In his analysis of Carey’s fiction, M.D. Fletcher states the claim made by Ashcroft, Griffith and Tiffin, that postcolonial experience in the “settler” countries, being distinctly different from its other counterparts, the writing too is diverse. This factor is particularly evident in countries like Australia, with white Australia’s origins as a penal colony, where the theme of entrapment or imprisonment gains pre-eminence. Australia, with its penal past cannot shake off the related legacy handed down to it. Thus this engaging concern amounting to a discussion is reflected in most major writing as the foremost metaphor or metonym.

In Carey’s novels too this is a dominant concern. The novels depict entrapment at various levels that the reader can perceive. This could be at the literal as well as the figurative level. It could be Badgery’s being caged and displayed as an exhibit as in Illywhacker, or it could refer to Harry’s being incarcerated in the asylum. It could also refer to Oscar’s grand illusions of the missionary purpose on his embarking for Australia, or to Maggs’ desire to be acknowledged and embraced by the land of his birth. Entrapment abounds in various forms in the novels of Carey. Hassall confirms this when he states that Carey’s characters are all “caged in a hellish world”².

Hassall, in his references to Carey elucidates that he is:
a poet of fear and the tales he tells explore the blacker recesses of the 
personal and the national psyches. The fear-haunted denizens of 
these Kafkaesque territories are typically trapped and powerless in 
roles, relationships and societies that are at once incomprehensible 
and inescapable.\(^3\)

The result is that these characters go through a constant struggle against this 
very entrapment. Various methods to try and change themselves and their 
situation are devised as a means to get rid of this encumbrance. But entrapment 
persists and the characters are denied any form of escape from their situation.

Harry, the protagonist of *Bliss*, on his first death, begins to have a new 
perception of life. Till then, he was a ‘Good Bloke’ (*B14*), who got along 
fabulously with all those around him. It is only after the incident involving his 
life that Harry is awakened from his complacent existence and made aware of 
the ‘worlds of pleasure and worlds of pain, bliss and punishment, Heaven and 
Hell’ (*B12*). Harry has this overwhelming feeling that he is caught in Hell, as 
he tells Alex, his employee ‘There are three sorts of people in Hell. Captives, 
like us. Actors. And Those in Charge’ (*B89*). It is this perception of reality that 
influences his future interpretation of things and events, and further confirms 
his idea of now living in Hell. His resultant actions “create responses from 
others that re-enforce his suspicions”\(^4\).
In an earnest endeavour to extricate himself from this supposed notion of Hell, Harry embarks on a series of actions that drastically alter his life. Exhibiting a ‘curious stealth’ he is ‘throwing the whole emotional balance of the household out of the kilter, tipping the axis of his world and producing peculiar weather’ (B55). He runs constant checks comparing his life before and after his first death. When he accidentally views the rewritten alternative and true reports that his employee, Alex is typing, Harry is shocked at the role his own agency was playing in the perpetration of the cancer epidemic. The reborn Harry thus takes a bold decision to clean up the business. To begin with, he decides to fire Krappe Chemicals, when earlier ‘he had ignored Alex when he had nervously, tentatively suggested there was something wrong with various Krappe Chemical products’ (B91). The reason Harry gives for this action is that ‘we’re going to be good’ (B90). Being more aware of the happenings around him, his cleaning desire leads to an obsessive cleaning of his house like polishing everyone’s shoes, the glass, scrubbing the bathroom clean, etc. His encounter with Honey Barbara gives him an opportunity to live differently. He makes concerted efforts to try and break away from his life in the city, but relapses into his old life with all its allurements. He willingly dabbles in advertising again as it offers him power and affluence. His final gritty efforts to free himself from this hell see Harry finally reconciling to life as the traditional story-teller of the Bog Onion Road Commune.
Alex, like Harry, is also trapped. He is “imprisoned in hell, at work and at home”\(^5\). Being ‘a man of principle who had decided a long time ago, that men of principle can never win’ (B83), he had made it a habit of rewriting all his conference reports ‘in which his role, seen by the revolutionary investigators he imagined would one day sit in judgement on him, would be blameless’ (B83).

