CHAPTER -II

REVIEW OF MODERN NOVELS

The novel is most popular form of literature, among drama, poetry and short-story. The actual word “novel” is derived from the Italian “novella”, the term used for each of a collection of about one hundred narratives which appeared in the latter half of the thirteenth century. From that date onwards, the novel as a literary type rapidly gained popularity in Italy and many of these Italian “novella” originally meant a “fresh story” but a story in prose as distinguished from a story of verse, and it continued to be called a romance, a fantastic tale of the love and adventure. In 1350, Boccaccio wrote a world famous collection of love stories in prose, entitled The Decameron. Such short stories are called in Italian “novella” Henry Fielding is the first novelist with Tom Jones. Philip Stevick thinks about novel as:

“This new species of writing is not burlesque or caricature not true epic and least of all romance, but is rather a comic epic in prose.”[Stevick: 1955:18]

The novel is a comparatively new genre. It is a mixed genre, its origin lies in dozen different forms, essay, pamphlets, history, the character biography, comic and sentimental drama. According to Smollett, the novel is Philip Stevick refers: “A large diffused picture of life.” [Stevick: 1955:18]

The novel is different from drama in the way of narrative Technique and need of stage and an audience, but there are some similar elements in both novel and drama, hence F. Marion Crawford, A popular American novelist, described the Novel as “a pocket theatre.” as mentioned in Prasad’s criticism.

Like a drama, the novel is a collection of realistic stories about human conflict, human tragedy, and human mind, the internal and external nature of human hearts. But novel does not need a stage before an audience. Like drama, Goodman says about novel.
“Novel is a long narrative in prose detailing the Action of fictitious people.”[Goodman: 2005: 881]

The novel is nothing but a fiction in prose. The novelist uses narrative technique to write novel such as dramatic monologue, Steam-of-consciousness technique. Goodman defined novel as

“It is a summary of actual including both the within and without us.”[Goodman: 2005: 881]

Novel has portray of human life, hence Barker defines novel as:

“Picture of real life and manner and of the time in which it is written.”[Barkar: 1924: 55]

One finds an interpretation of life in novel. Generally, a novel is an extended prose a fictional narrative of 50,000 words or more. The medium of novel is prose not verse, broadly realistic in the everyday events of ordinary people.

A good novel is all of fable, parable, myth and fiction together one of the important characteristics of novel, is it is different from fiction. The novel is a form of fiction, but it different from fiction, because fiction is falsehood and unreality. Fiction is a term with a wider meaning. It includes not only the novel and prose romance but also narrative poetry and drama. Fiction includes false and fictitious story. On the other hand, the novel is concerned with the novelist and his vision of humanity.

The aim of the novelist is to present the world as like as possible to the actual world, not to fashion a new one to the heart desire. We find realism in novel but not in fiction. The real aim of novel is to present life with photographic accuracy and camera-eye. The true novelist implies a work of novel which relates the story of a plain human life, under the stress of emotion. Novelist like Oliver Goldsmith, Daniel Defoe, Richardson and Henry Fielding, Smollett and Sterne seem to have seized upon the idea of reflection of life as it is in the form of story.
Another characteristic of novel is, it differs from history, because history is only narrative of fact. But novel is not mere narration of fact; it is a mixture of imagination, realism, romantic elements with different narrative technique. Novel is also different from essay; essay presents only character and incidents. Novel is different form short-story because novel as an extended narrative covering a wide range of characters and experiences.

The novel creates its own image apart from romance. The romance is a story in which our interest centers on marvelous incidents, brought to pass by superhuman characters. In other word the romance is originally a work of fiction, in which imagination is given full play without being limited by facts. It deals with extraordinary events, with heroes whose powers are exaggerated, and often adds the elements of super-natural characters. The elements of excessive imagination and of impossible heroes and incidents are distinguished from novel. It is fact that true life is not adventurous but plain, heroic matter of duty and daily choice between good and evil. The novel is a story which is more natural, more in harmony with the experience of life. Life is the most real thing in the world. Novelist never writes about the life of kings and heroes or supernatural creature, he writes about the life of common people with its struggle and temptation, triumph and failure.

The novel is a work in which the imagination and intellect combine to express life in the form of story. In novel, imagination is always directed and controlled by the intellect; it is interested chiefly, not in romance but men and women as they are. The romance was related with stories about king, knight and aristocratic people, but the 18th century novel is one of genre of middle class people. Novel is a social document; it is not about knight and kings but about plain man and women, about their own thought and motive, struggle and result of action and reaction upon own character.

One of the important features of novel is use of characters. The characters are the people endowed with specific moral and dispositional qualities, who carry on action. We find two types of characters in novel, flat character and round character. Flat characters are type characters. They represent a particular trait or idea. These are
one dimensional character who can be caricatured for the sake of humor. Round characters grow and change in course of the time and they are multi-dimensional possessing several qualities of mind and heart. The flat character represented a type with a dominant trail and lacks depth. This character does not change as they story progresses; on the other hand, round character develops and changes in the course of the story. Denial Defoe’s *Moll Flander* a round character. Mr. Micawber and Piggotty are flat character in Dickens’ *David Copperfield*.

Another important feature of novel is the use of plot. The plot is the system of action represented in dramatic and narrative work. The plot of any novel is the particular temporal synthesis affected by the writer of the elements of action, character and thought that constitute the matter of his invention. The variety of incidents includes in the plot and the amount of suspense and surprise it evoke. Plot is the composite of action, character and thought rather than merely equating it with action apart from the moral qualities of the characters. There are three kinds of plots—plots of fortune, plots of character and plots of thought. In plots of thought, in plots of fortune has some sub plots such as the pathetic plot, the tragic plot, the punitive plot, the sentimental plot, the admiration plot. In plots of character, there are maturing plots, the degeneration plot. In plots of thought there the education plot, the revelation plot, the affective plot and the disillusionment plot.

