CHAPTER -III

REWITING HISTORY

The main problem lies with whether history is an inspiration or a handicap because the historical traditions of the Asian sub continents, the Arab countries and those of Africa face many problems. On the contrary America, Australia, Caribbean countries and New Zealand and to some extent Japan have nothing to look back with honor but they fall prey to only a commercial point of view and madness for collection of money and gold. It is very shocking, at present ultra modern weapons created by the developed countries are sold to the non-developed people who, for some or the other reasons, use them against, the developed countries. The racial differences have been the main sources of the World Wars of the first half of 20th century as well as the last one and half decades of 21st century as far as the terrorist attacks are related. Literature has secondary influence on society, the first being that of race and financial ambition. Peter Carey exposes some of the motifs behind the modern dilemma. Poets, dramatists and novelists have been less influential than the persons in power or the leaders of races. It does not mean that written work is not influential. It is so, but the effect is evolutionary, slow and steady whereas fundamentalism and racial fanaticism are revolting and revolutionary. History has an impact but it lessens with the passage of time. On the contrary, the impact of literature grows more with time than before. The Historical aspect as far as the theme and settings are related might get diluted for the truth of History become lies in the present. The textual writings is always thought over with criterion of universality is not possible in all writings. Only great works pass through the ordeals of time and place safely and successfully. Peter Carey’s *Illywhacker* and *True History of Kelly Gang* have some universal aspects. They may be in future included among the classical works.

“As long as the soul of historiography lies in the great *stimuli* that a man of power derives from it, as long as the past has to be described as worthy of imitation, as imitable and possible for a second time, it of course incurs the danger of becoming somewhat distorted, beautified and coming close to free poetic invention.” [Nietzsche: 1999 : 70]
Friedrich Nietzsche points about historiography that the soul of historiography lies in great *stimuli*. The past is worthy of imitation. One cannot get rid of the past and past reenters human life and psyche directly or indirectly. A genius like Nietzsche after his hating God did not totally neglect the element of history. Carey’s writings have also a great reference to the past of the Australian people.


Tony Swain explains the important opinions about the anthropologists who became aware of the historical changes in Aboriginal society. History, in courses of time forms, some changes as the result of racial, financial and practical ambitions but the society at first refuses and then accepts their changes willy-nilly as well as partially.

“For the history profession, these new legal parameters have meant that much of early white Australian history has had to be rewritten the narrative of a peaceful settlement of the land was in this process rewritten into that of a conquest, an invasion.” [Gaile: 2010: 109-10]

According to Andreas Gaile, the Australian history has to be rewritten for the conquest and an invasion, had tried to destruct the past glories of the Bush – culture, Aborigines and what the natives had preserved as own tradition. Writers like Carey always attempt to rewrite it in order to cast light upon what had really happened then. It may be Efica and Voorstand, Herbert Badgery’s past and future of the devil turned hero, Ned Kelly.

“A controlling metaphor of parentlessness derives from Carey’s belief that “Our history is a history of orphans.”” [Fitzgerald: 1997: 82]

According to Michel Fitzgerald Carey’s belief is that history is a history of the orphans. There might be fantasy and metaphor in writings, but the rootlessness, parentlessness and homelessness make the stories more tragic than they appear to be, on the surface level.
It was the interest of the western people who study the Anthropology of the Aborigines.

A Scholar, Stanner says:

“There is a good reason why would should not stretch term make it the story of dark skin wondering flies who heard who rang and eight snake before the arrival the first Europeans”[Stanner: 1969 :27]

It is clear that while studying the European Settler’s history, the anthropologist for the purpose of comparison studied the Bush culture but is not free from the style of looking down upon. It is always injustice done to the native people when history is written by winners or rulers. As the result, Ned Kelly is branded as convict, a bandit or an outlaw. Ned Kelly had learnt the art of stealing horses branding and hiding them. George King from California married Ned’s mother. He was released from the jail at the age of nineteen and after 15 years after his death he was well known as gentleman, Bushranger Great Hero.[The farmers and the drovers knew the coast that was unknown to White Setters and Great Heroes.]

In 1978 the police named Fitzpatrick went to his home to arrest his younger brother Dan and his falling in love with Catherine Kelly is poles apart. There is also a love story between Ned and Mary and their daughter. Another interesting feature of the history of the Kelly Gang is the woman, Mary Hearn. Ned knows Fitzpatrick and his friend’s sister Kate are in love. The entire story and history as well as Ned Kelly story and history are confusions more compounded. In addition, the novelist uses series of letters to reveal secrets to confuse the readers.

“But this our native or adopted land has no past, no story, No poet speaks to us.”[Clarke: 2005, preface ]

Andreas Gaile and Marcus Clarke say regarding history of the natives and the artist express the plight and predicament of the original people. In Australia, there are Aborigines or Bushmen that represents the native Bush culture.

Every type of writing [prose, poem, novel, drama] evaluates and examines in either of the supporting and positive and the opposing or denouncing manners. Carey has two types of critics, appreciating and blaming.
There are always problems of orthodox tradition and new experiments and either feels its existence depends on the refusal, at times condemnation of the other. History and the sense of past disturb the present and at times destroy the future. Similarly, ambition of future without the awareness of the past also creates problem. It is bound to happen on the generation gap among every people, there are some unseen minds and unseen brains that get pleasure in spoiling the game, disturbing the peace of the world. The hidden motive creates confusion in the textual production and the contextual meaning. The difference between ‘us and them’ cannot be completely solved. The class – coda, the colour bar, the social stratification, ideas regarding man – woman, man -society, man-God, and man – nature relationships are to be reconciled for the sake of progress and development. Very few writers succeed in interweaving history and fiction. The historian differs in opinion while rewriting history. As the result the fiction may praise the cardboard Caesars and at times become resistance literature. Fiction without history is only for amusement and history without literature becomes prosaic and uninteresting. Very few writers like Peter Carey succeed in rewriting history in the most realistic manner and method.

In any country, the native people and their tradition and culture create their own history and in spite of the political aggression, change in rules, they stick to their original culture. Modern writers stress the conflict and encounters of the rulers and make an attempt to rewrite the history. At times the artist tries to rejuvenate, review and renew certain mysterious events and neglected heroes such as True History of the Kelly Gang, Unusual life of Tristan Smith, Illywhacker and the adventures of Kelly Gang are only related to the historical perspective from the point of view of literature. These novels remind the world to reconsider what was neglected, falsely interpreted and misunderstood.

Lucinda is more intelligent than Oscar. Honey Barbara is important in Bliss. Leah Goldstein, Marian Chadwick contributes a lot to Herbert Badgery’s life. In Tristan’s life his mother Felicity Smith and later Peggy Kram play a greater role than his three fathers. In Jack Maggs, the important females are Elizabeth Warriner and Mercy Larkin, In True History of Kelly Gang, Ellen Kelly, the mother plays the most
dominating role. Carey has created the world of selfish and shrewd men like gambler Oscar, the liar Badgery, the murderer Ned Kelly, the crippled Tristan Smith, confused Harry Joy and Jack Maggs based on Magwitch who is a villain in Charles Dickens’s *Great Expectations*.

In fact, Carey carries out throughout his fiction the delicate balancing of the male–female world. In his portrayal of male–female relationship, he is the next only to D.H. Lawrence. Carey’s writing portrays men and women as they are, rather than as they should have been.

The great Australian writer David Malouf referred to the selective memory as:

“We remember the bits that speak well of us … the dark bits we suppress... what each of us takes on, at whatever point we enter it [history], is the whole of what happened here [Malouf: 1998:101]

Carey does not allow the dark side of the past and the present Australian culture and people remain in darkness. However, he controls himself from exaggerating and glorifying so as to make his works salable and only pleasing to the readers. He shows what his characters really are.

In the style of Milton who made Satan as his hero [*Paradise Lost*]. Carey painted the devilish element in Ned Kelly, Tristan Smith, and Herbert Badgery – some traces in selfish and opportunistic Oscar, Harry joy and Jack Maggs. It would not be improper to conclude that Carey’s heroes have a greater proportion of evil than of good and ideal heroes. In modern English, this trend is located in Graham Greene, Iris Murdock, I.V. Chromton-Burnett, William Golding, and William Faulkner. Peter Carey’s works are always compared to Joseph Conrad’s *Heart of Darkness*, Mark Twain’s *Huckle Berry Finn*, R.L. Stevenson’s *Doctor Jackal* and *Mr. Hyde*, Nathanial Hawthorne’s *the Scarlet Letter*, William Faulkner’s *Sound and Fury*, Charles Dickens’s *Oliver Twist* and *Great Expectations*, Emily Bronte’s *Wuthering Heights*, and George Eliot’s *Silas Marner*. Carey’s characters at times indicate some stresses of Hardy’s Tess, Faulkner’s Benzy, Bronte’s Heathcliff and the torturer in Hawthorne’s *Scarlet Letters*. 
The problem of the third world countries is both astonishing and strange because the writers established their credential as writers and then shift to the western developed countries like England and America. Peter Carey settled in America, V. S. Naipaul in England – Nirad Chaudhary in England and Raja Rao in France. They turned their backs to their own countries when they were successful. It is a strange coincidence that Indians were never the settlers in Australia and the Australians were never the settlers in India. Both Indians and Australians lack the sense of time and attitude.

The history of Australia is portrayed in the best manner and method in *True History of Kelly Gang*. Though all the letters used in the novel are not true, the Melbourne library creates a question mark. Is it really true history? In addition the films on Kelly Gang made the hero brave, ideal and glorified. The History of Australia is as mysterious as the qualities of Kelly Gang. Ned Kelly is an Irish person and his mother Ellen orders them to use dress of women to fight with the enemies.

Similarly, there is a sense of historical comparison between Australia and America in the story of Tristan Smith. Efica is Australia and Voorstand is America. The crippled hero’s mother Felicity Smith plays the role of Ophilia and like her ends her life after entering the actual politics. The two worlds of the drama and reality are juxtaposed in Tristan Smith’s story. If drama is the world of his mother and supposed three fathers, the life of Smith gets a dramatic change when the leader of Voorstand Peggy Kram falls in love with him and shrewd Tristan uses the opportunity to become the richest man. The somersaults of Bruder Mouse are actual experiences by the three and half feet creature, Tristan Smith.

Similarly, Herbert Badgery creates History is an apt caricature of modern overambitious politician like the terms and twists in history. Herbert Badgery’s action, statement and profession are secretive. He marries his beloved’s daughter. His Jail life of 10 years is kept a secret. His teacher, Goon, has taught him to handle poisonous, reptile and snakes. When Grandson Hissao becomes successful, he retorts his daughter-in-law that her son has Japanese features. In fact, by keeping her in a cage, he has compelled her to become a prostitute. His kids are brought up by Leah.
Goldstein. Leah is the only woman who knows the real stuff Herbert Badgery [I] is made up of. She has enough courage to tell him the reality in his face. The history is not related only to male domination but also to the strong willed women like Leah, Felicity or Ellen Kelly. In the end only, one comes to know the reality that the narrators are the children of Harry Joy [the hero] and Honey Barbara [a prostitute].

Carey portrays the Australian history as well as the history of Australian women. Both have their past and the secret stories are hidden in their past. Very rarely the description of Australian society and history are perfectly and really portrayed in novels like Wance Palmer, David Malouf, Sussan Prichard and Richard Flanagan but their only one or two works are famous, whereas Carey’s most of the novels about Australia are famous, though his last three novels are related to Japan and America.

It is referred by Douglas Pike as:

“When colonization began in 1788 at Sydney, much of the continents coast was still unknown” “unknown to whom.” [Pike: 1970:01]

It is clear like a crystal and real like the vomit in mouth that the British only thought from their own point of view. It is certain that Aborigines and the Bushmen, the farmers and the drovers knew the coast that was unknown to White Settlers.

Ned Kelly’s story is the real history. Peter Carey wrote about the True history of Kelly Gang. Ned Kelly’s real name was Edward Kelly the third son of Red Kelly. The reputation and the prison life of Red Kelly were curses for Ned who had struggled throughout his life.

“When during an annual conference of the American Association for Australian Literary studies, Carey took three-year old Sam to Disney world to see Pirates of the Caribbean, which the author compared to the “death, destruction, rape, murder, torture of Vietnam.”[ Tausky :1990: 27]

The critic Thomas E. Tausky focuses on the situation of violence, rape, murder, torture of Vietnam of the modern period. Carey had taken a three- year child to the Disney land to show the sea-thieves and their past stories. What was in the past
is once again due to racial differences, existing in the present age. In a way, Carey wanted to point out that though there is Disneyland to entertain kids in America, there is violence in the political leaders that had attacked, tortured and massacred the Vietnamese people very recently. It is tragic that most of the colonized countries are studied from the so-called Westerner’s style of history. Especially in *Illywhacker* Carey’s critique on Aboriginal White race has relations with the Chinese and Japanese people.