The rewritten reports went thus:

Client requested that Agency should prepare such and such.
Agency expressed the opinion that such and such. Agency warned client that this practice was unprincipled, that this promise should not be made, that this chemical was carcinogenic, that this product could cause liver damage (B84).

Alex, to get this great load off his heart had been making reports like this for seven years. These reports were never sent out or viewed by anyone else. They were stored in a filing cabinet having just one key that was safely kept in his own possession. When on the basis of Alex’s reports Harry decides to fire Krappe Chemicals, Alex is distressed as he will lose his job and consequently his livelihood. Thus, even though he knows the lies that Krappe Chemicals works by and the ill effects like cancer that it propagates, the ‘principled’ Alex Duvall prefers to take the Krappe account to another agency that offers him a director’s position, and thus in his own capacity serves to propagate falsehood. He is trapped and cannot sever himself from all this falsehood and deceit. M.D.
Fletcher confirms that, "Harry is trapped in the city and in advertising by his love of comfort, just as Alex is trapped in the dishonesties of advertising by his fear of losing his livelihood."^6

Hassal suggests that Bettina (Harry’s wife) and David and Lucy (Harry’s children) are all “trapped in the socially approved roles he (Harry) has imposed upon them.”^7 The expectations and the perception that Harry has of his wife and children do not correspond to reality, to what actually happens. Bettina, despite her desire to do advertisements and be famous, keeps this desire in check. She withholds it from Harry as he does not look favourably upon the idea. Instead she secretly nurtures this vision of making it big in New York and she will stop at nothing to fulfil this vision. Similarly, his son David, a drug dealer, also has dreams of success in South America, of ‘journeying to foreign places, confronting dangers, laughing at lightning, falling in love in Columbia...[to be a] businessman adventurer and return with money and strange stories’ (B39), which he withholds from Harry as he feels that ‘he would never understand it’ (B38). Both Bettina and David are ruled by their dreams and emerge spellbound by them, unable to let go. Lucy, too, has become a communist, but has preserved this truth from the family. Harry is trapped in the belief that he was a happy man who ‘had a wife who loved him, children who gave no trouble, an advertising agency which provided a good enough living’ (B13) When they realise later that he can see through their
falsehood, they feel threatened by him and the result of it is that they incarcerate him in a mental asylum.

Herbert Badgery, the head of the Badgery clan in *Illywhacker*, at the onset declares himself to be an illywhacker, meaning a professional trickster. The reader is subjected to Herbert's declaration of being a liar and with the narration of the history of three generations of his family, ending with the image of his being caged and on display in his son's Best Pet Shop in the World, which is, at the point of narration, managed by his grandson, Hissao. Hassal comments that "all the characters in *Illywhacker* are trapped, like Herbert and Phoebe, in the prisonhouse of the fictions they create".  

Lying and dealing in lies, the reader is made party to the entrapment of Herbert in his own lies throughout the novel. Where the first lies come to gain popularity and admission among people, as the novel progresses, we see these self-same lies gripping Herbert resolutely, so that he has to tell even more lies to sustain the earlier ones that he has told. Lies thus gain control over his life, and Herbert is destined to become a professional liar all his life as he states at the beginning of the novel. It is as Helen Daniel contends:

from the very beginning of his relationship with his wife, Phoebe, and her family, he becomes trapped in his own lie about the snake he has with him – that it is a pet, a lie designed to impress Phoebe – and
causes her father’s death in the process of attempting to substantiate his lie.\(^9\)

As Herbert states:

It was the trouble with the world that it would never permit me to be what I was. Everyone loved me when I appeared in a cloak, and swirled and laughed and told them lies... But when I took off my cloak they did not like me … They … turned away… [and sadly the only thing that appealed to his friends was] the bullshit version of me (179).

Herbert is also trapped in another great fabricatory activity which gains control over him time and again. This is the activity of building. He declares:

I had an aversion to …anywhere where a man was forced into giving up money for a place to stay. I always built a place of my own when I could. I built from mud and wire netting. I was also a dab hand at a slab hut … I made houses from wooden crates they shipped the T-Models in … from galvanized iron. I even spent one summer living in a hole in the ground. (133)
This activity is more pronounced because Herbert looks to it as a means of gaining stability or keeping himself tied down. He keeps searching for "permanence, a fixed identity and unity and thus he tries to build a house all his lifetime. Yet, he never succeeds."\textsuperscript{10} This proves too oppressive for his wife Phoebe, who deserts him. The opening out of the emporium also is another instance of this activity.