The next feature of novel is its style different from other forms of Literature. The style is a hidden thought. The ‘vision’ of the novelist inspires him/her a style. Novelist uses dignified, grand, plain, decorative, placid, restrained, hard, mixed and uniform prose style in the novel. *Tom Jones* and *Ulysses* are mixed style novels, *Pamela* and *The Ambassador* are uniformed novels. Some novelists use their speaking style, in uniform style in novel. Employing first person narration, it is a narrative technique. First person narrative technique is a form of narration in which the story is told by someone in the in the first person ‘I’ recounting everything. Charles Dickens’s *Great Expectations*, Pip, the hero he is first narrator write his account in the style generally expected in all novel. It is a special personal style. Some novelist use dialect style.
At the time of using style, novelist uses the method of point of view or the perspective. Point of view is the narrative method that establishes the angles form which the story is told in a novel. It establishes the relation between narrator and story. The point of view can be omniscient person and dramatic. In the omniscient narrative technique, the narrator presents external and internal thought and emoting of all the characters. In third person narrative technique he is able to interpret events, action, thought and turn to them of story to his point of view. Some novelists use different narrative technique such as stream of consciousness, Interior monologue, psycho-analysis and surrealism. Fable deals with the external, myth with the internal. A good novel uses both elements of fable and myth.

Varieties or diversities are important features of novel. There is diversity in themes, length, narrative technique and subject. Hence, we find many types of novel such as campus novel, comic novel, chronological novel, doctrinal novel, documentary novel gothic novel and utopian novel, in addition there are regional, social, picaresque and Bildungsroman.

After any major war, there are bound to be all sorts of changes, and this was true of post war Britain. The novels after 1950s are different from before in their themes and narrative technique. The two world wars created major influence on novel after 1950. The uncertainty of the war and post-war years are reflected in the concern of many novelists about the disintegration of society, their lack of positive optimism, mass-murder activity, global-conflict and nuclear-destruction and above all sense of insecurity. After the war in 1945, the breakdown of class distinction was greatly increased speed of the rise of the welfare state and the better standard of living for most people faced materialism and disillusionment over what money could buy. The conclusion of religion, together with traditional morality of all sort were widely questioned.

After 1950 many of the younger generation novelists are involved in new psychological problem arising from society. Most of the novelist wrote about people’s material comforts.
The postmodern novels are mixture of realism, cynicism, dark comedy and satire. All these technique used to express their search for stability and basic value. Most of novelists are about horror of war, horror of the holocaust and the anxieties of the atomic age. The post-war novel is full of ‘terror, horror and glory’.

In post-modern period, in period of despair cynicism and bewilderment, some novelist wrote about moral value and about religious issue. Graham Greene is the best-known novelist after 1950. His novels are not about right or wrong but fundamental good and fundamental evil. His characters accept the Devil but they believe in God. His characters are insignificant people with a little authority who are forced to make a choice and to suffer the pangs of indecision and conscience. Greene’s novels are about an underworld, a world diminished by the absence of God and in which evil is all pervasive. His novels such as The End of the Affair [1951] The Quiet American [1951] A Burnt out case [1961] The Comedians [1965] are related to themes as the depression, the international capitalist monopolies, Anti-Americanism.

William Golding, another religious novelist deals with man’s instinct to destroy what is good, whether it is material or spiritual. Treating of cruelty, selfishness and lust for power, Golding puts his view-evil is everywhere and good is almost impossible to achieve. His novels are about bewildered condition of modern man and human tragedy. His important novels are “Lord of the Flies” [1954] The Inheritors [1955] Picher Marti [1956] Free Fall [1959] The Scorpion God [1971]. The spire [1964] and Darkness Visible [1981], through his entire novel, he reveals evil in human heart.

After 1950, the novelist uses new technique and type of novel writing. The name of new type of writing is Angry Young Man technique. If we look at the work of some the “Angry Young Man” we shall find that the protest is not complete, but it is a group has in common also arising from social changes.

William Cooper is the originator of Angry Young Man who revolts against the system. In his novel “Scenes from Provincial life”[1950] against dull and conventional provincial society. Cooper’s these novels are amusing and naughty but his former novel paved the way for later writer with more violent and shocking ideas of rebellion.

In “Angry Young Man” tradition Kingsley Amis is also important. He began his literary career by depicting an anti–hero. Antihero, this technique is revolt against old technique. His “Lucky Jim” [1954] is out place in the academic milieu that he criticizes as being full of sham and is glad to find private employment. His other important novels are That Uncertain Feeling [1955] I like It here [1958] Take a Girl like You [1960] and Girl 20 [1971].

In ‘Angry Young Man” tradition John Brain’s Joe Lampton in Room at the Top [1957] gives another side of the same coin form the working class like other he has deliberately rejected his background and is determined to have all the material goods and symbol of social standing that were denied him earlier.

The Post- war years also saw a number of publications by women writers. Feminist is one the most interesting development in novel. Muriel Spark, Iris Murdoch and Margaret Drabble are important women novelist.

The main characteristic of 1980s and 1990s novels is its sheer diversity. Examples of novels can be identified that address issues of provincialism and globalization, multiculturalism and specific national and regional identities experimentation and a re-engagement with a realist tradition as well as renewed interest in a range of differing and overlapping identities nation, gender, class, ethnicity, sexuality. The British novel in 1980s and 1990s are the product of contemporary social and cultural movement within the decade. On the other hand,
there was a concentrated focus on the place of historical legacies and genealogies. Writers such as Martin Amis, J.G. Ballard, Pat Barkar, James Kelman, Will Self explored the social and cultural Zeitgeist of the period. Helen Fielding, Nick and Hornby were involved in re-mapping discourse of feminist and masculinity in the post feminist.