In *Illywhacker* there is a shocking paragraph as:

“Our forefathers were all great liars. They lied about lands, about cattle, about background about parentage of their wives. However their first liar is about the continent at the time of first settlement. It is in the context of great foundation stone that we must begin our study of Australian history.” [456]

Similarly Leah Goldstein says:

“The whole country is stone .the whole nation is based on a lie which is that it is not already occupied when the British come here.”[307]

The horrors of the world wars have changed the history of the complete world, David Malouf says:

“We began to think of ourselves as having been betrayed. of our willingness, our good nature , as having been taken. Advantage of the war in France when we has made so large sacrifices we received little acknowledgement of it .In the end they bring one step closer what most Australian saw as potential aggressor.” [Malouf: 1998: 84]

The same feeling is expressed in *The Unusual life of Tristan Smith*, in the comparison of Efica and Voorstand. In fact, the story of Tristan Smith shows a close relationship between Australia and America and it may, in the end prove, helpful to both. In *Oscar and Lucinda*, Carey tries to rewrite history by providing the example of Lucinda who in spite of struggles, succeeds in the world of equal rights. It is the history about the vision of his country from the revisionist point of view. It proves women in history establish their own Australian identity. It is a type of rebirth of
women in society. His novels stress that women are significant in Australian society for they are ‘Matilda’. One can derive the inference that Carey tells the cultural history of Australia, the traditional history and also the history of consciousness of the Australian people.

The chronological development of Peter Carey from the historical perspective starts with Bliss and ends with True History of the Kelly Gang. The greatest novel in between is Illywhacker. However, from the historical perspective and the cultural confrontation, Carey’s The Unusual Life of Tristan Smith is very important. The imaginary worlds of Efica and Voorstand represent Australia and America respectively. Similarly, Tristan’s search for father is like that of the revenge of father’s murders in Shakespeare’s Hamlet. Carey’s novel have strange themes like three deaths [B] five generations [I] crippled hero [TULoTS] gambler priest [O&L] and Dickens’s Abel Magwitch made hero [JM] are his great contribution to the history of English literature.

While rewriting history one comes across many astonishing aspects from this first novel Bliss to the last novel of the present study, True History of Kelly Gang. An eminent critic, Andreas Gaile refers to his evaluation of historical aspects as well as rewriting of history as:

“My approach stresses this capacity of Carey’s fictions. It accommodates the individual fictions in the big picture of Australian history. Bliss, Illywhacker, Oscar and Lucinda, The Unusual Life of Tristan Smith, Jack Maggs, True History of Kelly Gang, all fall into place as tokens designed for the memory culture of country whose citizens as a rule, have lost large portions of their collective memory in the experience of migration.” [Gaile: 2010: 297-98]

Gaile differentiates between Carey’s individual fiction and the Australian history as a whole. In the novels in the present study, Carey tries to give a mild shock-therapy to confuse and contradict reader’s imaginative powers and critic’s traditional and straightforward studies. The most complicated historical characters are Herbert Badgery, Tristan Smith and Ned Kelly. In a way, they are better creations and spokes-persons of historical aspects than his other characters.
About *Bliss* Anthony J. Hassall thinks as:

“A story about telling stories, *Bliss* is postmodern in its awareness of the problematic nature of trying to grasp reality through a fictitious construct: and yet it remains traditional in its view of the function of stories in making narrative sense of extra–fictional experience” [Hassall : 1998 : 64]

It is story related to series of stories and it is a post modern view to grasp reality. It is at the same time the internal as well as extra–fictional experience. It is a new style of rewriting history in experimental manner both thematically and technically. Like the greatest novelist Graham Greene in his provincial novels, Carey connects small stories into a big story of the novel.

“He did not wish to die. For a moment panic assailed him and he crashed around like a bird surrounded by panes of glass… He watched with detachment whilst the doctor thumped the man on the chest. The man was thin with grubby white suit. He watched as they removed the suit coat and connected wires to the thin white chest.” [B5]

Harry was only 39 years old. When he was asked if he was happy, he thought of his wife good children, general manager of factory and his position. As managing director of the largest store, Harry Joy happens to be a strange person. Harry in spite of his assets and successful achievements is a person who has followed his own American dream but in the end, he has only frustration and disillusionment.

“He never knew what was on his mind until he was questioned about it. He would not let himself see his own worries and even his own mind… Often she would find him frowning, and, after due questioning he would say: ah, I think I must have a headache.”[B24]

It is a discussion between Bettina and Joy. He is uncertain about what she wants and even asks Bettina if she believes in God. He further tells her that he had a vision but she replies curtly that it was only due to lack of oxygen. What happens on psychological level and physical level makes Harry a rare and real hero, who loves a
woman in his extra-marital endeavors and adventures. He is imaginative while Bettina, his wife is practical and down-to-earth type.

“For the hundredth time he clenched his eyes shut against the terrors of infinite space. He was going to die! He felt himself sucked down long green corridors of despair where he could not define his ‘I’ except by a dull pain which would not stop.” [B36-37]

Harry has a strange fear of space, death and despair. When his son, David, met him he thought he was half caught in a dream. He thought his son has brought chocolates for him but it was a book that David has brought for his ill father, almost on the point of death. Harry thinks of physical joys while David thinks of his mental pleasures. Though Harry Joy pretends to be a man related to history and a person who cares a lot for culture and tradition, it is his pretention only.

When Bettina meets Joel, he insults her and calls her as a bitch and their interest is for business and money. In fact, they wished to talk about Harry but they speak of money, instead. What is interesting here is not the dying person Harry Joy but their selfish financial interests. They care more for money than for the health of Harry Joy.

“She probably knew more about the history of American advertising than they did. She owned a total of fifteen annuals from the New York Art Director’s club and she knew who had written every one of the Volkswagen ads since the first ones Bills Bernbach had done himself.” [B 109]

Regarding the technique of advertising Harry speaks to Tina, a girl of 19 years, that he was in advertising; and he almost tortured her, with names Ogilvy, mother the New York Art Director’s club, Volkswagen and Bill Bernbach. He is a seasoned expert man to confuse and overpower a teenager like Tina.

Critic John Eustace tells:

“Like Vance Joy and his son, the third generation of Joys perverts verbal art for selfish reasons. From the perspective
of Harry and Honey Barbara’s dynasty, the novel’s speakers have a vested interest in recuperating [Harry] as an ethical subject and legitimizing his position as patriarch of meaningful, indigenizing rituals at Bog onion Road,” a network of holistic communal liturgy.” [Eustace: 2006: 112]

The story of three generations of the Joy and the speaker’s selfish interest in making him a hero fail to convince the three generations pervert verbal art. It is a story of disillusionment of the American dream. He is a man named Harry Joy, who experiences three deaths and battles with almost three generations.

‘Harry you don’t know how funny it is’.
‘I said you got Alex Duval…’
It was like a room in which someone has died.
[B165]

Joel, Honey Barbara and Alex Duval are all important persons in Harry’s life. He always tries to keep a sense of humour even when he thinks of death. His story is a story of three deaths of different types. The three persons mentioned here is Alex who has only commercial mind; Joel is a carefree youth thinking of both physical and economical interests. The most investing character is Honey who is victim of poverty that compels her to be a prostitute. But she is one of the most important female characters in Carey’s fictional world.

“Honey Barbara had rules for survival in this particular quarter of Hell. They were as follows: Do not aggravate them, be quit, smile nicely, and don’t let them know how smart you are. Eat all your food and don’t steal jam. Fuck whoever wants to be fucked and then forget about it.” [B 173]

In fact, it is Harry Joy’s life in Hell Honey Barbara warns him about the rules regarding smile, food and sex. At last she warns not to write complaining letters. Honey Barbara is so influential that Harry follows her rules very strictly. Though Harry is a successful man with all essential needs such as family life, managerial post and honour in business world, his nature and tendencies are known only to the
woman named Honey who in a way sets rule in his life and he has neither power nor desire to refuse what she tells him.

“The first thing Honey Barbara did at Palm Avenue was begin the vegetable garden. While Ken and Lucy worked on the Cadillac on the front, she took to the back lawn with a spade and turned it into something useful. She added blood and bone by the bagful and started a compost heap. She ordered spoilt hay and mulched with it.” [B265]

Honey Barbara did what she wanted. She cared for Harry but did not think much of Joel, Lucy and Ken. She had created vegetable garden in which she was working herself and ordered Ken and Lucy regarding their work. She was a strong woman who in spite of problem did what she wanted firmly and decisively. Honey is a woman with confidence and capacity in spite of her status and known and unknown problem. She has a capacity to adjust in adverse situation.

Ray Willbanks speaks in his interview regarding historical aspect of ‘Bliss’ as:

“In Bliss, you set up positive/ negative polarity between Australia and the U.S with America standing for petrol, cancer, bad advertising and spiritual death; and Australia, through Honey Barbara standing for a kind of natural romantic self-reliance.”[Willbanks: 1997: 13]

It is a novel related to the opposites of the Australian and the American tendencies regarding economy and sense of history. America stands for petrol, diseases, spiritual death and bad advertising but Australia provides a natural romantic self reliance that is represented by Honey Barbara. In fact, Honey Barbara is a nurturer of the children of Harry Joy. Though she is a woman with a dark past, she is independent and in the end starts her own business related to farms and guides the youths to use their energies in her work.

When one comes across the development of Bliss as far as characterization, the development of plot, style of expression, and above all Carey’s style of rewriting history are concerned, his first novel created a great storm in Australian historical
and critical world. The novel starts with the story of death of the hero and ends with his real death. There are three deaths, the first two are symbolic. The last is real one.

“It was the worst possible introduction to Bog Onion Road, but Harry Joy did not know that All he knew that he was going to be sick. He managed turn his head sideways before he threw up water and bile.” [B326]

It is related to Harry’s third death. Honey Barbara thought about his shirt for they were useless for any person. She thought of Harry who tried to sell them. Harry did not know anything about his history and his shirt. He was almost on the point of death. He knew he was very sick and before dying he vomited a lot. Harry happens to be a rare species of business man who while dying, also cannot forget his interest in getting money by selling shirts. In fact, it would have been very little.

“He was Harry Joy.

He talked to the lighting, the trees, the fire, gained authority over bees and blossoms told stories, conducted ceremonies, was the lover of Honey Barbara, husband of Bettina, father of David and Lucy, and of us, the children of Honey Barbara and Harry Joy.” [B354]

The last tricks or shock given by novelist, Peter Carey, is the revelation of the secret that is disclosed by the kids. It is shocking that in the last sentence of the novel a strange twist is given to the history of Australia as well as the life of Harry Joy. Harry Joy was the husband of Bettina, father of David and Lucy. They tell in the end of the novel ‘Bliss’ that they were children of Harry Joy from Honey Barbara, the woman who has not a good reputation.

“Making obvious connection with New Zealand author Katherine Mansfield’s short story ‘Bliss’ [1920], Carey sets the plot in Australia, a mythic new world open to consumerism as a means of emulating the good life in Europe and the Western Hemisphere. Like North, Central, and South America, the land offers jaded Europeans opportunities for enrichment and spiritual renewal.” [Snodgrass: 2009:63].
Mary Snodgrass, the eminent critic of Peter Carey, compares *Bliss* with Isabel Allende’s *The House of the Spirits*, Morrison’s *Beloved* [1987] Laura Esquivel’s *Like Water for Chocolate* [1989], It is clear that Carey has carried the title from Catherine Mansfield’s short story ‘Bliss’ [1920], Snodgrass, in her criticism compares the History of Australia, Europe, America and thinks of the magical realism. In fact, *Bliss* almost engulfs the History of Australia and America and to same extent of China and Japan. Carey’s earlier fiction rewrites the History of Australia; however his recent works have America of the centre. It might be related to Carey’s settlement in America after having the reputation of an eminent novelist who has roots in Australia but feathers in America. It is crystal – clear that Carey has established his reputation as an individual and original novelist who perhaps in the best way tries to rewrite history.

The epigraph, inserted as motto into his second novel *Illywhacker*, reads as follows:

“Australian history is almost always picturesque; indeed, it is so curious and strange, that it is itself the chiefest novelty… It is does not read like history, like the most beautiful lies…. It is full of surprises and adventures, the incongruities, and contradictions, and incredibility’s; but they all true, all happened.” [*I-epigraph*]

In the novel *Illywhacker*, Carey uses in the very epigraph what Mark Twain has said about Australian history. In fact, what Twain said is elaborately exemplified in Carey’s *Illywhacker*. Twain uses interesting word such as picturesque, curious, strange, beautiful, lie; surprises, adventures, contradictions, ‘incredibility’s’ but ends with words ‘true and happened’.

Carey rewrites Australian History and the view of Twains about it with all oddities and eccentricities in single person named Herbert Badgery. Arther Costler while evaluating Golding’s fiction used an interesting phrase ‘lollypop with an acid test’. These words are applicable to Herbert whose words are like lollypop but whose intentions consist of acid test. It is interesting to study what Badgery says what he thinks, how he behaves how he cheats and above all what is exactly in his
mind; make him a hero who for researcher becomes confusion more compounded. It is in fact a form of history created in literature but it is literature that rewrites history of Australia and literature.