For Herbert, entrapment clamps its shackles at every turn in his life. He is always embroiled in events and occurrences over which he has no control. His life with his step-father, the Chinaman Goon; his life with Leah; his years with his son Charles and his wife Emma; or even his interaction with his grandson Hissao, with whom he got along very well, is always overshadowed by the tall tales he resurrects. These in turn trap him never allowing him to savour the pleasure and contentment of the moment. His lies lead him on and even though he realises the power his lies exert over him, he is helpless to unravel the labyrinthine mire that it drags him into. Hassal substantiates that, "Herbert ... for all his spieling is also trapped in it, unable to change. And Phoebe is also trapped, unable to change herself into a poet, despite a lifetime's determined effort."\textsuperscript{11}

Charles, Herbert's son is also a victim of the malady of entrapment. Trapped at the farm of his future father-in-law because of the taking apart of his bike there, Charles' life with his wife Emma, sees his love and dependence on her. He is
so engulfed with his feelings for her that his whole life gets disrupted after the misunderstanding with her that leads to her living in and sharing one of the pet cages with a goanna. Charles is also “professionally trapped in the pet shop business.” Beginning the shop as a nationalistic dream, the business lends itself to pleasuring the Americans, and later the Japanese. Hissao too feels powerless against the forces that have pressed him towards constructing a cabinet where his family and other people are exhibited, being a proprietor in name only. Despite Badgery’s assurance to us that ‘Hissao has worked everything out well’ (1598), we are told that ‘late at night he walks around the clever cages he has made for us all, and blames us. And it is I, Herbert Badgery, he blames most of all.’ (1599)

Fletcher reveals that “Oscar and Lucinda together conspire to construct an entrapping misunderstanding as elaborate and cleverly constructed in its way as the glass church itself.” This fabrication concerns their love for each other and the need for expression of this love. Lucinda, fearful that Oscar will think that she is an opportunist looking to entrap him in marriage, pretends that she still loves Rev. Dennis Hasset very dearly. She creates this impression even though Hasset has ceased to matter to her any more. When she feels that Oscar reciprocates her feelings, the fear of appearing too forward makes her wait for Oscar to speak his mind first. Oscar, on his part, loves her dearly, and is crushed to discover her passion for Hasset. He does not reveal his love to her for fear of offending her, and losing her friendship too. Imagining that he has to
compete with Hasset, Oscar sees hope in appearing to be a saintly, unselfish and self-sacrificing type, by offering to deliver the glass church as a love offering to Hasset. In a further misunderstanding, Lucinda wagers on the fanatical scheme only in the hope that after the church is delivered, Oscar will be her master, and thus can command her love too. By the time this misunderstanding has come to light, Oscar is beyond recall on his journey into unmapped country and Lucinda is left pondering, ‘You [Oscar] knew my heart. How could you misunderstand me to such an extent,’ (O&L450) Their love gets further entrapped in the vagaries of events and never reaches fruition.

Lucinda and Oscar, too, suffer from various kinds of entrapments. Fletcher notes that “Lucinda finds the entire world a prison, entrapped in the conventions and expectations of her society.” 14 She refuses to submit to societal restrictions. She owns a glass factory, lives alone and has intimate friendships with men. Society retaliates against her fierce rebellion by making her an outcast. However she remains oblivious to any such remonstrance and lives on her own terms, not caring for what the more decorous members of society think of her. Having enormous wealth to her advantage, she is not compelled to interact with all and sundry. She creates a protective shell around her. She hates the confining guilt and responsibility of her fortune, yet she cannot escape from the constraint of responsibility and anxiety her fortune causes her.
Hassal explains that "Lucinda’s determined feminism isolates her from the conventionally respectable society which surrounds her." Thus when she wants to play with cards with her employees or exert her authority as the boss in the factory, her loyal and protective employees feel very awkward. All her resistance is of no avail, as she is coaxed to follow social norms much to her consternation. She loses Oscar’s love as she expects him to make the first declaration as per the norms of the society.