In 1990’s while Jonathan Coe was concerned to offer satirical Commentary on the politics of 1980’s and 1990’s .Irvine Welsh, Nicholas Blincoe and Niall Griffiths trapped through contemporary underworld drug and club culture. On the other side Peter Ackroed, Martin Amis, Pat Barker, Ian McEwan, A.S.Byatt and Alasdair Gray have all produced novels that engage with the complexities of the relationship with history.

The British novels in the 1990s are influenced by two international events. At one end was the fall of the Berlin, and subsequent dismantling of the communist reigns of Eastern Europe and Soviet Union. This rapid progress shifts in power relationship in world politics that inevitably impacted on British culture. The end of history debate was one legacy of this shift signaled by Francis Fukuyama’s book. “The End of History and Last Man “ [1992] According of Fukuyama’s work, the collapse of the Soviet Union represented a final victory of the forces of capitalism, with the USA and west emerging as the dominant ideological forces in the new world order. The removal of the specter of communism meant the end of the historical dialectic.

Nineties fiction represent a complex relationship with the tradition and genealogic of British literary history. Post war British now means a struggle between two literary camps, the realist and experimentalist represent a false division and it is far more fruit to identity a dialogue between realism and experimentalism operating within individual novel, in the field of historical novel, in contemporary historical novel expressed novel expressed in the relationship between the past and the present, in the relationship between fictions, history and genealogy. There was a focus on narrative of violent catastrophe and war.
British science fiction in the 1990s was part of an energetic cultural political scene. A new generation of British writers engaged through genre because of its very position in relation to the cultural mainstream. One of the most distinctive elements in 1980s and 1990s novels was the focus on identity politics. The work of James Kelman, Martin Amis, Alasdair Gray and Jeanette Winterson tended to be eclipsed by seemingly more pressing issues such as gender, sexuality, race and nation.

Novelists such as Jenette Winterson and Sarah Waters provided texts that concentrated on lesbian experience. Hanif Kureishi’s "The Buddha of Suburbia"[1990] and Alan Hollinghurst’s Spell [1998] explored bisexuality and gay culture.

The politics of identity was particularly influenced by a politics of difference during the 1990’s. The decade saw the increasing importance of post-colonial theory which in turn offered new ways of interpreting Britain’s relationship with its colonial past and the makeup of contemporary ethnic, racial, and religious identities. This fed into a new focus on black British writing as a distinct literary identity. However, the category of black British was itself problematic in that it tended to homogenize a variety of writing that might include figures of diverse people as Salman Rushdie, V.S. Naipaul, and Cary Philip Courtia New Land. V.S. Naipaul is the most talented inheritor of Dickensian comedy of the last thirty years. His first novel The Mystic Masseur [1957] his comedy is mild and warm, lightly satirical of the both Trinidadian aspiration and English pomposity. His “A House for Mr. Biswas” is also a major novel. In novelist after 1950s, his Midnight Children, Shame, East and West Grimus, The Satanic Verses, In Good Faith, Wizard of OZ are famous novels in English literature.

Anxieties surrounding the deconstruction and pluralization of the self have resulted in an interest in models of hybridist and in betweens of identities that reside on the borders in between traditional categories of identity. This has led the novel to investigate question of ontology often expressed as an uncertainty about the relationship between the real and unreal, about authenticity and identity become important as a source for both personal and public histories. Sarah Henstra’s
“England, England” is a novel focus on national identity but it is also concerned with the relationship between the personal and the national histories.

In 1993’s number of novels were concerned with youth culture and subculture the most visible of which was Irvine Welsh’s “Train Potting” [1993] anxieties about the effects of drugs of drugs and sexuality. The diversity and plurality of novel focuses on issues of identity politics for British culture and society. However separate identities were as often as not conflict that one another despite attempts in cultural theory to link together marginalized identity.

Most notably in the increasing influence in the 1990s. Gayatri Spivaks “Subaltern Studies” and Mauffes post Marxist chain of equivalence between different subject positions. Hence novel after 1950 develops in all direction it covers all complicated themes of modern complicated life. That is why the novel sustains its dominance on other forms of literature. The Skepticism is a motif of Post-war novels and the novelists challenge the accepted systems of home, school, Church, marriage and above all the ‘moral struggle’.

The Australian literature is part of this thesis, hence it will not be improper to study the tradition of Australian fiction.

Djelal Kadir puts it in his article in World Literature Today as:

"Australia and its culture are marked by a legacy of banishments, exclusions, circumspect interest and vested circumscriptions."[Kadir: 1993: 469]

The major historico-cultural inheritance of Australia is founded on the forced human displacements. However the nation has a double heritage. While it remains historically a penal colony, it was also a "Promised Land" to the immigrants. This inheritance, along with the particular physical realities of its environment has, from early times, provided writers with enough of inspiration for their works. Being a penal colony, Australia absorbed unwanted elements of 18th century England. This led to the "cleansing" of the undesired Aboriginal population. When the number of people in a group became too profuse for the land to support them, the group would
segregate and move to the next appropriate piece of land. Although differences often came up amongst these groups, over time, a core culture, language, and approach to life endured. Their communal co-existence with nature suffered a permanent alteration and near extinction with the arrival of the Europeans beginning in the late 1700s.