“…each event is deliberately placed where it will carry the greatest explanatory power. Badgery arranges his narrative so that each revelatory point helps the understanding of his version of the events.”[Larsson: 1999: 181]

While evaluating Peter Carey’s fiction, Badgery as an expert historian as well a liar who every now and then shuffles and reshuffles the events. As history has two aspects as well as two points of views, the first of the winners and the next of the defeated. Carey’s Badgery rewrites history through the narrative technique where Badgery compels one to study each event from his point of view, as if he were the devil holding strongly the nape of the neck as well as forcing readers’ mind and eyes to think and see as he wants them to. The narrative about the event and Badgery’s writing history regarding the causes, the actions and the effects to force by brain-washing other’s inside and outside of characters and readers of the novels. It is in fact, the technique of ‘play within play’ that makes matters complex and worse, regarding what had happened in the past or the as is explained of first by Badgery.

“My name is Herbert Badgery. I am hundred and thirty-nine years old and something of a celebrity. They come and look at me and wonder how I do it. There are weeks when I wonder the same, whole stretches of terrible time. It is hard to believe you can feel so bad and still not die.”[/03]

The novel opens with the shocking words of Herbert Badgery. The same words are used on the cover page. It is with every sentence becomes more astonishing expert the first sentence that is normal, the mention of 139 years and the curiosity about his actions. They are confused about his life and they wish he should have died earlier. The next shock is the word liar and the adjective ‘terrible’. He calls himself as a Caveat entered. In fact, Caveat is the legal term in which the opposer is restricted to stop to write, to file and express a view. Herbert in the beginning itself warns people and readers about his monopoly regarding his words, his views, his
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tendencies, his attitude and above all, his odd philosophy of life. It is clear that in the later, five-six seven pages as a narrator he will be nothing less than a dictator or a tyrant in his method of rewriting history that is to be accepted with no protest and objection. Through the early half dozen sentences Carey provides the idea of what type of creation his fiction would be. This technique of contradiction in very sentences had been earlier used by Charles Dickens in his novels [David Copperfield, Oliver Twist and A Tale of Two Cities].

“Truth is always uncertain ignored, reconstructed or unbelievable.” [Thomason: 2003: 28]

What Thomason thinks about the truth is applicable to the rewriting History as both are uncertain, for the truth is how someone interprets it and history is dependent on the perceptive and the narrator. For example the events of war will be different from one side and the opposite side of enemies. Nextly, the truth as well as true history is at times in motives and messages, for propaganda, both truth and history are reconstructed so as to turn the tables on the opposite sides. Similarly, truth and history are unbelievable for time, tendency, nationality and race have changing value. While rewriting history, the novelist has to clarify the confusion on the one hand and create a new confusion, on the other. Thomason view in brief words compares the two great principles, truth and history.

“A strike is when the buggers won’t work, he spat again. So we got no wool to carry. The Fergusons got no wool. The Rosses got no wool. The McCorkells got no wool. It’s all on the sheep, not in the bale, and there’ll be bloody war before there is”. [I76]

Badgery writes about his father and the leader of ship sharer Mr. O’Hara, his father abuses the worker for their strike and gives the shocking information that except sheep no other animals have wool and sheep with all wool, would not have any problem. In using the two abusive words ‘buggers’ and ‘bloody’, Badgery even while retelling story of his father writes about truth but rewrites it using language so that one may imagine what type of man Herbert happens to be.
“Chinamen do not talk to anyone,’ I said, ‘except other Chinamen’. I did not even have the fare for a tram to the Barwon Bridge. I would have to walk all the way.”[I110]

Chinamen was watching the Bulletin. He does not want to speak to anyone except other Chinamen. He does not have fear. Badgery had learnt from Goon Tse Ying, the Chinese teacher, how to control poisonous snakes and how to take care to save one self from insect biting. It is a great adventure for Herbert.

“Horace had no love of lard. He explained this all to phoebe while he licked it from his sort thick fingers. He ate lard to ease the pain in his tongue which had been pierced [well meaning] with a hatpin during one of his fit of petitmal epilepsy. He had written a poem to celebrate the event. The Poet, tongue – pierced, / Trussed, gagged, By butcher’s wife in Williamstown.”[I152]

Fine Arts like painting, poetry, have no meaning when history is related. Herbert Badgery thinks [so does Carey] about the whims and fancies of the poet, Horace Dunlop. Poetry is related to the theme that a butcher’s wife in anger had pierced and almost cut the tongue of poet. He describes Horace as a person with fit of petit mal epilepsy. Carey through Illywhacker rewrites history combining the past and the present us the very name of the poet Horace. He is strong and bulky but has weakness for either Phoebe or her mother Molly. Horace had been a great Greek poet but it is the name of a truck tier – this is something of a sensible nonsense that Carey uses in rewriting history of Illywhacker directly and Australia indirectly.

“Poor Wysbraun emerged at last, holding a tea-towel in his wet hairy hands: ‘You;’ he said to his friend with a great shaking voice. ‘You have all of this.’ His great lips trembled to hold the weight of his smile as he indicated [waving his tea-towel like a flag] the house, the wife, the three girls. ‘Past, present, future.’ ‘The lips quivered but he did not drop the smile. ‘You have a history. You deserve it, my friend. Well done.’”[I222]

Wysbraun holds a tea-towel in his wet hairy hands and speaks with a shaking voice. He is a very poor person thinking always to serve Sydney Sid Goldstein. It
was Leah who had brought up kids of Herbert and Phoebe. She knows really what type of man Herbert is and at times dares to tell him in his face.

“It was Leah Goldstein who wrote to me to say my missing son was found at last. She described for me his half-grown-up face, his smell his clothes, his croaking voice, his snake, and his bankbooks.” [I370]

Leah Goldstein writes about his missing son who is found at last. She explains his face, smell, clothes, and voice. Leah takes care of Herbert’s son and daughter born from Phoebe whose mother also had sexual relation with Herbert. It is the result, whenever he spoke to them together; they derived different meaning of his words.

“Henry Underhill had a full month to consider how he would communicate this to Charles Badgery. The matter so concerned him that he thought of nothing else but how to express it diplomatically. And yet when he saw Charles Badgery help his daughter down from the train, his heart lightened.” [I413]

Henry always thinks how he expresses himself when he meets Charles Badgery. Henry Underhill’s daughter Emma was married to Charles, son of Herbert Badgery. But her last days were very tragic as she was kept in a cage and compelled for prostitution.

“With its emphasis on insubstantially and constructendness, \textit{Illywhacker} as a historical narrative is not only one of Carey’s clearest repudiations of traditional conceptualizations of history.”[White: 1981: VIII]

Richard White stresses how Leah expresses the tragic plights of real Australia. White thinks that national identity is only as invention. Similarly Gaile pinpoints the stress on unimportant tale-tell story. However this critic praises the clear expression of historical concepts and ideas of tradition. Rewriting history keeping in mind the tradition as well as posing problems related to the same tradition. It is perhaps in the best way both interpreted and misinterpreted in the life and world of \textit{Illywhacker}. 
“It was 1938. Hitler was in Austria. Bukharin and Rykov were already on trial in Moscow. Bondi Beach was not yet strung with barbed wire, but the cafes were already filling with Jews from Europe. Leah Goldstein stood on platforms beside her husband while he spoke against fighting the Nazis.” [I/423]

This is about the recent past related to the planning of the Second World War. Hitler, Bukharin and Rykov were facing some trial in Moscow. There were many Jews in Europe. Leah who knew the reality of Herbert Badgery supported her husband in fighting against the Nazis. It was almost after Leah’s affair with Herbert Badgery; Carey rewrites history pointing out the burning situation of Europe when it was on the edge of the Second World War.

The critic, Andreas Gaile, thinks:

“The impact of British colonization, the logic of the novel suggests, has made the country vulnerable to subsequent colonizerzational maneuvers from aggressive nation in post colonial and neocolonial times. British rule, it seems, has eroded the country’s defenses by destabilizing the ground on which colonial culture was founded.”[Gaile: 2010: 154]

In Gaile’s view, what Herbert Badgery thinks about the English ‘as big pest as a rabbit?’ It is the tragedy that history holds the proof that wherever the British had gone, they had mercilessly killed the natives such as the Red Indian in America, Abos and Bushmen in Australia and the Indians in India. History shows that the exploitations, mass - killing and robbing had been inevitable policies of British colonizers. Carey rewrites history not only of the Aboriginal but also educated and the civilized persons like Badgery and Goldstein. Carey’s earlier novel ‘Bliss’ writes about their deaths whereas Illywhacker deals more with mental tortures and death like tragedy. Carey is at his best in rewriting history through his fiction Illywhacker.

“He did not inquire as to why Charles’s wife should have a small Japanese child at her breast. He watched the pets’ meals being prepared in the family kitchen.” [I/457]
The shrewd Herbert Badgery had not only brought his daughter-in-law Emma Underhill to a cage in New York, but had almost compelled her for prostitution. His son Charles was a good person but he has no understanding of reality. His wife had a Japanese child from some person from Japan but his baby named Hissao unlike his false father Charles had all the qualities of his grandfather, Herbert Badgery. He had only learned the tricks of the trade of deception but he has also the dream of earning money in the world by travelling in aeroplanes. It is shocking for Herbert as his grandson is more successful than he had imagined. Carey while rewriting history of five generations points out how with each generation, the ambition of money and pursuit of wealth grow with every generation.

“But Hissao was never ashamed. He was different from the beginning. They both liked it in the cage. Leah Goldstein said it was not good for Hissao to see his mother in the cage all the time.” [I470]

Hissao did not feel any shame. He behaves differently from the beginning of his life. He was born of a mother, the caged Emma Underhill. She was forced to prostitution by shrewd Herbert, her father-in-law.

“His grandfather, Hissao thought, was dying. So he was surprised to see him there, sitting bolt upright in his chair. Like the captain on the bridge.” [I531]

Hissao thought that his grandfather Herbert Badgery was near death but when he saw him, on the chair like a captain on the bridge he was shocked. His dress, his face, his confidence and above all his blue eyes reminding sunrise glow, troubled him for he had never thought his grandfather was such a unique and strange person.

When Goldstein is unhappy, she wants to leave. She thinks only about her employment and her food but she is locked in the cage by Hissao. She had in fact, taken care of Hissao’s father Charles and had an affair with his grandfather Herbert but old age, poverty, helplessness and problems of earning livelihood are always before her in old age. The history of Hissao, Charles, Herbert and Leah is rewritten in the best manner and method by Carey in his novel Illywhacker.
At the time, racial violence, according to Reynolds,

“was an embarrassment, best forgotten, especially as the heroes of the pioneer legend.” [Reynolds : 1994 : 105]

The great critic Reynolds while evaluating *Illywhacker* speaks about the silence of ousted Aborigines for they did not have money, power, education and the sense of collective power. He says that racial violence had helped to bloody the billabongs as the heroes of pioneer legend. In fact, the colonizers with dozen weapon soldiers were able to control hundreds of Abos by fencing around them and forcing them to gathers in a corner. It was a great insult and fear of shading blood. Carey tries to rewrite history of these poor and helpless natives with the help of five generations of *Illywhacker*.

While thinking of the problem of rewriting history, Carey’s grudging remarks in interview to Wroe, explains the tragedy of the native Australians. Even the history about the so-called facts is written by the colonizers. Therefore they conceal the fact rather than exposing reality as:

“Carey bemoaned; “What is it about us Australian, eh? What is wrong with us? Do we not have a Jefferson? A Disraeli? Might not we find someone better to admire?... But I then saw the real point. So many Australians were pleased to see him there as part of the story.” [Wroe : 2001 : 6]

Carey points out that Australians had no great Prime Minster like Disraeli from England and the President like Jefferson from America. That is the trouble with each and every colonized country and people. Even in countries like India, Nigeria or the newly created Tasmania there had been a lack of strong leadership to demand justice for the natives. He seems to follow the examples of the Westerners from England and America while rewriting history, Carey thinks of those countries and leaders who had been the main reason of Australian tragedy. A sort of villain worship is expressed in Carey’s statement.
Dame Mary Snodgrass thinks:

“The Illywhacker has a lengthy literary beginning dating to the wily slave of Roman Atellan stage force, an improvisational stage entertainment of the third century B.C. Herbert is the progeny of Henry Fielding’s title rake in Tom Jones [1749], literary twin of the title figure in Thomas Berger’s Little Big Man [1965], and fictional model of Charles Darwin’s survivor.” [Snodgrass: 2010: 53]

Mary Snodgrass finds the roots of Illywhacker’s hero, Herbert Badgery in earlier fiction, such as Henry Fielding’s Tom Jones who is a picaresque hero who is not an ideal one. He is victim of weakness for money and woman. He had been in jail, for minor crime, true and alleged. Similarly, Herbert Badgery moves from continent to continent, tries his best to hide his past of 10 years [1937-1947] jail life and pretends that he was doing business abroad whereas actually he was punished for forging the design of Ford car.