Oscar experiences entrapment in different ways too. All through his life and the novel, he holds on to religion. His absolute dependence on religion curbs his progress. He is perennially attempting to create ‘a structure for divining the true will of God’ (O&L32). Through the game of hopscotch he joins the Strattons and their Anglican Church. His decision to ‘bring the word of Christ to New South Wales’ (O&L182) has more to do with his wish to atone his sin of gambling. His profound fear of the sea and water in general does not prevent him from undertaking this trip, as he thinks it to be a penance desired of him by God. Constantly misunderstood, the Reverend Oscar Hopkins accepts all suffering, pain and humiliation with a smile, justifying that God willed it. He views his end in a watery grave as an act of retribution. Both Oscar and Lucinda are caught in a trap. While Lucinda loses Oscar’s love in waiting for Oscar to make the first move, Oscar loses Lucinda’s love as he decides to be noble and virtuous. When they kiss passionately, he thinks he is ‘seducing her’ (O&L432), and that ‘he lusted after a woman who loved another’ (O&L433).
He believes himself accountable for seducing Miriam Chadwick and thus makes amends by marrying her, while the truth is otherwise. He believes that his marriage with Miriam was willed by God so as to punish him for his unholy passion for Lucinda. Thus Oscar frustrates all his desires by being trapped in his self-created world of goodness.

In *The Tax Inspector*, the Catchprices are locked in their history of abuse, says Christer Larsson\(^\text{16}\). It emerges gradually when matters at the Catchprice Motors come to a head, and to add to it there is a tax investigation. Karen Lamb\(^\text{17}\) suggests that “every Catchprice suffers ‘family damage’, and their individual behaviours are less ‘eccentricities’ than a means of self-protective anaesthesia against the spiritual violence of sexual and physical abuse.” Benny’s psychotic behavior, subsequent to being fired, begins the reaction which reveals that he has been a victim of child abuse by his own father, Mort, who, in turn has been abused by his father, Cacka. The family is a:

physical and psychological prison from which the inmates are trying to escape by reinventing themselves. At the same time they are trying to survive within their imprisonment and to find some justification for the way they live.\(^\text{18}\)

Gran Frieda Catchprice, the matriarch of the family, still holds the position of the keeper of the keys of the Catchprice establishment. Hassal considers her to
be the “principal prisoner” as it is her early decision that has triggered this catastrophe. She tells Vish:

I never wanted this business ... I wanted little babies, and a farm. I wanted to grow things ... It was your grandfather who wanted the business ... now I look out of the windows and I see these cars, you know what I see?"

“It’s a prison,” Vish said. (T/163)

All along she nurtures dislike for the agents ‘pumping out poison’ (T/163). While she wishes to set up a flower farm, which is eco-friendly, her husband desires to set up a motor dealership, which is disastrous to the environment. She can clearly see that the sexual abuse of her children by her husband is wrong. Her husband is one of the major cogs in the vicious cycle. However she refuses to see evil in him. Instead, she internalises the anger and frustration and thinks that she is somehow responsible for generating the poison. Eventually, when she is faced with the inevitable truth of her husband’s exploits with her children, she admits, ‘I didn’t believe a man would do that, but I knew. I knew but I didn’t believe’ (T/245). The process of tax audit’s investigation triggers the unfolding of the hitherto hidden history of her family. The lucidity of the truth hits Frieda hard and she reacts to it by blowing up the Catchprice establishment with gelignite, which she always carried in her handbag. Hassal notes that, “Frieda remains the most enigmatic of the Catchprices, an obsessed
and tortured figure whose ultimate acceptance of responsibility for the family comes too late to save it.”

