest for triadic ontology in Jean Toomer’s *Cane*
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*Cane* was published in 1923 and with its emergence a new vision and a new artistic expression of the African-American situation was born. Unlike earlier writers notably, Countee Cullen, who advocated for racial unity by seeking a connection with Africa, Jean Toomer created a new idiom which allowed him to express the more immediate and intricate complexities of the African American experience. While Toomer, the writer spent most of his life in quest of a harmonious ontology, his text, *Cane*, from a symbolic and avant-gardist point of view, reflects the quest for an ontological harmony in artistic senses. This paper argues that there is a definite triadic ontology in the construction of *Cane*. This expresses itself in a number of ways ranging from the setting, thematic concerns, character development to structural and stylistic construction. The gist of my argument is that conflicts and tensions develop between oppositions, in quest of a kind of synthesis and harmony. Thematically, this expresses itself in such oppositions as sensuality and robotism, primitivism and modernism, sensation and perception etc.