There were large numbers of displaced people and refugees to whom Australia beckoned as a land of opportunity in 1945, as a result of the Second World War. The result was a huge wave of immigrants, most of them from Great Britain, and also from Austria, Greece, and other parts of Europe. Southern Europeans and people of colour were discouraged from immigrating. Jews were often less accepted than Germans, even though Germans were considered 'the enemy' during the World War II.

All the Australian writing was in the form of memoirs, descriptive accounts and fiction. The basic objective of this writing was to acquaint people back in Britain with the new land and the challenge faced by the convicts, squatters, and other settlers. Prominent among these were Rolfe Boldrewood, Marcus Clarke, Joseph Furphy and others.

Writing in the 19th century in Australia began with mapping the difference and distinctiveness of a new society establishing itself in the antipodes and at a large imaginative distance from the rest of the world. The writing of this phase was designed for the benefit of the readers back in England. Thus, the writers tried to put forth their experiences and travails in this new land. The first novel written in Australia was in Hobart’s 3 volumes. Henry Savery drew on his own experiences of transportation to Australia and life imprisonment there for other offences.

Hadgraft thinks:

“Australian fiction in this century had three staple themes or typical Australian themes. They were Convictism, Pastoral life, Bushranging.”[Hadgraft: 1962: 40]
Early colonial writers in the 1890s viewed the world with European eyes and wrote of Australia as an untamed land devoid of culture, tradition, and ripe for exploitation. Earlier, while much had been spoken of the barrenness of Australia, with the passage of time, the talk about the development of its geography and society began to take the centre stage. Writers were concerned with movement and action and violence and adventure. Four well-known novels were *Ralph Rashleigh* by James Tucker [1844-45], *The Recollections of Geoff?*, *Hamlyn* by Henry Kingsley [1859], *For the Term of his Natural Life* by Marcus Clarke [1870-1, 1929] *Robbery Under Arms* by Rolfe Boldrewood [1882-3, 1888].

Like Rolfe Boidrewood, Marcus Clarke, Joseph Furphy, Henry Lawson, and Barbara Baynton, in the beginning of the 20th century produced writers. This could be considered the second phase in the flowering of Australian literature. The writers of this century, while following European traditions tried to devise ways to tell things as they were, within the context of romance. Baynton's claim to fame lies more with her short stories than her novels. In her novel *Human Toll* [1907], she tries to show people as victims of the outback.

Henry Lawson is considered as the "most Australian" of contemporary authors. With characters drawn from the smaller classes, like the squatters, he constantly tries to be "just in his portraiture". Lawson was the most articulate voice of this Australian version of comradeship. It is strange that Henry Lawson story ‘Drovers wife’ is related to *Rigveda*. The effect of two World Wars is significant. The First World War created the democratic spirit and abandoned ‘isolated utopia’. It is unfortunate that the two great democratic countries like India and America have at present great changes, ‘Isolated Utopia’ is going to be the policy off American leader at present but the Indian policy will be about democratic spirit to fight the terrorism. The effect of the Second World War was the end of British rule all over the world and freedom of many countries in Asia and Africa.

Joseph Furphy's book, ‘Such is Life’ [1903] is supposedly diary extracts from the diary of Tom Collins, a government official with the rank of Deputy-Assistant-Sub-Inspector. The theme is that of a child lost in the bush and the story is told from
the point of view of one of the men in the search party. Hadgraft claims that the book is a landmark as even to this day as:

"An outsider would probably get a better insight into Australians from it than from any other single book." [Hadgraft: 1962: 40]

Henry Handel Richardson was another novelist in the long European tradition and, by common critical consent, is considered as the greatest novelist. Born in Australia, she wrote and lived abroad. [Maurice Guest [1908], The Getting of Wisdom [1910] and The Young Cosima [1934]]. By the 1930s indigenous novels began to be written, e.g. Prichard's Haxby's Circus [1930]. The 1930s saw the appearance of a series of historical novels. The 1940s and 50s were marked by a generation of conservative writers with a strong sense of traditional literary forms. The 1940s saw an increasing interest in the plight of the aborigines.

Patrick White, Martin Boyd, Christina Stead and Hal Porter were other formidable literary figures. Patrick White had published three novels in 1950s; Martin Boyd had composed Langston Quartet, Stead had written her masterpiece and Porter was acclaimed as a short story writer and a memoirist. Patrick White, a Nobel Laureate in 1973, proved to be a great asset to Australian Literature, with international recognition.

Fiction writers like White, Stead, Boyd changed the trend in the 1960s. During the 1960s Australian Literature was devoted principally to a nationalistic tradition looking back to the 'barren anecdotal realism of local literature' found in the tradition of Henry Lawson's bush stories. The 1960's also witnessed the emergence of aboriginal writing. Around 1960s and 70s, aboriginal people also began to make their presence recognized. Ken Goodwin claims that:

“In the last twenty five years there have been two new groups of writers visible, the aboriginal writers in English and migrant writers in English or in European and Asian languages. All these writers too share the themes of displacement, alienation, loneliness and withdrawal like the early 19th century writers.” [Goodwin: 1986: 263]
Mudrooroo Narogin [Colin Johnson, whose Aboriginal identity, however, was questioned] published his first novel, *Wild Cat Falling*, in 1965. Sally Morgan, with her autobiography, *My Place* [1987], provides a poignant account of her discovery of her identity and family history, in the process narrating their social and cultural history. Mudrooroo says:

“A painful reminder that from the first we had been denied existence, that in 1788 we had been rendered a no-people and our land a vacant land without us. We were an anomaly, a living and breathing nothing with no past and no an anomaly, a living and breathing nothing with no past and no future.” (Mudrooroo : 1996: 221)

Mudrooroo who is himself a descendant of the tribe that had been driven out of their native land, expresses, the plight and tragic tale of those who are driven from their homes, places and consequently their homelessness, helplessness and tragic tale had no parallel. For the outsiders would never understand what trouble and tortures the natives had faced in their own lives.