Nextly, the novel mentioned is ‘Berger’s Little Big Man’ who is actually little but poses to be a big man. Herbert Badgery is actually a selfish man but poses to be a sympathetic and great man. The last comparison of the critic is with Charles Darwin’s theory of survival. Dickens has used the principle of ‘Might is right’ and ‘the survival of the fittest’. Illywhacker is a combination of not only Tom Jones with his drawbacks of Berger’s big little man who lives with the principles of Darwin’s theory. In addition he has the element of Dr. Jackal and Mr. Hyde by R.L. Stevenson where the Doctor. In daytime is a great helpful doctor who in night sells the part and bodies of dead persons as Mr. Hyde. The split and multiple personality is explified in Herbert Badgery, the man of 139 years cheating and confusing five generations. To give just one example, he marries the daughter of a woman with whom he has an affair and he compels his daughter-in-law to work as a prostitute in a cage. Herbert Badgery has in him the shade of Heathclif [Emily Bronte’s Wuthering Heights] Michael Henchard [Thomas Hardy’s The Mayor of Casterbridge] and Uria Hip [Charles Dickens’ David Copperfield] all intermingled together in a single person Herbert, the hero of Illywhacker.
This is Carey’s greatest creation in the history of literature dealing with five generations of Australian History, rewritten in a humorous as well as cunning method in the life story of Herbert Badgery. It becomes ‘the rarest of the rare’ type of hero whose history and whose creation of history have no parallels.

Carey’s third novel of the present study *Oscar and Lucinda* has a double perspective of history related to Aboriginal and British Christianity in the self-hating environment. The historical aspect is related to the original Australian culture, their nationality, the world of Bushmen, Abos, Drovers on the one hand, and the sufferings created by the colonizers on the Oscar, the hero, a gambler and Lucinda, a successful business woman related to the world of glass on the other. The novel presents the negative images of Australia and concentrates on father-son relationship. Confinement [*Claustrophobia*] is an eminent feature of Carey’s fiction. The roots are in the fencing of colonizers in which the Abos where collectively confined. The hero of *Oscar and Lucinda* [Oscar Hopkins] has the story drawing in a glass chapel. The story is the anti-love story in which both Oscar and Lucinda have a sort of adjustment marriage. Oscar is a carefree gambler but Leplastrier Lucinda has ‘a business icons’ personality.

Mary Snodgrass, an eminent critic of Carey, thinks about *Oscar and Lucinda* as:

“Carey pursues an intercalary method of propelling his title characters toward an encounter fraught with selfishness, pride, and jealousy. Through Bob, a chummy present – day narrator, the author offers a bicultural alternate sanitized history by recounting the intrusion of Anglican missionaries among animistic aborigines.”[Snodgrass: 2010:187]

Snodgrass refers to Bob, the narrator grandson of Oscar, the hero, has bicultural stance. He is an indifferent person who writes animal like Aborigines as well intrusion of missionaries. In a way Carey uses the third person’s point of view while rewriting the history of native Australian as well as the cruelty of Christian preachers. It is strange that Oscar, in spite of being Reverend, is a gambler. While Lucinda has less element of Christianity than her commercial interest. He is poor where as she is very rich. It is a sort of an odd couple.
“The VIII was the eight from Henry VIII and was a coded reference to the Reformation, a glance at the incredible possibility that the Catholic Church was not the creature of the anti – Christ, but the one true Church. Later Oscar feared his code was too obvious so he added an X to make this square read XVIII.”[O&L30]

Oscar becomes with the Baptist and the squire that are related to Anglican Church. He refers to the Church of England and blames Huge Stratton how Reverend and he are not suitable guides for solution. Oscar is not serious and makes fun of religion. The different stages of Catholic Church reformation have been traced as a rewriting history of religion itself. Oscar’s mischiefs are at times not proper for a Reverend like him. Had he been only a gambler? He might have been allowed liberty. He adds tail to four squires and instead of VIII. He had X that can be X making it XVIII as well as negation of the VIII. In a way, Carey shows his negligence towards religion and being a gambler, his interest is in thinking of mere numbers.

“She was quite capable of putting a formidable argument in favour of the doubtful aspects of the Athanasian Creed and then, without bothering to trouble her friend with so large a difficulty, knock it down herself.”[O&L45]

It is a discussion between Miss. Cross and Aunt Sally. They think about suitor in position of an Evangelist. In fact, church does not allow any relationship between religious men and women [just as the followers of Lord Buddha]. They are supposed to take an oath of celibacy. They speak about laws but do not hesitate to throw these laws in the air. They think about the famous lady novelist’s pubic hair, Betty Cross was without position and she has no interest in what the truth is. Carey points out the anti religions liberties especially in the discussion, though the women are related to religion.

“He had the gambler’s disease, and all his theology did was make his less comfortable with himself. As for Wardley-Fish, he had been corrupted from birth he was his father’s son. He got his pomade and slicked down his hair.” [O&L 101]
Carey points out the dilemma of Oscar who has careless ways of a gambler. Though he is the man, a clergyman related to theology and religion. Since his childhood he was a corrupt man. He would secretly take pomade of his father and used it for his own hair. Since his boyhood, he had a habit of getting pleasure in cheating others. For religion, he was very odd and in his gambler’s position, he was a misfit as he was related to church and his duty as clergyman was to improve the sinners. On the contrary, he was himself a sinner, a horrible excellent gambler.


Ray Willbanks in brief pointed minimum words, refers to the modern man’s interest that continues from the historian period. They are science and religion technology and exploration. In fact, science and religion oppose each other and technology has a little or no time for exploration. It is a mixture of fact and fiction written for alterative history of White Australia. Carey dovetails the original history with modern history of Australia. In fact, glass and religion, gambling and industrialism are odd things pitted against each other like Oscar and Lucinda.

“Two Chinamen, one wet, one dry, were slinging heavy parcels on to long cane poles. Lucinda walked like someone unused to shoes. She struggled up the hill from the wharf with her suitcase banging against her right side, a cauliflower clutched in her left hand.” [O&L135]

Lucinda is a real business woman. She thought of the glass work for sale. She paid Mr. Myer some money. He gave her cauliflower and kissed her. He had carried bags and trolleys. The two Chinamen were carrying heavy parcels. Lucinda had a small wharf and in another hand she had cauliflowers given to her by Mr. Myer. Their simple action of going up Hill shows how clever and cunning she is. She does not think of Chinamen with heavy parcels, does not think of their wetness and dryness. She uses her charm and pays very small amount [six pence] to Mr. Myer. She does not object when he kisses her cold cheek. She seems to walk with a great difficulty. Thought she is relaxed and easy while climbing the hills.
Dennis Hassett is a boat harbour who thinks of Lucinda. He is unable to decide whether she was an innocent girl. She was in appearance a simple innocent girl. Below the surface of her face, she was selfish and calculated woman. She knew men looked at her and was aware of power of men when they were together. She thought the group of men was certain when they were on a street corner or in a hall. She knew well how to control them and handle them. She compared them to voodoo. Voodoo is an ancient religious historical figure. Voodoo has long necks and long breasts. They are wooden gods and goddess respected by African Aborigines. They are wooden and static but people respect them. Lucinda wants to suggest that the groups of men like the voodoo Gods, people respect them but they are helpless and useless.

“This was something my father, being a chemist by training, pondered over, but only once out loud. My mother would not hear him speak of it, and not because she was silly, but because she understood as women often do more easily than men, that the declared meaning of a spoken sentence is only its overcoat, and the real meaning lies underneath its scarves and buttons.” [O&L189-190]

Oscar tells about his father as well as his mother. His father had been a chemist but as far as celluloid was concerned, he was a coward. His mother hated him when he spoke. Oscar knows well how his mother thought of sentences or very coats and the real meaning is under the buttons. His father always spoke about scientific history and chemistry. But his mother did not care for his history and geography. She had a great respect for her father-in-law and she wanted Oscar to be an Anglican missionary. The history of religion is not important for a gambler like Oscar. His interest was more in external pleasure that neither history nor religion is able to provide.

“It is shame because Oscar’s olfactory sense was as highly developed as his father sense of sight, and he would have particularly enjoyed that first line: ‘It is recorded of some men, among them Alexander the Great, that their sweat exuded a sweet odour, owing to some rare and extraordinary property.’” [O&L241]
Oscar was different from his father when he was reading Montaigne the great philosopher. He thought particularly about the essay on smells, his father had a keen sight. Oscar thought Alexander the great, had a sweet odour coming out of his sweat. Oscar Olfactory sense had been very strong therefore he was able to smell the good and the bad whether it was in the religion, in women, or in history.

“She began laughing then. It was not a simple laugh, and was occasioned as much by her surprise at herself [how angry she must be at Sydney] as by delight in her own mischievousness. And her face, laughing, was lovely.” [O&L320]

Oscar, Lucinda and Mr. and Mrs. Judds were together. Lucinda thought about the difference between the civilized and the savagd. She had called Mr. Judds as a rude person who tortured his wife. She said it was a greater sin than gambling when the Judds were gone, she laughed at Oscar. Oscar thought she looked beautiful while laughing. She had almost excused Oscar for his gambling. Oscar only thought that she was pretty and did not care for the laugh and because it has surprised Judds and by mischief. He only thought her face was pretty. Both developed deep interest in each other. She did not want to know his history and being rich, she was in his mind a good source of money. He was least worried about her future, business and plans. Carey want to point out while rewriting history of Australia, the modern world thinks only about the modern existence rather than digging of the past and plans of future.

Carey uses glass as a symbol of Christianity and it has no relationship with bush that symbolizes Australian history. He points out to some tricky words from the novel such as nearly like the soul; ‘free of dust and rust’ the problem arises if glass missionaries and the British are white and glorious or the Aborigines are only dust and rust backward and uncivilized Bushmen. Even a contrast between religion and commercialization is passed through symbolic characters of Oscar and Lucinda respectively.
“And are you curious? she asked pulling and pushing challenging him even while she promised to confide. ‘About the reason for my tears? Are you curious a little bit?’” [O&L379]

Oscar and Lucinda loved each other. He liked her eyes, her beauty and her money. She asked him about curiosity if he was interested in the reason of her tears. He was curious, but it was lover’s selfishness as she had excused him for his gambling. He was ready to excuse her, for her history, or the person, she had earlier loved. History in a way was no interest for either of them.

‘You already have it.’
‘Yes.’
‘Your works.’
‘Yes Everything.’
‘You wager all that?’
‘Yes.’ [O&L394]

The discussion between Oscar and Lucinda is represented as far as reality is concerned when she asks about his property. He simple says that it was not enormous and his father may live for hundred years. She liked his plain approach. She thought he was better than Hasset. He thought only of her money and beauty. They had at last decided to marry each other. She liked his down-to-earth technique and he liked her great talent to earn money and develop her business.

“For a moment Oscar thought Lucinda intended to strike Mr. d’Abbs with her hand. Mr.d’Abbs anticipated the same. He screwed up his face and this gave his hatred a slightly pathetic cast.”[O&L427]

In her business world, she was very strong minded. She hated Mr. d’ Abbs who was a dabbler and she was not a woman who would excuse anyone creating confusion in her financial matters. Oscar saw how she was rude, ruthless and cruel. He thought she would beat the poor man standing before her. Oscar even then thought she was beautiful when she was angry. She even called d’ Abbs as a thief. Oscar had not thought that such things are related to her financial history.
“Its harmful nature is the first thing the Aborigines of the Narcoo tribe notice about it: “They saw the glass was sharp… that it cuts. Cuts trees. Cuts the skin of the tribes.” [O&L477-478]

Kumbhaingiri has pride and racism though he knew that his aunt was a prostitute, a sex slave. Narcoo men did not want white men at Mount Dawson. There was Odalberee who had composed a song about the power of glass. He was also a Narcoo man. Glass, in his view, is a secret to strangers but cuts kangaroo and bandicoot. It was strange that they fire at kumbhaingiri.

Carey rewrites history in which he refers to White men, glass church cutting kangaroos and bandicoots that represent ancient Australian culture.

“Shining fragments of aquarium glass fell like snow around him. And when the long – awaited white fingers of water tapped and lapped on Oscar’s lips. he welcomed them in as he always had, with a scream, like a small boy caught in the sheet – folds of a nightmare.”[O&L519]

The novel ends with the bright pieces of glass and Oscar remembers his father’s old furniture. The white finger of water, were on his lips and he shouted thinking it was a nightmare.

Peter Carey in these last two sentences shows how glass, the British and the Church had destroyed the world of his fathers, the Australian Aborigines. Oscar thinks in the end that glass, Lucinda’s love and the aggression of British church had created a horrible dream for him. The British had destroyed the Australian History and people. Oscar is a fine example of rewriting history exposed in the confrontation between the British and the Australian, symbol of the attacking religion and the innocent history of Australia.