Mort, Cathy and Jack, the second generation of the Catchprices are all embedded in this mire. All of them, with the exception of Mort, look for means to escape. Mort is a victim as well as a perpetrator of child abuse. When Benny attempts to seduce his father, Mort defends himself vehemently: ‘My father did this to me. His father did it to him. You think I like being like this?’ (T7155) Nonetheless he is aware of the bog he is embroiled in. He realises that Benny will be like him and that ‘he will have a kid, and he will be the monster ... Today he is the victim, tomorrow he is the monster. They do not let you be the two at once.’ (T7158) Mort realises the nature of the web he is caught in. He also presents the gloomy conclusion that there is no escape from it and also no end to it. The chain will continue as long as ‘monsters’ are created. Cathy and Jack look for ways of escaping. Of the two, Jack manages to move out from under the Catchprice roof. He is considered the lone survivor.

Benny and Vish, sons of Mort, have similar drives. Vish finds solace in the Hare-Krishnas and in moving out of home. Benny is embroiled in the family history of sexual abuse. His psychotic behaviour has roots in the abuse he underwent at the hands of his father. He indulges in bizarre and disturbing activities like shaving all his bodily hair. He has a cellar all to himself where he conducts his visualizing exercises, which supposedly transform him. In this
very cellar he experiments on Sarkis and ties him up in chains in most uncomfortable positions. The reader is led to feel that Benny has a different vision which is rather disturbing to the reader. To him, all the others in the family are ‘creatures at the end of an epoch’ (T1170). They do not change and so will not survive, whereas he is ‘going to run this business effectively…. By various methods’ (T1103). Benny is finally killed by Maria.

As a tax audit investigating Catchprice Motors, Maria too gets caught in this whirlpool. Thinking that the Catchprice business is a relatively harmless business enterprise, Maria unwittingly gets entangled with the Catchprices and their troubled lives. Larsson draws out “the fact that it is Maria who will be trapped is clear from the way Jack thinks of her, as ‘his prize’ (T1213)”. Jack courts Maria, fixes matters for her, and even gets her removed from the investigation of Catchprice Motors. A “quixotic” character, she is very committed to her job. However, she is not as firm and invulnerable as she appears to be as she succumbs to Jack’s seduction. She draws out compromises, but still retains the distinction of being the most ethical character in the novel.

Larsson quotes Bradley when he comments that “Carey sees culture as a sort of prison … that the storyteller, whether novelist, ad man or historian, has part in constructing.” In presenting to us the clash of two cultures, one dominant and the other, small, insignificant and beleaguered in *The Unusual Life of Tristan*...
Smith, Carey strives to present the entrapment of people within cultures. Tristan is an example of a character who is caught in this tirade. Son of the actress Felicity Smith who owns a run-down theater and who runs a small, politically-active theater group, called the Feu Follet ("Foo Follay"), Tristan's mother makes Tristan aware of the intricacies of the cultural game, namely the hegemonic relationship between the dominant and dominated cultures. After his mother's assassination Tristan needs to fend for himself. Caught between Efica and Voorstand, Tristan's journey to Voorstand in search of his father has wider ramifications and close all around him. Being betrayed many times by his father Bill, Tristan takes on Wally as his surrogate father.

Trapped in his deformed body, Tristan is loved by the people close to him. His mother, just for a fancy, used to dress him up in the Bruder Mouse costume. This cultural icon of Voorstand grips Tristan. Tristan vanishes into Bruder Mouse. He is 'gone, submerged, consumed by Bruder Mouse' (TS16). When he arrives at Voorstand he is forced to take refuge in this cultural makeover. From here on Tristan is compelled to follow the lifestyle of the Voorstanders. His affinity to Peggy Kram, the cirkus produkter, intensifies his entrapment as she desires him. 'This is better than a man. I'm going to keep you' (TS400), thinks Peggy Kram. However as Tristan realises later, even though the culture of Voorstand is enticing, its influence over Efica is offensive. He sees no way of reconciling with it and thus looks for an escape. When Tristan resolves to give up the Bruder Mouse costume, he is symbolically rejecting the
Voorstandish culture. He reveals his true self under extenuating circumstances when he is shot at after being mistaken for a terrorist. His foster father Wally takes the shot on himself in a bid to save Tristan. Realising the error, Jacqui strips Tristan to reveal his true identity. His deformed nakedness appalls Peggy and leaves all horrified at the spectacle. Bill loses no time in escaping from this muddle. He carries Tristan on his shoulder and alongwith Tristan's nurse Jacqui, escapes from Voorstand. Tristan remarks that he did not know that his unusual life was just beginning at that point.