Kim Scott, with his novel *Benang* [1999], became the first Aboriginal writer to win the prestigious Miles Franklin Award [which he shared with Thea Astley]. With these and other Aboriginal writers, Aboriginal people entered into history to assert their claim to the imaginative territory of Australia—a claim especially significant in the last decade of the 20th century as Australians attempted to affect a process of mutual understanding and reconciliation.

The late 1960s saw a shift away from the mythopoeic, away from the symbols of the bush country reflected in Patrick White's books. White, *[The Solid Mandala-1966]* experiments with ‘black comedy’ and ‘kitchen-sink’ realism. Frank Moorhouse is another writer who presented a new way in which life could be represented in fiction. His stories *Futility & Other Animals* [1969] and *The American Baby* [1972] are pioneering. He allows the world of the bars to speak and manages to treat sex as a glittering obsession. Peter Carey also gained attention with his short stories around this time. He has two collections to his credit, *The Fat Man In History* [1980] and *War Crimes* [1979]. Helen Gamer with *Monkey Grip* [1977], a book that...
takes a fresh look at the world of sex and entanglement and of love, seems to sum up the changes of the 1970s.

By the 1970s, the disillusionment of Australian writers with European traditions led the younger generation of writers to international writers like Beckett, Bellow, Kerouac, Faulkner, etc. This created a new experimental environment in the literary field. The result was a plentitude of experimental writing. With writers like Patrick White and Hal Porter, and others, experimental writing emerged with a flourish on the Australian scene.

The 1980s also witnessed the surfacing of a number of accomplished women writers like, Kate Grenville, Helen Garner, Glenda Adams, prominent voices which lasted through the 1990s. In all her work Grenville treads a precarious line between darkness and superb comedy in novels like Lillian's Story [1985] and its sequel, Dark Places [1994], to The Idea of Perfection [1999]. Garner's work consists of The Children's Bach [1984] and True Stories: Selected Non-Fiction [1996], which draw upon fact as well as fiction. Among male writers, Brian Castro, Robert Drewe, David Foster, and Tim Winton similarly emerged as significant writers. Of these Winton and Foster are particularly notable for their volumes Cloudstreet [1991] and The Glade Within the Grove [1996], respectively. The contemporary Australian literary scene is dominated by fiction. Glenda Adams with her novel Longleg took the Book Council Prize with Tim Winton's Cloudstreet.

Thea Astley was another highly successful novelist. Although droll and amusing, she wrote about serious issues. Astley's later novels, Drylands: A Book for the World's Last Reader [1999]. Angelo Loukakis, born and educated in Australia, is a short story writer who sets his works in Greece or in the Greek communities of Australia. His volume of short stories For the Patriarch [1981] focuses on the migrant communities of Sydney. Spiro Zavos, a writer of Greek ethnic origin, sets a few of his stories in Greek communities of New Zealand. Serge Liberman, a short story writer of Russian Jewish origin, in his collections On Firmer Shoes [1981] and A Universe of Clowns [1983], writes about Jewish migrants who are confounded by human problems they face. Banumbir Wongar [real name Streten Bozic] was the
most prolific and widely published migrant writer. His best known work is the stories of *The Track to Bralgu* [1978], most of his writing has aboriginal themes.

In short, the rise in experimental fiction in Australia in the 1960s and 1970s, intensified in 1980s and 1990s, saw many new writers gaining prominence. Peter Carey was one among these writers who came to the fore with his brand of experimental writing. In the literary climate of Australia, Carey gained attention with his short stories only by the early 1980s, the period standing out in the literary history of Australia. Peter Carey was among the first Australian writers to reverse the dominant trend in Australian literature, which along with writers like David Malouf and Rodney Hall tried to experiment with his writings and was also among the first writers to have his work published with success in Australia.

The Australian Literature is comparatively a recent development but there are great writers like Nobel prize winner Patrick White, two Booker Prize winner Peter Carey and other writer like Wance Palmer, Catherine Prichard and critics like Ashcraft, Graham Huggen, Helen Daniel, Winches Ommendsen and Tiffin Dovey. The vast canvas of Patrick White, Technical Experiment of Peter Carey and the Poetic lyrical prose of dame Prichard, are great achievements.

The important problems discussed in Australian literature are the Bush culture, the people the drover theme, and above all the exploitation earlier by Arabs later on by the British, French German and Dutch people and at present by the American the three section of the world 1] The developed countries like England, America and Japan 2] The developing countries like India, China and Australia and 3] The under – developed countries like South Africa and some parts of Asia as well as the Arab countries.

However, the countries like Australia, South Africa, New Zealand, and Argentina and to some extent India and China always try to prefer to preserve their historical tradition through native literature. The main paradox is between the Urban and the rural worlds.
Rewriting History and Cultural Identity in the Fiction of Peter Carey

In Australia it is between the world of city and the world of bush. The critics think like the native writers that the bush culture is superior to the city culture. The great philosopher Nietzsche points out.

“The counter movements against Absolulism of truth is ingrained in History.” [Nietzsche: 1999: 132]

Nietzsche further discusses in his *Birth of Tragedy* [1872]

“Art has hostility to life and furious revengeful enmity towards life itself.” [Nietzsche: 1999: 133]

The most significant attack on the culture is by creating a sense of idealism of the ruling-people and originality. They try to imitate not only the ways but also the temperaments the ruling countries, the attack of the rulers are not only external but also interval; for they on the one hand, create the greed for attraction of the ruling country and sense of repulsion towards their nativity and cultural heritage, on the other.