In a critique for the New York review of Books, James Bradley notes as:

“In escaping the stricture of her own culture, thin as it is, she finds that culture has already marked her irreparably, a social blight unacceptable to her mother’s old friend, novelist George Eliot.” [Bradley : 1997: 19]
James Bradley pinpoints that Lucinda is influenced by the novelist George Eliot who was her mother’s old friend. It is a coincidence that George Eliot had been, in fact a woman, Mary Evans writing with the male name George Eliot. Similarly, Lucinda in spite of being a woman dominates the male worlds with her glass factory. Her culture is disturbed beyond repair. Similarly the advent of glass and her culture create damage for the culture and history of Australia.

“Peter Carey uses imagery of glass and water to illustrate human sexuality and love relationships. In Carey’s novel, the prince Ropert Drop serves as the congealed glass seed which grows into the glass church, the embodiment of love between male and female protagonist. It serves as a real sign of their love and relationship” [Sistani : 2011: 31]

The scholar, Shaharam R. Sistani interprets glass and water as symbols of sex and love. Prince Ropert is a glass seed that grows into a glass church. Prince Ropert Drop is symbol of love between Oscar and Lucinda. In fact, Carey himself suggests that their emotions are together in the glass vision. Both think drop is their wonder, their joy and through him, they see the dance of angels.

In reality, such glass symbolism is not completely correct because the writer like Carey believes in the suggestibility of meanings rather than that of reality. Even in his *The Unusual life of Tristan Smith* and *Illywhacker* one feels the ambiguity and multiplicity of Peter Carey’s *oeuvre* as a novelist while rewriting the history of Australia. Carey also tries to rewrite the real crisis in the Australian and the British as well as religious and commercial historical perspective woven together beautifully.

Karen Lamb says:

“This apparent conventionality was interpreted by critics as an invitation to take the work seriously, as a more ‘focused’ and ‘powerful’ work. The more conventional of Oscar and Lucinda compared with the anarchic narrative of Illywhacker, satisfied reviewers that Carey had finally resolved his ‘problems’ with the novel form” [Lamb: 1992 : 43]
Carey is all praise for Karen lamb for she thinks with Oscar and Lucinda. Carey has found the proper form of novel as well as the convention of novel. His earlier novels Bliss and Illywhacker were about the father-son relationship and styles had been both complex and problematic in both novels. The present novel has a story of one generation and the love-hate relationship between the hero and heroine for they are poles apart in nature, lifestyle, and concepts of human life. This odd couple at each and every step has a clash about the past and the present, history and reality, religion and commercialism and above all, a carefree and careless man in confrontation with an over careful and calculated woman.

The critic Marie Maclean thinks:

“In the maternity ward, the delivery nurse meets the infant’s three fathers, “each… having a different social and biological claim on the mewling scrap of life [actor Felicity “flick” Smith] has produced.” [Maclean: 1994: 19]

As earlier Carey has written about three deaths in Bliss and five generations in Illywhacker. In The Unusual life of Tristan Smith, Carey shows the problem of three fathers, Bill, Wally and Vincent. All these three fathers were related to the world of drama. Carey rewrites history regarding the dramatic element in the dramatic world using dramatic irony of unlucky, crippled child Tristan Smith. In fact, none of his three supposed fathers’ surname is adopted and Smith is derived directly from his mother Felicity, ‘Flick’ Smith. In a way Carey wants to suggest in rewriting history that the rules may be different but he is related to his mother Felicity who is a symbol of Australia with unbreakable blood-bonds. Carey has earlier used the themes of Glass factory [O&L] search of Jack Maggs for son in London and the technique of deception in Illywhacker. In Tristan Smith he had chosen the world of drama between the opposite worlds of Efica [Australia] Voorstand [America]. Carey has also provided the maps of Voorstand and Efica on the page numbers [1 and 225]. In a way Carey rewrites history with Plato in mind and his principle ‘thrice removed from reality.’

“I was born in the Scottish Play, at the end of a full rehearsal. There was no great rush of fluids, but there was no mistaking what was happening when her waters broke and my maman quietly excused herself and walked out of the Feu Follet without telling anyone where she was going.” [ULoTS 07]
This is a tragic story of the birth of Tristan Smith who was born during the Scottish play. His mother did not tell anyone and went secretly to the hospital. Unfortunately, there was ‘rush of fluids’ and the horrible situation was the reason for his birth as a crippled child.

Carey rewrites about the tragic situation of Felicity Smith who symbolizes the Australian culture. Her success was for her role in an Opera and she becomes famous in Efica. Her need of work and her carelessness about health were like the natives of Australia and the hero himself is an image of crippled Australia due to colonizer’s exploitation.

Anthony J Hassall writes about the novel, *The Unusual Life of Tristan Smith* as:

“If Tristan Smith is in part an attack on the hegemony of the Disney / Hollywood circus over the global entertainment industry and on the cultural impoverishment that results, it also exposes the readiness of the oppressed to co-operate in their own imprisonment.”[Hassall: 1998: 166]

The critic thinks Carey has in mind so much hatred about Disney and Hollywood Sirkus whereas in fact, he was inspired to write the novel after his visit to Disneyland. Carey rewrites history of the poverty of oppressed relatives, though externally he pokes fun at the entertainment world. This is very contradictory that Carey later on settled in America. The present novel has for the first time a crippled hero who expresses the woes and worries of the native Australians.

“My mother had been with *him* when she conceived. It was *him* she loved. She had been with *him* when her waters broke. It was *his* speech, she had walked out of, turning the great noisy latch and laying a jagged white knife – blade across the circle of his concentration.”[*ULoTS* 11-12]

Felicity Smith was with Bill. She passionately loved him. When her waters broke, she was with Bill. Though her director Vincent and co-actor Wally helped her crippled son, she knew how she loved Bill. Tristan Smith had a problem to find his real father among Bill, Wally and Vincent.

“Vincent did not take this moment to say: this is my son, Tristan. Indeed, for Vincent, that moment never came. However, he established, silently that his relationship with me was intimate, and as *The Caucasian Chalk Circle* continued its previews this relationship improved.” [*ULoTS*59]
Vincent does not say Tristan as his son and this moment was first time. He maintains silently his relationship with him and improves it taking care of his mother Felicity Smith. As far as Tristan is concerned, it is Wally who looks after Tristan more than his real father Bill, who has interest is moving from place to place. Vincent, the director has more interest in Tristan’s mother’s acting Ophelia rather than her mind and her unlucky kid, Tristan.

“Will… I … have … a … part?” I asked her. ‘we’ll all have parts,’ my maman said carelessly I clapped again. ‘Especially Bill.’[ULoTS96]

One finds that Tristan speaks with stumbling many times in the novel. He cannot stand being crippled and people fail to understand him for he is not able to speak fluently, logically and in perfects sentences. The style of his speech is a technical device used by Peter Carey throughout the novel.

Carey spoke to Robert Polito;

“One of my ways to reveal the language of the Eficans was to delve into their French and English Colonial past. I began to develop these creolized expressions which would grow from Efican history [that] percolated through their language.”[Polito: 1996: 1]

Carey himself in an interview to Polito refers to the language he has used from the hero in the novel. He stumbles, falters, uses gaps after every two three words due to his crippled situation. Language itself is like a weapon but the language in The Unusual Life of Tristan Smith has sharp edges of blades. It is hard and complex to understand but at the same time helps to inculcate interest and curiosity. Carey rewrites history using two styles of the French and the English past. At the end he provides a glossary, too. As far as the style is concerned, Carey’s two novels The Unusual Life of Tristan Smith and True History of Kelly Gang have their own unique ways. In his next novel True History of Kelly Gang, Carey wants to glorify outlaw Ned Kelly while in The Unusual Life of Tristan Smith, he wants to think of the hardship of language and expression through the staccato language like The Old Teacher’s in Goodbye Mr. Chips[James Hilton].

“Felicity Smith was not the only Efican mother to confront the official lack of curiosity about her profession by linking it in her surname.”[ULoTS139]

Felicity Smith is the only Efican mother. She confronts the official lack of curiosity of her profession and links it with her surname. Since arrival to Voorstand,
she is tempted to become a political leader and during election she is killed. It is the tale of Eficans in Voorstand but her son Tristan has in the end a great revenge as well as fulfillment of ambition to be the richest man with to help Peggy Kram.

“+ My mother’s childhood, more than thirty years before, was not so different from the life depicted in De Kok’s paintings of the previous century, the crowds in Demos Platz, the fat arsed factory owners rubbing shoulders with the poor and middle class.” [ULoTS179]

Carey uses a technique of footnotes. The baby had been a crippled child but his mother had a deep concern for him. In the footnote he compares his childhood with his mother’s childhood before thirty years. But he makes a fun of a painting of a fat man among poor and middle class people. Carey rewrites the fat man as the colonizers and the poor people as the Abos of Australia. The interpretation of the classes between the people of Voorstand [America] with the people of Efica [Australia] is retelling of the story of the oppressor and the oppressed, the Americans and the Australian respectively.

“Efica’s southern granite islands were now host to fifteen vital subterranean defence projects. Eficans would not be permitted to reject their twenty-five-year old alliance with Voorstand.” [ULoTS203]

Southern granite islands of Efica had turned as a defense projects. Whatever the Voorstanders do, is to be accepted by the Eficans. They represent America and Australia. The later has no power to deny what the developed people want. The Voorstand people have no interest in history, they are only mad after money.

“The Rat Man. Fat Man
Rat man, fat man on his roost
Grabs the neck of the golden goose,
Rat man, fat man, dust and dogs,
Dirty snakes and licky frogs,
Make a cake and have it iced,
Pray to rats and Jesus Christ. [ULoTS229]

The song is a funny song used between two sections of the novel named Efica and Voorstand. It is an old Efican song [301 BC] preserved in Voorstand [London press]. Carey compares the people as rats, dogs, snakes, frogs, goose but the funny thing is in the end, there is a prayer for rats and Christ. The Eficans are like
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rats, snake and frogs while Voorstand has fat man, golden goose and dogs. Peter Carey rewrites history in both hilarious and ridiculous manner to show the differences between the natives and the rulers.

“The Voorstand reader will be aware of how unlikely this was, for although all Sirkus originally had a vertellar- whose epic songs formed the narrative backbone of the Sirkus at the time Tristan Smith arrived in Saarlim only there Sirkuses still used vertellers.” [ULoTS277]

Tristan smith came with three Sirkuses. The readers of Voorstand are aware of how unlikely all Sirkus originally had a vertellar. The epic songs had been important in Sirkus. When Tristan came, they were used in only three Sirkus. Tristan wished to stress importance of the Efican culture, in spite of his being in Voorstand. The History of Australia was flowing in the blood of Smith.

John Bradley thinks:

“Its glitz and sex and spectacle, a seductiveness all too absent from the Feu Follet’s … strident need to demonstrate the existence of a genuine Efican culture.” [Bradley: 1997:63]

The critic points out the problems of leftist theatre against religious Sirkus. He also compares Feu Follets’s work but points out that sexuality and seduction are additions from the beginning to the end of the novel. They start with Felicity’s relationship and end with Tristan Smith’s with Peggy Kram. The first is in Efica the last is in Voorstand. Except Oscar and Lucinda’s normal love – relationship is rarely used by Peter Carey in other novels. Like the problem of the natives for the earning purposes, Smith’s real father Bill goes to Voorstand while Wally and Vincent pose to be his foster fathers being related to the world of drama, Carey rewrites history of the artists more than the real persons in this novel.

“The Efican Department was a sinecure. It came with a small tasteful office, a view of one of the better corners, of the Bleskran, but no staff, no secretary – there was no need for them. For six years, Gabe Manzini had nothing much to do except quietly stoke his anger at those who had betrayed him.” [ULoTS336]

Gabe Manzini holds the office of the Efican department for six years in Voorstand. He is the only person in the office and he goes to his native place twice a year. He had earlier exploited Roxena and even in his later life, he thinks of those
who had troubled him. He is more lonely and revengeful than before. Carey rewrites in this novel about the present who had ill will till the last moment. Carey’s expression is about how the rulers having no work think of past events and express their hidden anger for the innocent natives.

“I had been pleased to see my father. I loved him, although I had spent many years insisting I did, not. But each time he did not understand my speech, he emphasized our eleven years of separation.” [ULoTS353]

At last Tristan was successful in finding his real father Bill. He was happy at last when Bill accepted him as his son. It was hard for him to understand what Tristan said because he fumbled for words and stumbled at every word. But finding real father was his desire which was fulfilled. Similarly in the end he succeeded in his financial ambition. The Australians roots in history are symbolized in meeting of father and son, Bill and Tristan.