Jack Maggs in *Jack Maggs* is a character concerned with self-redemption. In *Jack Maggs*, Maggs materialises as a denizen of the Australian colonies let loose in Dickensian England. He is an ex-convict who moves all over London stealthily on a search. Carey says: "He's cast out, he's treated very badly, and all he can think to do, at risk to his own life, is to go and live with his abusers." Imagining that his return to London would make good his life's toils and struggles, he finds that everything about it constricts him: his shoes are too small, his coat too tight, his feelings wounded by British scorn and contempt. He has anonymously raised a poor English boy to gentlemanly status. He maintains a freehold mansion at 27, Great Queen Street in England. It is this life that he longs to return to, as he feels his identity lies in England. However, Maggs also has a phantom, his past torment that has a firm grip on his life and manifests itself at the most inopportune moments.
Maggs is trapped in an identity crisis. His refusal to accept an identity other than that of an Englishman, forms the crux of Maggs' struggle. He denounces Australia, even though it has provided him a fortune. He refers to it as 'that vermin' (JM141) and censures his own blood back there as belonging to the Australian race. He very astutely states that he is 'not of that race' (JM40). However this notion is altered after a series of events. His own house is empty when he arrives in London after informing its occupant, his son, of his impending arrival 'yet he knocked, tapping and scratching against the pane' (JM10). When he finally succeeds in entering his house, his thoughts are, 'for this he laboured? To stand in Henry's hallway like a thief, his breeches smeared with London soot?' (JM40). Thus we see him feeling disappointed with everything he experiences in England. His effort to locate his adopted son also proves futile. When his adopted son points the gun at him, all his illusions are shattered. The act abruptly culminates his illusionary quest.

Tobias Oates in Jack Maggs too finds himself entangled. He seeks to exploit Maggs' story for his own personal gain in the guise of purporting to cure him of the phantom that troubles him. However, he ends up getting himself embroiled in a greater trap than he had ever imagined. In addition, his personal problems dog his life and serve as a hindrance to his otherwise prosperous future. His father is a murderer; he carries on an affair with his sister-in-law Lizzie whom he impregnates, the resultant death of Lizzie, his strained relationship with his wife, his fear of poverty, etc. are some of his major
personal problems. His problems shackle him and he turns to writing with vehemence. He writes, as Byrne notes pertinently, "for many reasons: fame, money, security, curiosity, artistic fulfillment, escape and to assuage his hunger for order."25 The different endings that he accords to Maggs story as and when it was published coupled with the amended versions, themselves convey the extent to which his own personal demons had intervened when he was penning down The Death of Maggs.

All the main characters in the novel are driven by a deep craving to be accepted and cherished. Mercy is a character who lands herself in objectionable places. She is rescued by Mr. Buckle from imminent prostitution, Mercy regards him as her saviour and has fashioned herself into a slave for Mr. Buckle inorder to win his affection. She hopes that he will someday marry her and give her true respectability. Mr. Buckle however, has no such intentions and keeps her only as a mistress. After meeting Maggs, Mercy thinks of marriage with Maggs and gleans hope for some respectability. In hunting for an escape from her wretched position, she also manages to assist Maggs in exorcising his own demons. When she protects Maggs from being shot by Henry, losing her wedding finger in the bargain, ‘the pair [i.e., Maggs and Mercy] were finally matched in their deformity’ (JM355). Finally rescuing herself by realizing the truth of her situation, Mercy’s choice liberates her. By the end of the novel she is, ‘remembered best, not only for the story of how she
lost her wedding finger ... but for the very particular library she collected in her middle age' (JM356)

Colonization and imperialism as a form of imprisonment or entrapment is also explored in Carey’s novels. The colonial subjects are trapped in the inferiority complex the colonizer imposes on them. They have somehow imbibed it. It is a trap from which they find it hard to escape even after gaining independence from the colonizing powers. They still mould their lives within these confines. They cannot break free from the notion that others or outsiders have or of that which is expected of them. In this sense they are powerless as these intentions control their actions and lives.