The yard-sticks to evaluate the achievement of poetry, drama and fiction are provided by the ruler literature for example poetry will be compared to Milton’s and Wordsworth’s, drama to Shakespeare’s and criticism to S.T. Coleridge and T.S. Eliot. It was only after the works of Edward Said and Homi K Bhabha that any genre is to be studied from their native point of view. There are two trends among the critics of the Australian literature the women critics like Daniel Ommendsen and Dovey studied the structure and set pattern of novel *per-se*. The male critics stress the political and cultural implications.

The main problems reflected in Australian literature are the tragedy of bush men and Aboriginal people. Nextly the problems of post colonial exploitation and above all the financial exploitation, there are a series of dilemmas and superstitions regarding their cultural survival. As the consequence in fiction, the heroes are bandit lost criminals and Convicts, their problems are existential and their ambitious literature is the plight and predicament of the self and search for identify. Patrick White, [*Voss, Solid Mandala, Tree of man, Riders to the Chariot*] brings forth the
problem of the heroes entrapped either by the environment or by the government. Wance Palmer also follows the footnote of Patrick White. Being a communist, Katharine Susannah Prichard, writes about animal like hard work in a *Working Bullocks*, and the tragedy of a black woman in her *Coonardoo*. The main problem with Peter Carey is that his two novels are never similar in theme as well as in technique. As the result it is a challenge to prove the complexity and multiplicity in his fiction for not only the researchers but also at times for the critics. No doubt there are some writers who composed a larger volume of fiction but the variety of theme as well as the style of presentation is a unique feature of Peter Carey’s writing. The period of his six selected novels of the chosen novels is approximately one and a half century.

His *Jack Maggs* is related to 1830s and his recent novels are related to the first decade of 21st century. He spent three to four decades in Australia his native country but his latest novels are related to the world of America rather than Australia for he has been living more than 20 years in New York [America]. His novels cast light upon colonial elements [1850]. Nextly his writing is related to Nationalism up to 1920. The last part of his modern fiction is after 1920. The element of nativity is reflected in many writers, the then later half of 19th century and the complete 20th century.

The writer point out in a realistic method the partial vulgarity of native people as well as the sophisticated selfish motives of the British and American Rulers Mirian Dixion, The female critics used the term *Matilda*. The term ‘Waltzing Matilda’ is used. It means one who carries object or bundles or ‘swag’. The main difference between male and female, the fiction is masculine myth [P. Greenshow] whereas the female are women as pygmies.

Australian fiction is an exploration on the one hand, and the Aboriginal dispossessions, on the other. The next term that deals with Australian culture is ‘*Terra nullius*’. It is also called as shifting from ‘Memesis to Poeisis’. It is a legal doctrine that dispossesses the land and it is the cause of creating unrest among the Australian people. Myth is explored but in a confusing style. The most of the modern
writers like Furphy, Richardson, Thomas Kennely have interest in the mind of the individual as well as in the pastoral element. In general the patterns used in Australian Fiction are like Patrick White’s novels that deals with ‘spell of the Bush’.

The most of the Writing of Australian authors is therefore in human spirits. Snakes, dogs, cows, herds, horses contribute for the Drovers way of life. They are horseman controlling thousands of cows. Unfortunately, they have to face and survive flood, and famines, Bush fire, and snakes. This life style compels them to be lonely and real.

It is the effect of ‘the two World Wars in the first half of 20th century. The First World War [1914-1918] created a new awareness of nationality and the beginning of a nationality and the beginning of a democratic spirit but it also scattered the dreams of ‘Homeland’. The Second World War [1939-1945] weakened, the British rules and survival of the world depended on the Washington and not on London. The internal problem of conflicts, convicts, slaves, criminals, outlaws, forced people towards corruption. The struggle for land created the scarcity of the women that ultimately resulted in prostitution. In fulfilling the loss for money, they were violent, dishonest and impure, Youngmen. The next problem was from many countries like Ireland as thieves were transported to Australia.

The same method was adopted in sending the mystics and trouble-shooters to India. The Australian fiction reflects the all injustice done to the natives by all the people from the world except the Indians. There is little concern and less weight-age for religion in Australian fiction. The next feature of their fiction is the small portion of comedy and humour. Even in Peter Carey except Tristan Smith [Tristan Smith] and Herbert Badgery [I] humour and satire are rare motives. Many of the books in early period were modeled on British fiction. Lawrences’s Kangaroo, Marks Twains writing about Australia inspired the native writers.

There are few examples like Jack Maggs based on Charles Dickens’ Great Expectations; Lindsay’s Magic Puddings is based on Alice in wonderland. Patrick White used in his Chariot the faithful friends Pythias and Demon or Shakespeare’s
Brutus and Cassius. Fantasy child above infidelity are based on imitation of British writers in Peter Carey’s fiction.

Peter Carey uses tricks and gimmicks to exhaust or confuse readers imaginative power *Illywhacker* confuses in every episode not only the characters in the novel but also the readers. In *Bliss*, the last sentence discloses the narrators as children of Harry joy and Honey Barbara, who had been painted throughout the novel as a happy prostitute. In Tristan Smith the two Worlds Efica and Voorstand are created in contrast.

The Australian fiction with Lawson, Furphy, Dark and above all Prichard, Carey and Whites had established their own credentials in the world of English literature. Culture and History are inseparable parts of the Australian fiction; there are many female writers who study from the point of view of Feminism. In the writings of Prichard, Carey and white, the portrayal of strong, hard working brave guiding women contributes to these male writers, a respect for Matilda.