“I think I said I was accustomed to pain, that it was, in my case, almost synonymous with pleasure. But now, it seemed, the pain was less, the pleasures greater. My experience with Peggy Kram was quite enough, in every sense, so although I had begun the journey in the front seat, I soon sought out the back.” [ULoTS414]

The novel ends with a sad note, because with love and help of Peggy Kram, he had almost become the Master of Voorstand that represents America. In fact, he had no desire to return to Voorstand for his search for his real father was over. Carey rewrites history of both America and Australia whether Smith’s mastery on Voorstand [America] was possible due to his affair with Peggy Kram but his joy is more for getting his father whom he had lost in Efica [Australia]. Carey rewrites history by comparing the madness for money of America and search of real ancestor from Australia. Voorstand is a successful, rich and civilized place but the cry of the natives and deep root in Australia force him to return to his native land Australia.

Mary Snodgrass thinks:


Madam Snodgrass compares the elements of satire between The Unusual Life of Tristan Smith and Swift’s ‘Gulliver Travels’. Both these works have humour,
pathos and terror. Swift used in order to ridicule the political situation by creating Yahoos, Honeyhams, Brobblinggnags and Lillyputians. Carey rewrites history using only one Lilliputian. In fact, a little bit large, three feet six inches who has the capacity to dominate all Swift’s Lillyputians act collectively to dominate a single enormous man, Gulliver. While Carey rewrites history supporting the things showing how a half-sized man dominates not only the Efican [Australian] but also the Voorstandish people [the Americans].

In the Critique of Marie Maclean, she refers to Laurence Sterne’s *The Life and Opinions of Tristam Shandy* [1959] as follows:

“He entertains, he shocks, and he makes enormous demands… [jumping] from mind to mind and from the seemingly real to the frankly incredible.” [Maclean: 1994: 10]

Dame Marie compares the novel with Lawrence Sterne’s ‘*The Life and Opinions of Tristan Shandy* [1759]’. Carey rewrites history with the slight change in the hero’s name Tristam has ‘m’ in the end and Tristan has ‘n’ in the end, next, in place of Shandy he uses surname Smith, the jumps, the tricks and Tristam Shandy’s birth after two hundred pages and his use of the style of digression. Tristan Smith uses jumps and strange events to confuse the readers. Both books have at the centre the purpose of confusing and puzzling the reader but Tristan Smith is not only mentally troubled but also physically crippled.

Snodgrass thinks about *Jack Maggs*:

“He seized on Dickens’s orphan stories and extended the original themes with late 20th century contemplations of justice, patriotism, respectability, poverty, welfare and female reproduction rights.” [Snodgrass: 2010: 22]

Snodgrass while evaluating plans to rewrite the story of Jack Maggs who is arrested for crime at the age of fifteen. At the same time Carey plans to glorify villain of Charles Dickens’s Abel Magwitch. In a way, Jack Maggs’ history is rewritten for Australia and England as well as Carey’s Maggs and Dickens’s Magwitch. The novel is a sort of metamorphically changing the Dickens’s villain into the hero of the novel albiet with his sense of guilt.
“Mr. Percy Buckle was the owner of a gentleman’s residence at 29 Great Queen street, but he was no more a gentleman than the man who was presently entering his household in disguise.” [JM09]

Carey’s Jack Maggs starts with a person’s arrival in a new place. He tells he is Phipps’ new footman. There is also mention of Mercy Larkin, Mr. Percy thinks of the past and tries his best to recollect who that strange person is. Carey rewrites a mysterious story of a man who had returned after a long period.

“The footman shivered so violently that Tobias Oates was reminded of Pharaoh, a race – horse belonging to his father whose freckled flanks would twitch and shiver at the onset of the saddle. Then, as Jack Maggs slowly and carefully read the two pages of handwriting, Tobias Oates hatched his scheme.” [JM46-47]

Tobias Oates treats Jack Maggs as an object of experiment. Very strangely, Carey uses while rewriting the animal symbolism of race horse, belly of pig, worm and phantom. He does have own plan to know the reality. Carey rewrites history while Oates rewrites his past reminding how he happens to be a puppet in the handset of circumstances. Pharaoh had been the King of Egypt; Maggs was like a king in Australia.

“This journal contained many notes for novels, essay, and rough drafts of sketches for the Morning Chronicle, but from the twenty – first of April 1837, six days after Jack Maggs arrival in London; it was almost exclusively devoted to his hidden history.” [JM91]

Maggs daily comes to Buckle’s house and restlessly moves around Phipps’ room. There were many papers prepared by Oates. He had written about novels, essays but after Jack’s arrival on twenty – one eighteen thirty seven [when Jack arrived to London]. He wrote only about Maggs’ hidden past. Carey rewrites the story of a young convict who comes from Australia in order to meet his son. It is the story of the history when the history itself is his story for the curious and cunning Tobias Oates.
“I know, God damn. I do know, Sir. But I am a fucking Englishman, and I have English things to settle. I am not to live my life with all that vermin. I am here in London where I belong.” [JM128]

Buckle wanted to have a respect from Jack Maggs. Jack Maggs told him, that he had been an Englishman and London is a place that he belongs to. Oates and Buckle are aware of his horrible past. Carey rewrites history of Maggs who poses to be an Englishman to the toe but others are aware of his past history of a criminal background.

“‘Oh Lord, this is very boring’. ‘I am here on a message from Mr. Jack Maggs’. The Devil you are!” [JM162]

Henry Phipps thought about the strange things. He thought about love, rain and poetry. One person named Edward informed him about one Mr. Jack Maggs. Carey rewrites the strange history of a man whose son does not wish to know anything about the stranger who in fact is his father.

“In the region of Camden Town there were once to be found many famous old eccentrics, but lately it seems that they have ‘passed on’ whilst we have slept, and now even ‘John the Happy Hooper’ is said by local people to have gone to Sweden to amuse the family of the King and Queen.” [JM226]

It is a strange plan of Tobias when Jack Maggs heard what he had written; he wanted Tobias to deliver the message. Jack Maggs and Tobias have their own plans to trap and trouble each other. Carey rewrites history of Jack Maggs who had gone to Australia and returned with a desire to meet his son in England.

“Maggs’s memories of England enable him to transcend the agonies of convict life and construe a sense of place in which England is synonymous with the concept of home”. [Hardy: 1998:135]

Hardy points out the dilemma of a person’s trouble in two continents and two personalities within one. Carey rewrites the past history of his hero, Jack Maggs who
is haunted by prison and crime memories but his mental sufferings to meet his son create among the readers a sense of sympathy. The father dominates the criminal in this novel. History has her own impact on Maggs’ life in London.

“‘You say so, Sir’, ‘said the clergyman, and shook himself free. If you were not Mr. Maggs, you would say, I am not Mr. Maggs and that would be that. If you say, Who wants to know? You have admitted it.” [JM246]

Jack Maggs pretends to be an innocent person but Tobias and the clergyman wish to trace his past that he had been a thief as well as a criminal. The digging of the past of Jack Maggs and Tobias plans are finely rewritten by the novelist.

“‘I’m much of your opinion,’ agreed the convict,’ and brave. For all the time he fed me, the poor mad cove from Hull did gnash and moan enough to make a soldier nervous. Henry watched him, wary like, but he did not flinch from feeding me.” [JM263]

When in fact, Jack has the desire to tell his son about the true relationship, Oates poisons Henry’s mind reporting with proof about the dark past of Maggs. This is an irony of fate that Maggs who wishes to get rid of his past and tells his son about his desire. It is impossible Carey rewrites the history of the English curiosity and their systematic ways to torture the people who in spite of their dark past do have some ideal feelings like love for son or pride for being an Englishman.

“It was a dismal January day in the year of 1818, and the yellow fog which had lain low all morning lifted a moment in the afternoon and then, as if the desolate pile of rock and stone thereby revealed was far melancholy a sight to be endured, it descended again like a shroud around the walls of Newgate Prison.”[JM274]

Jack Maggs reads with a great pain his own tragic past, the mention of January 1818 when he was arrested and closed in walls of New Gate Prison. It is a tragedy that this man with a dark story had forced to remember what he really had been, though he was a good person. Carey rewrites history in the manner and method of his other novels, the letters of Ned Kelly in True History of Kelly Gang as well as
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the letters of women in *Illywhacker*. Carey rewrites Maggs’ history in his own words. Therefore the complete chapter [chapter-74, chapter-1] is in italics.

“Tobias attempted unsuccessfully to shake himself free. ‘She is still a girl,’ said Jack, ‘She is in terror. Tell her you have the pills, and you will take care of the situation.’” [JM302]

The problem is related to one girl named Lizzie. Jack wanted Oates to give her the pills. He was so angry for Oates behaviour that with his dagger he attacked him. It is a tragic story that Jack Maggs, a convict in the past, does not accept the insult of a woman. In fact Jack Maggs wants to get rid of his past guilt. The cruelty of cruel person like Oates is unbearable for him. Carey rewrites history about Maggs whose own history becomes alive when he sees child prostitution and punishes person like Oates who try to use blackmail for him.

‘You have babies in the place where you have come from.’
‘His mouth frightened in denial.’
‘My son is an Englishman.’
‘I meant your real children.’
‘I am not of that race.’ [JM312]

Mercy Larkin has a soft corner for Jack Maggs though she knew the reality about him. She asked about his kids in Australia. He replied he is an Englishman. He explains to her that he was not from the race of Australians. He confessed to her that he was an Englishman but his enemies are also Englishmen. Carey writes as well as rewrites about the races of Australia and England and stresses the point that the Englishmen are more dangerous than the Australians.

“This Jack Maggs was of course, a fiction and so it may not matter that Tobias never witnessed the final act of the real convict’s search: never observed Henry Phipps’ raise that pistol with his trembling hand, never heard the deafening explosion, nor smelled the dark and murderous scent of gunpowder.” [JM326-27]
Mercy Larkin thought of Jack Maggs as a victim of Oates who had cruelly abused Lizzie. Mercy knows that there is no character in the book as Maggs similarly in the death of Maggs. It is only a fictional story in which Henry Phipps had at last killed his own father. Carey’s Jack Maggs is rewritten as a story of a man whose life and whose death are both sorrowful affairs. Carey indirectly wishes to say that, had Jack Maggs lived in Australia free from his pride for being an Englishman and his desire to meet his son who kills him; he would have perhaps survived and lived happily. Being an Englishman with his curiosity and perseverance, he had developed the suicidal tendency through Jack Maggs. Carey rewrites the history of the difference between the two continents, the civilized England and less civilized Australia as well as the problems created by the shrewd and calculated English civilized people likes Oates who at times mercilessly killed people from their own race. Perhaps, It is Carey’s the best rewriting history of the death and torture of a poor man who had fallen a prey to the scheming and slow-poisoning technique of persons like Oates and Buckle.

Marc Carnegie thinks as:

“...A way not only of one-upping his idol Dickens but also of marking a claim for Australian independence, literary and otherwise”... Much that Dickens kept hidden in the pockets of Victorian morality – the abortion racket, homosexuality, child prostitution – here clatters loudly to the floor.”

[Carnegie: 1998: 1]

Carey’s creation of Jack Maggs is based on the idol of Dickens and the English Victorian morality. Carey rewrites in Maggs the story of a shrewd convict and his efforts to unite with his son. The critic explains how Carey in Jack Maggs rewrites history in exposing what Dickens had cancelled. Carey’s novel exposes odd things like abortion, homosexuality and child prostitution. The novel is always compared to Sherlock Holmes, Hamlet, Jane Eyre and even Aenied and Bewoolf. Carey rewrites Dickens as well as the great heroes from the epics. His hero has most of the qualities but being 20th century person, he subverts earlier heroes from the past literature.
Annegret Maack thinks as:

“Carey’s strategy in rewriting the experience of the returned convict is to stage an intertextual dialogue with the British novel he rewrites. Jack Maggs’s relationship with Dickens’ Great Expectations is complicated one.” [Maack: 2005: 231]

Maack compares Jack Maggs with Dickens’ Great Expectation and Dombay and Sons. The name Maggs is related to Dickens’ neighbour, Mr. Staggs. The critic points out that Carey’s style of rewriting the experiences of a convict, but he also rewrites the British novel from a new perspective. Magwitch is a bad person to the bones. Carey’s Maggs is a dark person with a silver lining and it is in his honest efforts to meet his son. Similarly Pip is the hero of Dickens but here Maggs son also has a name Mr. Phipps.