Harry produces advertisements unmindful of the truth behind them. In his successful advertising campaigns he manages to popularize falsehoods with a flourish. Harmful cancer epidemics do not deter him from his objective. Thus he acts as is desired of him, and not the way he knows is good. He willingly connives with deceit for the sake of material benefits.

In Illywhacker, this stance is corroborated by the Best Pet Shop in the World, where the “indigenes [are] seen as exotics on display”26. Here, Herbert’s grandson Hissao has catalogued his fellow countrymen and placed them on display as if they were pets. This display, being all-inclusive and exhaustive, is “a spectacular machinery of attraction where truth and falsehood are effects and
come-ons". Leah exerts herself to make it known to the visitors that 'the exhibition is based on lies' (1599) and that she is not a 'Melbourne Jew' (1599), but the readers are made aware that 'visitors prefer to believe the printed information ... [that] is written and signed by independent experts' (1599) and that ultimately what holds water is that 'the customers are happy' (1599) with what they have seen, even if it is not the truth.

*Oscar and Lucinda* deals primarily with the issue of imperialism, commenting upon the Victorian expansion of the British Empire. Carey foregrounds the zealous religious expansion or technological "progress" in the land. The glass church functions as a symbol for the perpetuation of colonial power. Oscar is trapped in the glorious pursuit of delivering the glass church and is under the impression that the glass church is a cultural symbol of technology and progress; little realizing that it is not suited to the Australian outback. It thus warrants destruction and will definitely meet its fate. For the Aborigine, 'the glass was sharp. This was the first thing they noticed-that it cuts. Cuts trees. Cuts the skin of the tribes' (*O&L*473). It serves to decimate the aborigines when they protest against the desecration of their land. The Aborigines supposedly do not understand the intentions of the white men. Lucinda despises her inheritance as she feels guilty about owning the land which originally belonged to the Aborigines. The Aborigines had been eliminated in the process of acquiring their land. Carey tries to articulate the dilemma of characters like
Oscar, Lucinda, and the aborigines who are trapped in this grand scheme of imperialism that offers no easy deliverance.

Capitalism, an evil manifestation of the imperial legacy is explored in *The Tax Inspector*. The rampant abuse of power and wealth that transpires due to the global market economy is showcased in the novel. Individuals, their integrity, their morals, are all compromised and trapped. Maria, an idealist, is posited as having questionable principles, and as the novel progresses she realises that “the moral mission [she] envisages for herself as a tax crusader is in no way a panacea for the social and political ills”\(^{28}\) of the system. The corruption and abuse is all pervasive and one can only compromise with it. In liaising with Jack Catchprice, Maria signals her imminent corruption and sucking into the void that all are trapped in. Sarkis, as well as Maria, represent Homi Bhabha’s ‘in-between’ people, the ‘unhomely lives’ of the post-colonial present\(^{29}\). These people live a life of constant fear of exploitation with no reprieve visible, as in Benny’s torture of Sarkis or even Maria’s demotion at her job.

Fashioned roughly on a contrast between two political states, Carey’s *The Unusual Life of Tristan Smith* is a novel exposing the postcolonial experience of the smaller nations as victims vis-à-vis the larger nations. Carey’s Voorstand is depicted as using and abusing the smaller Efica. It tries to impose its corrupt culture on the Efcans as well as uses its secret service to manipulate and disrupt Efican politics in a bid to overpower the latter. Carey draws characters
like Roxanna who are trapped in the hands of the Voorstand agents. In the process of painting the culture of Voorstand as enticing, despite its corrupt nature, Tristan is carried away and willingly takes to the Bruder mouse costume which is a symbol of Voorstandish culture. Thus he gets entrapped in the vagaries of life in Sarkis, blissfully oblivious to the fact that his life is being endangered.

Carey in an interview\(^{30}\), when questioned on *Jack Maggs* commented that:

*Great Expectations* is not only a great work of English literature; it is (to an Australian) also a way in which the English have colonized our ways of seeing ourselves. It is a great novel, but it is also, in another way, a prison. *Jack Maggs* is an attempt to break open the prison and to imaginatively reconcile with the gaoler.