Modern novel especially starts with first two decades of 20th century [1901-1920]. The great exponents of modern novels had been D.H. Lawrence and James Joyce. There are continuous critical battles between T.S. Eliot and F.R. Leavis because Leavis was in favour of D.H. Lawrence and Eliot’s view of James Joyce as being a greatest novelist. The differences had been in Joyce’s stream-of-consciousness and Lawrence’s blood-consciousness. Lawrence composed his works on the theory of colonization whereas Joyce thought of his Irish sensibility. Joyce’s father - complex was opposed to Lawrence’s mother - complex. Joyce’s concentration was on technique while Lawrence’s was on theme. Lawrence cared more for instincts but Joyce thought of impulses. The problem with their two novelists is that a large gap was created between artist and the appreciator. Ordinary people and common reader thought it hard to understand and there was fear that the psychological and complex male-female relationships had been beyond the understanding capacity of average man. They make the confusion more compounded.
There was the First World War. For the first time the problem of the existence of humanity was created as the world was divided into two groups against each other. Nextly the writings of Sigmund Fraud, Darwin’s theory of species and Marx’s communism made the problem more complex and challenging than of the earlier traditional, chronological and historical novels. The purpose of Victorian novels was to entertain and occupy leisure of higher middle class women. That is why Charles Dickens and Thomas Hardy dominated the complete 19th century. In 20th century except Graham Greene and William Golding, no other writers flourished in the late 20th century. Their variety of setting, different locale, different ages, had been both curiously and widely accepted. Nextly, due to advents of radio, newspaper and television, people have no time to read bulky novels. The early 20th century was under the influence of the French and German writers. The second quarter of 20th century had been the most critical period for all fine arts, due to the horrors of the Second World War.

The two events of 6th August 1945 dropping atom bombs of Hiroshima and on 9th August 1945 another dropping on Nagasaki prove to be the greatest manmade disasters in the world. Consequently, in the second half of 20th century most of the arts, thought of global understanding and mutual, social co-operation.

In the third quarter of 20th century, the developing countries composed a lot to English literature. There were many Booker Prize novelists in both India and Australia. It is also a rare and unique coincidence that India and Tasmania [a part of Australia] became free in the same year 1947. Both countries had suffered a lot after the Second World War for the British and American colonizers did not care much for the participation on Indian and Australian soldiers. Writers like Lawson, Palmer, Patrick White, Peter Carey and Richard Flanagan established their credentials as original writers. They got the recognition with winners of Booker Prize. Like the Australian novelist the Indian novelist also won the great prizes of the world.

As the present work is related to Australian writers in general, and Peter Carey is particular, Indian names are not listed. In Australia, there were female writers like Katharine Prichard, Mirian Dixon, Helen Tiffin who established their
credentials as creative and critical writers. The concepts like Drovers, Abos, Matilda, Bushmen and Squatter were introduced to the world. Australia had been a colony of Arabs, of British and of Americans and they were exploited forever. Their love for lizards, snakes, parachutes and wombats, was made fun of, by the colonizers.

In fact, it was the work of Palmer, Prichard, White, Carey and Flanagan, that gave a voice, almost an outcry against the violence and cruelty of the White rulers. Carey and Flanagan gave vent to the suppressed feeling of the compressed people that where the natives of Australia. It is both tragic and unfortunate that winners of the Second World War, the Americans and the British had only one ambition of collecting and robbing the world for their insatiable lust for gold and power. Neither the Australian nor the Asians, neither the Arabs nor the Africans had been able to save their gold storage from the white gold thieves. It was the aim of writers like Peter Carey to rewrite history from a new perspective. The point of view had been that of the colonized rather than of the colonizers. Though they survive, the native culture had undergone a great damage; the attack was on the natives as well as their culture and tradition. This has been the beginning of casting light upon the dark side of the so-called developed countries and their civilized culture. The writing of Edward Said, Bill Ashcroft, Homi- K- Baba, Gayatri Chakravarti Spivak and also of Mirian Dixon that the sufferings of the native people in general, and of the women, in particular, had been known to the world. Valour and Bravery of the Bushmen and Matilda were stressed by the writers like Prichard, Palmer, Lawson, Flanagan, White and Peter Carey.

What has happened in the case of transcendentalism movement in America with strong exponents like Whitman, Thoreau and Emerson had not been elsewhere. The Indian and Australian writers opposed the colonizers but were unable to discard the influence of the English and English completely. Whether it is poet, dramatist or novelist, they still try to measure the significance with the yardsticks of the British literature and the touchstones of Milton, Wordsworth, Shakespeare and Charles Dickens. In modern criticism also, T. S. Eliot, F.R. Leavis and Wimsat Brooks, had been followed. There were critics like Mirian Dixion, Helen Tiffin and L.P. Zemora.
who strongly opposed their rulers. It is tragic that due to racism, prejudices and limited provincialism to a great extent, Indian critics had failed to create their own tradition and their critical schools. Thomas Kennelly, Kate Graville, Kate Morton and Helen Garner have also contributed in establishing their own school of the thought in the critical evaluation of Australian culture.

Since Patrick White’s success of winning Noble Prize, the attention of the world shifted towards Australia. There were some writers like Vance Palmer, David Malouf, Prichard but their writings were limited to one or two or at the most three books. Later on only two Australian writers succeeded to win the Booker Prize. Peter Carey won the Booker for two novels and recently Flanagan won the Booker Prize.

Like the imaginative power of Patrick White both Peter Carey and Richard Flanagan composed more than eight to ten novels each and they were different in either in themes or in techniques. It will not be wrong if this trio is thought as the best as well as the most powerful voice of Australia in English literature. Though in poetry there have been great poets like Henry Lawson, W.C. Wentworth, Charles Thompson, O’Dowd, John Shaw Neilson, C.J. Brennan and Patterson who influenced the Australian sensibility. The first native poet was Charles Harper who was son of Ex-convict parents Henry Candad was brought up in his farm. His poetry has both the beauties of Flora and Fauna. His experiences helped him to compose picturesque poem. Garden used his poem in Byronic melancholy. Patterson has collected ‘old bush songs’ and Neilson's poem were very enchanting to children. Brennan has been influenced by the great English poet Spenser.