Anthony J. Hassall believes:

“The central relationship in Jack Maggs is not between orphan and convict, as in Great Expectations, But between Maggs and Oates, who wants to turn Maggs into a fictional character. Experimenting with mesmerism, Oates blunders amateurishly into Maggs’s subconscious memories, pretending to liberate him from his ‘phantom’ while in fact appropriating his story for a planned novel, The Death of Maggs.” [Hassall: 1998: 197]

Hassall compares Maggs of Dickens and Carey. Magwitch returns after jail life and creates problem for Pip. Carey rewrites Maggs not only as a convict but also an orphan like Pip. It is a creation of Mary Oates who seems to have what lies in Maggs’ unconscious. The critic points out that Carey rewrites history of Maggs who suffers from his past criminal life as well as his desire for his estranged son. Carey has changed Dickens cruel and selfish antagonist Magwitch into a protagonist, from between dark past and false hope in the present. Carey rewrites history of the Victorian period of England and the present period of Australia.
Karen Lamb thinks about Kelly Gang and Peter Carey’s fiction as:

“The noble Savage of Australian literature, a writer who
“hadn’t read a book until he was eighteen.”[Lamb: 1992: 3]

Karen Lamb refers to Ken Brass, one rare observation regarding Peter Carey that he had read the first book after he was eighteen years. It is a very interesting fact that Carey’s sixth novel is about an outlaw, a gangster who is householder at twelve and was killed at age of 26. Ned Kelly is an experiment of problem children who with their ‘Juvenile delinquency’ later on turned to be criminal-cum-hero or hero-cum-criminal of all Carey’s protagonists. Herbert Badgery, in *Illywhacker*, has the longest life [139 years] while Ned Kelly has the shorted span [26 years]. It is symbolic that lies and liar survive long whereas straightforward truth lovers have unfortunately a short life. In many ways Herbert [I] and Ned [THoKG] are poles apart, in philosophy, in adventure and in social interaction.

“Edward “Ned” Kelly, the head of the Kelly Gang, is a very diversely discussed person. Even now a day’s, opinions differ here. Was he a cruel murderer or just a victim of society? Kelly is often compared to Robin Hood who personably lived in the 13th century in England, Great Britain.” [Dale: 1856: 70]

Mr. Thomas Dale’s compares a basic difference between Ned and Robin Hood, from 13th century. Ned Kelly was after six centuries after Robin Hood who used to rob the rich and help the poor. It is strange that the Aborigines of Australia the poor and helpless people were robbed by the heirs of Robin Hood and their purpose was lust for power and money. Carey rewrites history by casting light upon the so called dark gangster posed as a great native hero. In his support, he uses the longest Jerilderie letter by Ned Kelly though the authenticity is doubtful. Carey’s renewal of Ned Kelly’s life is a masterpiece in literature just as G.B. Shaw justified the French brave woman the Joan of Arc, in his drama ‘Saint Joan’.

Harry Power had been the mentor of Ned Kelly, though actually Ned’s mother had sold him to Harry Power. Harry Power like Robin Hood robbed the rich and travelers and helped the poor people. Ned was hanged when he was only twenty six but the hangman was an old man of seventy years. It is the fate of Harry Power who after arrest was sentenced for fifteen years to suffer in old age. He was an Irishman like the Kelly Gang and like their own struggle for Irish emancipation against Great Britain, Kelly and Power had to fight a war against the Great Britain, the colonizer’s, while Kelly and Power were living in Australia. Peter Carey
provides through these Irish heroes the struggle in Australian history being rewritten in Ned Kelly’s gang story and true history.

Mark Twain, returning from a visit to Australia in 1896, confided to his note-book:

“The native Australian is as vain of his unpretty country as if it were the final masterpiece of God.”[Wilkes: 1973: 31]

Mark Twain the great American writer’s remarks Wilkes notes regarding the Australian nationality. Mark Twain, uses it tongue-in-cheek remarks for Australia with word unpretty, as for him America is only pretty but he points out the fact that the natives are always proud of their own country. Nextly, Mark Twain points out the universal truth that every citizen with or without wealth, with or without civilization of progress, honours his own culture and history thinking it is the best masterpiece in the world. It can only be compared to one’s love for mother who gives birth, brings up and moulds the characters. Carey’s style of rewriting history of Kelly Gang cannot be compared with not only his other fiction but also with English fiction as a whole. His Ned Kelly is one of the rarest heroes since Henry Fielding’s Tom Jones but he chose the style of epistolary novel from Samuel Richardson’s Pamela.

“As the figure moved towards a dip in the ground near to some white dead timber, the police intensified their attack. Still the figure remained erect, continuing the queer hammering on its neck.” [THoKG03]

It is related to the epic style in which the main story unfolds in the flashback. Carey rewrites history describing the events of the colonizer’s modern rifles. They abused the natives calling them dogs. Someone shouted they were boys and heroes of the novel. He was seriously wounded. This event occurred on 28 June 1880. With this man, thirteen parcels were sent to Melbourne in a metal trunk. Ned Kelly was arrested and he was hanged in central jail while his mother was a captive of Melbourne jail. Carey rewrites history mentioning unfulfilled desires of releasing mother and handing his dead body with honour to his relatives.

“There were no dam or spring upon our property each day I took the cows to water them at Hughes Creek. In a good year, it would of made a pretty picture but in the drought creek were no more than a chain of sandy waterholes.” [THoKG24]
As mentioned earlier, Carey turns to the past life of Ned Kelly. Kelly’s mother had 20 acres land but it was barren. As there were no water resources at Hughes Creek. The poor farmers faced troubles concerning their very survival. As the result Kelly’s mother was forced to become a sex-slave to keep her children and herself alive. It is a tragic story in Carey’s rewriting history related to the helpless and poor native people. Ellen Quinn Kelly, after the death of her husband who died of dropsy, advised Ned, her eldest son to look after the family. Ned Kelly did not have any happy childhood and was ready to accept his duty and responsibility though he was only twelve years.

“I will marry Mrs Kelly.
But do you have anything to say in your defence?
Yes I will marry her.
And that is all?
Yes, your honour.” [THoKG55]

The situation was in which his uncle James Kelly and his mother Ellen Quinn was facing a trial in the court. James told the Judge that he was ready to marry Mrs. Kelly when judge asked about any other defence, James repeated his view. Carey tries to show that the judge had no mercy and declared his punishment for Uncle James to be hanged and his mother to be imprisoned. Ellen’s condition was critical for in spite of having parents, brothers and sisters, she was a poor widow with seven children and she had to tell them stories about the past Irish heroes. The tragic beginning of Ned Kelly’s life from the beginning itself creates the sympathy for the mother as well as for her children. Carey rewrites history to inform what forced Ned Kelly and his mother to become criminal and outlaws. His mother being a woman has to accept lovers, while Ned learns the art of horse stealing and robbery.

“Now aint it wondrous strange said Harry addressing all the gathered passengers aint it very queer to see a filly like this in the company of an empty purse. I do believe that is the queerest combination since the Queen of England took an adjective German to her bed.”[THoKG98]

Carey exposes as well as explores the horrible history of the Kelly Gang. The mother Ellen Quinn Kelly has to choose mates, lovers and husbands by whims and conditions. Carey rewrites history in Kelly’s parcels [not chapters] dealing with the cruel experiences of post imperialism with a hope for future of his daughter to know what reality is. Though Ned Kelly hates his step fathers, King and Frost, being poor, he is helpless. In addition, in two years he suffers from deaths of Baby Ellen [1871] and Anny [1872]. These two deaths at the age of eighteen make him both mature and wise. Carey rewrites history in describing the problems of a teenager hero, Ned
Kelly. Carey points out the condition of the poor mother to sell her eldest son to Harry Power who trains Ned Kelly in horse stealing. Harry has a sudden sense of humour looking at the horse and the red face of Ellen Kelly, imagining as if the English Queen has German in her bed. These words show what anger is there for the colonizers, Ned learns from his mother and his teacher how to hate the white people from England.

“He were dressed in the uniform of some foreign king I don’t know why. The uniform were very old and Tom Buckley dead an old bachelor and no wife or child to mourn him. Not knowing what to do I borrowed his horse and set off for home as fast as I could go. [THoKG107]

When Ned went to crooked crossing, he heard a cry of Banshee who always spoke to his mother but at present, Banshee was a death messenger. Carey rewrites history with a simple act of Ned Kelly who enters Tom’s room and finds that he is dead. Ned does not care for the causes and the problems of the dead man. He only knew that Tom was a lonely man without wife and children. He took Tom’s horse and rode fast to his home. He had neither sympathy nor pity for the dead Englishman. He was rather happy to get a horse. Carey rewrites history showing how Ned has become a changed person. When he was a school boy, reading Shakespeare and Lorna Doone [three times in two years] and Bible. He had saved Dick Shetton from drowning and he was given a party in a hotel for saving Dick.

“The author’s confession of having made a threat murder. A narration of the event following Bill Frost’s abandonment of Mrs Kelly and the author’s subsequent reunion with Harry Power. Description of a journey on horseback through bushfire. The shooting of Bill Frost.” [THoKG123]

This is from the parcel four when Ned Kelly is sixteen years of age. Carey tries to show how Ned accepts his threat to murder of his step father, Bill Frost. In fact, George King and later on Bill Frost are his step-fathers; his real father was Red Kelly. Red Kelly, in spite of transvestism, in which man hood suffers, had truly loved his mother. The traces of transvestism were seen in his younger brother Dan. Dan’s female attire was hated by both Ned and his wife Mary Hearn. Dan is wounded by a gunshot and suffers from diarrhea and respiratory illness. Ned speaks to Kennedy referring to Dan as “Danny” expressing a womanish word as well as father-son relationship, though Dan is only seven years younger. He has great anger for Bill Frost who had abandoned his mother. Once again he met Harry Power and planned shooting Bill Frost. Ned had shot two more persons. He hated and killed him. It was a murder in anger but when Frank Strahan requested him to shoot him to
get rid of pains, Ned shot a bullet through his eyes. It was a sort of mercy killing. Carey rewrites history concerning the situation that forced Ned to become a murderer. The first is in revenge and the second as a reaction of injustice and the third for betrayal.

Charlie Boxer thinks:

“He was set free when he was 19 and found his mother married to the Californian George King who taught Ned how to steal horses, fake horses’ brands and where to hide them.”

[Boxer: 2004: 40]

Boxer in brief stresses the history of Ned Kelly, born in 1854, Ned was the first son but he was arrested for disturbing the peace many times. He had lost his father when he was twelve years old and therefore he became the householder of ‘four sisters and a mother’. He was released from jail at the age 19. His mother had married George King; later on she was married to Bill Frost. His mother Ellen Quinn Kelly was an unlucky woman ‘twice widowed and once abandoned’. In fact, Ned hated his step-fathers but she was helpless and had to become a sex-slave to feed her kids. The British soldier had no respect for her and described her as ‘chained up Bitch’. It is a tragic story of a young man whose past and future are fully dark. His surrender is also for the freedom of his mother whom he wants to look after his daughter Alice, his daughter but his sacrifices are is in vain. However, that convict’s blood was honored by two hundred people in San-Francisco as they celebrated the birth of Alice, whom Ned had never seen till his death. Ned was trained in the business of horse stealing, horse branding, and horse dealing by James Queen [Jimmi] Kelly his uncle, Harry Power to whom his mother had sold Ned for cash and later on George King, his step-father.

“Going on the traps’ payroll made me fair game but I were already reviled as a turncoat I could not see my reputation disimproving but I were wrong. On my very 1st day of employment Harry Power were sentenced to 15 yr. hard labour and once this harsh punishment became known I were more actively sought out.” [THoKG182]

Harry Power who taught him many Arts of outlaws was arrested and sentenced for fifteen years. Power’s death sentence was warning for Ned who will be arrested and sentenced after he will be actively found out. Ned Kelly was not even twenty when power was arrested.

Carey rewrites history of a boy who after cruel experiences of the world, he becomes cruel and ruthless. Ned is the same man who had earlier helped his mother
when Grace was born and felt ashamed for seeing, while helping her, her naked bottom. Carey further tells that his relationship with teenage prostitute Mary Hearn is deep and real. She gives birth to Alice, the daughter of Ned Kelly. The confusion of relationship is hard to understand in *Illywhacker*, *The Unusual Life of Tristan Smith* and *True History of Kelly Gang*. In fact, Mary has given birth earlier to a son named George from Fitzpatrick who sent her to trap Ned Kelly, but, in reality her love for the outlaw was deeper and sincere. Carey rewrites history of the split personality of men and women in his fiction.

“It were not until the spring of that year I opened my eyes sufficient to see what had become of my brother Dan and what happened then I will tell you at another time. It were the end of my quiet life that is for sure.” [*THoKG*219]

Ned Kelly, at the end of parcel seven, shows the sense of planning and calculation that grows in Ned Kelly with his experiences. He avoids eleven miles creek, where his step-father, George King had become a great horse thief. He thought of his younger brother Dan but informs that he would later tell the complete story of Dan. He has realized that surely it is the end of his peaceful life. Carey rewrites history showing how Ned has become, in spite of his age, an adult blaming his past, planning actions of the present and use of tactics in future. The only thing that he is certain about is the end of his peaceful life. Almost in the middle of the novel, Carey rewrites the history of the hero and the problems of the outlaws related to Australian nativity of unhappy childhood to busy youth. Carey’s real Australian hero, Ned Kelly shows a sense of understanding reality as well as the awareness of the future fears.

“3 days later Fitzpatrick were again at Eleven Mile Creek I asked what he could discover of the charges then spoken very favorably about Steve’s character. Fitzpatrick promised he would enquire but explained he come on a more pressing matter a charge sworn against Dan Kelly by Mrs. Goodman alleging Breaking & Entering and Stealing plus Intent to Rape.” [*THoKG*267]

When Mary saw Ned speaking with Fitzpatrick, she thought of Fitzpatrick as a lying devil. The word lying has two meanings earlier she was with him and had given birth to a son. Nextly she knew well how this English police was far away from truth. Carey describes not only the history of Mary and Fitzpatrick or Ned, he also wants to show the wicked ways of British rulers. Fitzpatrick speaks about Steve in good words but informs Ned how one Mrs. Goodman his complained against his brother Dan, charging him for “Breaking and entering and stealing plus ‘Intent to
Rape'. Ned knew Dan was not in the district and Fitzpatrick’s charges of false woman Mrs. Goodman were his false imaginative plans. For the sake of truth Ned was suggested to bring Dan so that they may punish Whelan and Mrs. Goodman. Ned is clever enough to know the plan to trap his brother by hook or crook. Sgt. Whelan knows that Mrs. Goodman was lying.

“They give you tucker uncle?
The old man shrugged.
You know my name uncle?
I reckon. You Ned Kelly boss.” [THoKG323]

Dan and Joe wished to avoid the police as they were worried about the trap of police. They used the words b-------rs and uncle. Ned Kelly the boy is clever enough to trap uncle or to get rid of traps of uncle. Carey rewrites how the Kelly Gang and ruling machinery play hide and seek with each other and the movements are careful and cautious enough to be the moves in the expert’s game of chess.

“My da knew the men too but he did not speak to them familiar and though they was sober he talked to them lie they were very drunk and might take offence at the smallest things.” [THoKG331]

Ned Kelly, while thinking of the safety on the one hand, and the revenge on the other, remembers how his father behaved with the strangers. His father never spoke to any person with closeness and familiarity. In spite of the English, beings sober, he thought as if they were drunk and for small thing they would attack. Carey rewrites history of the dealings of Red Kelly and his son Ned Kelly. The father avoided discussion but the son had the shrewdness to inform little and gain more from the other side. He was aware of the frailty of woman [Like Hamlet’s mother Getrude] like his mother but he fails to understand what Mary really is. Though she was related to Fitzpatrick, with Ned Kelly she was an honest more than honesty itself. It is in fact, Dan, his younger brother in some weak moments informs about Ned’s where about. In fact, Dan was only five years when his father died. He felt sorry for step-father King had poisoned Dan of sixteen years to turn to crime. Carey rewrites history of Ned with his external and internal chaos.

“The Victorian police was naturally v. free in offering blood money It were not only A Sherritt we permitted to accept their bribes. We cd. look down from the Warby Ranges and see the plumes of dust rising of the plains and know the police was actors in a drama write by me.” [THoKG366-67]
It is the game plan of Ned Kelly and the police, A. Sherritt accepted bribes and to create fear and terror, they shot in air or in dust. It was Ned’s plan to know where policemen are. They thought the police were dancing like puppets with threads in Ned’s hand. The police fired shot to create terror. Ned used the firing to locate the police. It is like farmers with torch in hand. Farmers do not see thieves but the thieves, from the torch know where the farmers are.

Carey rewrites history showing how Ned has learned the art of confusing the police rather than getting confused by them. Ned had very cleverly killed Sherritt who had been the police informer.

“The June frost were early but there were still no word Mary Hearn and Ellen Kelly were still interred inside her sunless cell no matter a vow I took. Ned Kelly were the most feared & famous outlaw in the colony but I cd. not get my mother on inch closer to her freedom.” [THoKG385]

In the beginning of the twelth parcel, Carey refers to the year 1879. He had no message from Mary Hearn [his wife] and Ellen Quinn Kelly [his mother] who had been in dark cell of Melbourne jail. Carey through Ned Kelly rewrites history regarding the status of Ned Kelly. He had got the reputation ‘more feared and famous outlaw’. Though he was aware of his status as a hero, he felt deeply sorry for being not able to get his mother ‘an inch closer’ to her freedom. His dealing with Fitzpatrick is also for the sake of his mother. He knows well that Fitzpatrick seduced Ned’s sister Kate but he has in his mind the freedom of his mother and tells Fitzpatrick that he would surrender if the rulers are ready to set his mother free to look after his daughter, Alice. It shows the helplessness of a brave hero deeply worried about his mother’s freedom as well as about the future of daughter, by neglecting her sister’s affair.

“Last night I seen my dear old mother in a dream who knows how such things happen her cell were so clear I could of drawn a map there was 2 grey prison blankets folded neatly on the shelf a Bible and prayer book on a rickety white table. Mother sat waiting for me on her crib her palliasses were folded as required.” [THoKG401]

Ned is not a poet neither a writer nor he has a sensitive mind. He describes in the end the dream in which he meets his old mother. He knew well that in the cell three was a Bible and a prayer book. He saw his mother waiting for him. She smiled and reminded him that at last Mr. Irving made him the monitor. He felt him in dream the ink on hand and in arms full of ink going down his shirt. When he told about his dream, Constable laughed at him. They thought as they laughed at Kelly who has
become an author. It is not only Carey but also Ned himself who is going to write a page in history. The suggestive words of his mother in dream reminding him of his monitorship are a direct warning to him to be a great leader. Carey’s history of the gangster and success in rewriting it or glorification of the hero is his great achievement. Once he told some reporter that for two years he carried with him [8 thousand words] of [Story of Ned Kelly].

In fact, a balanced view ought to be adopted. A typical term myth – history is used by Gaile for True History of Kelly Gang that felicitates beauty. A great aesthetic writer Oscar Wilde in his ‘The Critic as Artist said:

“The one duty we owe to History is to rewrite it.”[Wilde: 1970:359]

Regarding the problems of the native people Boxer thinks:

“The bushrangers – outlaws and highwaymen - were [----] known to share with the poor what they stole from the rich.
They were a dying breed, hunted to extinction by a police force, equipped with the technology of the new age, especially the telegraph and railway.” [Boxer: 2004 : 31]

Peter Carey’s hero Ned Kelly [convict? bandit? outlaw? hero?] is compared to Robin Hood, the English hero of 13th century who helped all, Illywhacker, a man of 139 years old, narrating five generations [two of the past, one of the present and two of the future] of Herbert Badgery and the crippled Tristan Smith who oscillates between two worlds Efica and Voorstand. The native and the modern are related to the two worlds of drama and life. Through them, Carey rewrites the history of Australia on the one hand, and her people with all their plus and, minus points, on the other.

Harry and Fitzpatrick had great influence. There was great poverty and the history of the crime for his mother was also arrested .Ned robbed Euroa Bank twice and he wrote a letter of 8300 words about his conduct , police criminal of eight outlaws. Many of his friends were killed in the end. Ned was in metal armour but he was shot in leg and was arrested. He was sentenced to death at the age of 26. Carey in his work tries to give justice to the Kelly Gang showing binary system of master slave. It is known as ‘gerilderie letter’.
“And then they were on him like a pack of dingoes. They ripped him, kicked him, cried that they would shoot him dead, and even while their boots thudded on his armored chest he saw his little brother standing on the veranda. He was a Kelly, he would never run.” [THoKG418]

In the end of the story of Ned Kelly’s Jerilderie letter, he describes the bravery of his brother Dan, Ned Kelly was seriously wounded. He had fired but was hurt. He saw Dan there and ordered him to go away. He told Dan that he was the monitor. Ned was attacked, kicked even he shouted at police to shoot him dead. His body was crushed under their boots. In the last moment Ned Kelly, in spite of, standing in veranda, [Dan’s mistake] Ned wished to save him. He saw his brother standing. He was proud of his brother’s bravery after all being a Kelly Dan would never run away. Carey in the end rewrites the history of the Kelly Gang in which the mother in dream, forces Ned to fight like a brave hero, Ned uses metal armour to save but fails. Dan in spite of his chance to run away stays boldly and above all Mary Hearn after her conception from Ned Kelly in order to save her daughter goes to America. It is blood story of attack and revenge written and rewritten by Peter Carey to rejuvenate and glorify. The struggle of the Kelly Gang that symbolizes the Australian natives pitted against the cruelty of the British colonizers.

Mary Snodgrass thinks:


The critic, Dame Mary, refers to the aspect of Bildungsroman that became later on popular in 20th century in writing of Kinsley Amis, [Lucky Jim], William Golding [Lord of The Flies] R.L Stevenson [Treasure Island] and James Joyce, A Portrait of the Artist As A Young Man. It is rites de passage from the world of innocence to the world of experience Ned had no happy childhood; in fact, both worlds are horrible for him. Carey’s attempt to rewrite history is at its zenith in this novel.

Andreas Gaile points out:

“As in True History of the Kelly Gang, British law and economy are based on utter unfairness and are shown to be constitutive of society that keeps those at its bottom safely and irrevocably in check.” [Gaile: 2010: 184]
The eminent critic Gaile pinpoints an aspect of convict story and his defense, Carey had earlier used one convict story in *Jack Maggs*. Both Ned and Jack are good human beings but their sufferings are in different countries, Australia and England respectively. Jack is shot by his own son, Henry Phipps in the end and his last thoughts are related to his happy life in Australia. Ned’s longest letter [Jerilderia] is his defense as well as his cry of innocence, Jack suffers from a guilty – consciousness, Ned on the contrary, poses to be a martyr.

Ralf Hertel describes Ned’s language as:

“[allowing] no gaps, no breaks, no stops, no moments of catching breath… an impenetrable layer of words,” an immortalizing armor that assures his reputation.” [Hertel: 2005: 181]

A critic Hertel draws attention to the linguistic aspect and uniqueness of the language of Ned Kelly’s thirteen parcels. Carey attempts to rewrite the history in two-fold manners his own and through Ned Kelly’s letters. The language of Ned Kelly has no formal, grammar syntax or concord. Nextly, Ned’s letters are written by another person. Hence there are greater problems. Hertel thinks of the significance of the typical language used by the Kelly Gang in general and Kelly’s rewriting history [in the longest J-letters] in particular, with the help of Joel.

It is the best rewriting of history, because, one sees Ned Kelly and his gang, from different angles or perspective. First, there are 13 parcels, next, Ned’s story, recollected from the jail records, Ned’s own Jerilderie letter [with the help of Steve] and Carey’s painstaking efforts to prove innocence of the Kelly’s, contribute to conclude that the Ned Kelly Gang story is the best type of rewriting history in English Literature, as a whole.

As Bill Ashcroft explains:

“The importance of naming, the alienation from place, the significance of the journal, indeed of writing itself in the control of history, the demonization of the indigenous inhabitants, the power over representation; all these features of imperial history are located in the journal of discovery.” [Ashcroft : 2001: 135]

According to the great critic Bill Ashcroft the features of imperial history are found in the journal of discovery of historical truth. For history expresses less and conceals more. It is this reason that writers such as Carey try to rewrite it explaining
more hidden sides and interpretations of the events that had been blurred by the passage of time.

While rewriting the history of Australian, Carey created strange example of heroes like Herbert Badgery of *Illywhacker*, *True History of Kelly Gang*, and the crippled Tristan Smith. Tristan Smith is the next crippled hero only to Mattison in Golding’s *Darkness Visible*. Carey’s heroes, Harry Joy *[Bliss]* Oscar *[Oscar and Lucinda]* and Jack Maggs *[Jack Maggs]* are comparatively simple whereas his Ned Kelly, Tristan Smith and Illywhacker are complex, mysterious and challenging. As mentioned earlier, the women Lucinda, the industrialist, Felicity Smith, the actress playing Ophilia *[Hamlet]* and above all Ellen Kelly the dominating scheming mother in *True History of Kelly Gang* may find parallels in Shakespeare Devilish women like Gertrude *[Hamlet]* Goneril and Regan *[King Lear]* and Lady Macbeth *[Macbeth]*

In rewriting history, Carey uses multiplicity of object such as five generation in *Illywhacker*, three deaths in *Bliss*, the gambling of Oscar, the mastery of Tristan Smith in Efica and Voorstand. Jack Maggs’ struggles with three deaths, but the convict efforts to unite his foster son and above all Ned Kelly’s cruelty, bravery and tragic doom. The term myth- history in Carey’s case means more than one expects. Though Carey did not write much about the Aborigines or the Bush culture, his heroes find their roots in the original soil. In fact, a critic has used the term ‘terra nullius’ as the dark chapter of the Aboriginal History and the law of dispossession of Aboriginal land have been always important issues in every country. It is also referred to as the great Australian lie. He writes like Herbert Badgery, Ned Kelly and Tristan Smith devoted to study of history as well as to deny their roots showing disbelief in history. These heroes and the writers have element of Historian as well as of anti-historian.

Peter Carey’s fiction is historical, the novelist turns to the nightmare of history, genocide and dispossession and Aboriginal that formed the tragic memory in the post- colonial Australia. The critic Ilsha Shara points out the quality of Australia people as they are helpful to others. She uses the word ‘ready to die for other’ ‘sake’ but she also points a defect of aborigines or Bush people as Claustrophobia [fear of closed places]. They were in fear when they were fenced inside.
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