While thinking about the history of literature like most colonized countries are India, New Zealand and to some extent Africa. The genre of drama is somewhat neglected in Australian literary history of drama. There are few plays of Tombold and Betti Reynolds. H. Armstrong’s ‘At Dust and Fire’. Ned Kelly consists of death motif but Carey’s Ned Kelly has the theme of heroism of the sentenced Ned Kelly. The Australians being the victims of tragic exploitation have a small comic gallery H.W. Brockmen’s comedy Men without Wives, Misphilips The batters Frankclon’s I will be [c] Lunatic has abusive insulting remarks and fun of Bible and Saint. Baba
Black Sheep has the theme ‘One for weak masters none for fat wife Two for BANK. It is the story of a faithful friendship. The themes are always related to society, family problems and personal tragedy.

However, a short story becomes an important form of literature in Australian literary history, Lawson’s Drover’s wife, Morgan’s Gentlemen and Juicy it. Dyson’s Lobster and Lioness and Lawson’s The Loaded Dogs are the most Australian humorous stories. Lindsay’s famous English story Magic Puddings is based on Lewis Carroll’s ‘Alice in Wonderland’. There are stories about thieves, convicts, prison mates and Bush mates.

The Australian literature has the historical references of Bushmen Corruptions, crimes and effect of colonization. The clash between the native and migrant’s vague ambition and useless frustrations are the great hardships in their love for mother country, dream land or Utopia. Consequently, the Australian literature uses satire, sarcasm and irony on the one hand, and, Grotesque, gothic and demonic element, on the other. They result in poems, short stories, dramas and fiction, there are different phobias as well as problems related to sex, adultery, and marriage but they are the important things of materialism and exploitation. The Australian writing with the passage of time from history to the present describes diversity, abnormal sex such as Pedophilia and sex for revenge. Hence in the modern Australian writing one comes across violent coupling and seduction for power, insults and profits. The horrible life of the Australian past generation is reflected in Banditary, cynic propaganda and above all, the cultural survival. Vain efforts of men and women to define to establish and to search for the identity have become an inevitable part of Australian writings.

In fact, it is the tragedy of every colonized country that they have lost almost everything of their past and culture and their effort to gain by hook or crook, money, luxuries and social position. The suffering created by the loss of Bush culture, Abos, and drovers burn like the pain the neck of the Australian sensibility and therefore they try to imitate the hi-fi ways, living style and social mannerism of their enemies, the colonizers. The loss of the historical and the sense of culture and the acceptance
of the pseudo-modern civilization have contributed to the plight and predicament regarding their frustration and ambition. The elements of history are powerful inspiration for the writers but the history of literature goes on changing accepting compromises and adjustment to make their writings acceptable, readable and interesting for the global readership. As the result, what they actually feel and what they deliberately articulate are things poles apart.

After Patrick white who wrote everything about Australia except borrowing terms like *Chariot* and *Mandala* from Indian myths. Writers like Peter Carey and Richard Flanagan wrote about different continents and people and their cross-cultural encounters. Carey not only writes but also rewrites history especially in his early novels, however his later novels are set in America whereas Flanagan’s novels are related to sea life World War and terrorism of 9/11. Peter Carey settled in America in later life and wrote about America and Japan. Flanagan also sets his novels in America and Japan. It may be not wrong if in coming times they might be writing about India and her people. In fact, History always burns in head and colonization always bleeds in hearts. But the writer has to think over the world wide readership and accept the essential changes in order to please and interest the people of the world.

In a critic’s view, in Australian literature tells about the pipe text the dropped for the punishment such as Jack Maggs is sent to Australia for his crime. The critic mentions that ‘*Clara Morrison*’ is the first novel by Catherine Spensor, Charles Harper is the first native poet and Henry Kendolt, the first writer from Australia.

Many critics compare the work of Carey with Samuel Backett, Marquez, Martin Amis, Franz Kafka, Anthony Borzes, John Fowles, Georg Eliot, Thomas Hardy, Chinaba Achebe and many other writers all over the world. Carey in *Herbert Badgery* [I] like Salman Rushdie and John Fowles, intermingled history, reality and fantasy. His *Jack Maggs* is the caricature of Charles Dickens whereas Tristan Smith has overtones of Lawrence Sterne’s ‘Tristam Shandy’ and Wessex [the creation of Hardy] in creation of Efica and Voorstand. Ned Kelly is always compared to the hero Robin Hood. There are influences of Marques, George Eliot, Ngugi, Shakespeare and S.T. Coleridge.
The local scene is significant in all great Australian novelists, Patrick White, Richard Flanagan and Peter Carey. Some of Carey women have traces of Tess [Hardy] *Illywhacker* seems to have the elements of *Dr. Jackal and Mr. Hyde* [R.L. Stevenson]. His Tristan and Ned Kelly possess the elements of Benzi by William Faulker [*Sound and Fury*] *Illywhacker* is like Heathcliff of Bronte’s ‘*Wuthering Height*. The theme of death in *Bliss* reminds one of Virginia Woolf’s *Mrs. Dalloway* and *To the Light House*, as it deals with the stream-of-consciousness first in *Bliss* and later on in *Jack Maggs*. 
Rewriting History and Cultural Identity in the Fiction of Peter Carey

References:

- Ibid. p.133.

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