The reader sees Maggs trapped by this 'Phantom'. 'Domestic colonization'\(^{31}\) is an all-encompassing theme in *Jack Maggs*. Maggs is trapped in the inhuman process of colonization and sent to the prison island of Australia from where he cannot escape. He is forever trapped in the Australian country and rejected by England, as a part of Australia.

Literal imprisonment or entrapment is also present in the novels. Harry in *Bliss*, due to his newfound enthusiasm for goodness, finds himself committed to a
mental asylum managed by Alice Dalton, where Alex is also present. Here he undergoes a harrowing experience, because of a mistaken exchange of beds. Consequently Alex is mistaken for Harry and committed in the asylum. Harry is in turn committed and in effect “becomes” Alex. David is also arrested in Columbia with an illegal cache of arms and ammunition and later, shot dead on charges of treason. Honey too undergoes detention in the asylum that Harry is taken to.

Similarly, Badgery in *Illywhacker* also undergoes a jail term first at Grafton Goal and then in Rankin Downs gaol where he spends ten years of his youthful life. By 1939, when in jail, he becomes ‘a student … [gets] written up in the *Rankin Downs Express*’ (J414) and clears examinations. From here he emerges as an author and intellectual, referred to as ‘Professor’, and even manages to pen down a book on his supposed experiences at Grafton Gaol called *Gaol Bird*, which he admits ‘was a pack of lies’ (J409). Fletcher states that, “in Herbert’s terms, being in gaol forces him to shrink, to assume a character that does not attract attention or retribution and even to become physically shorter, leaving him permanently changed.”32 The imagery of being caged as a part of the Best Pet Shop in the World is also a kind of literal imprisonment that Badgery and Leah undergo, as the case with Emma who takes up residence in the cage after her misunderstanding with Charles.
Oscar in *Oscar and Lucinda*, in his journey with the glass church to Boat Harbour in the Australian Outback, on Lucinda's behalf, also suffers from literal imprisonment when Jeffries imprisons him. He is confined to the wagon labelled as “the Ladies Compartiment” and is humiliated at every point in his journey. At every river crossing he is fed laudanum (opium dissolved in alcohol) through a funnel forced between his teeth. Oscar watches helplessly his own state and those of others in a state of horror, including watching a whipped man defecate in his pants which have become part of the trappings of the pioneering journey. To add to his mortification, Mr. Jeffries suggests that he should bathe with the rest of the expedition ‘to reassure the men that [he] ha[s] all the correct equipment’ (*O&L*464). Trapped in an engagement with a woman he does not love, Oscar enters the glass church for the last time before the church sinks into the water. Oscar finally meets his death when he gets drowned, trapped in the glass church. We are told that:

> The tilting platform became a ramp and the glass church slid beneath the water and while my great-grandfather kicked and pulled at the jammed door, the fractured panes of glass behind his back opened to let in his ancient enemy (*O&L*514).

Thus water imprisons Oscar in the church and claims his life.
Maria is captured by Benny in *The Tax Inspector* with the intention of raping her, a part of many visualizing exercises of his self-actualization course. She is trapped in the basement cellar of the Catchprice establishment. She realizes Benny’s motive when he tells her that ‘I visualized what is happening now’ (*TJ*261) and she realises what he is up to. She finally manages to kill Benny while he is occupied with her just-born baby. Sarkis, the Armenian, is also at the receiving end of Benny’s torture in the cellar. He is chained and is treated as a guinea pig for all of Benny’s visualizing exercises. He is too frightened of Benny to make an attempt at escape.

Tristan’s tryst with Voorstand in *The Unusual Life of Tristan Smith*, in search of his father after his mother’s death, lands him in a position of literal imprisonment. Tristan is imprisoned as he assumes the identity of Bruder Mouse in order to hide his hideous face. He also senses the privileges that would be due to him if he does so. His mask gets him close to the most powerful produkter in Saarlim in Voorstand, Peggy Kram, till at a point when Tristan sadly realises that his own identity as Tristan is threatened. He is literally trapped in his mask and forced to assume the identity of Bruder Mouse. Where earlier he did wear the mask for convenience’s sake, he later recognises that he could get killed if he ever appeared without it. Having only a zip that his nurse Jacqui had left behind for him to use in the bathroom, Tristan notes that, ‘that aside, I was imprisoned by the Mouse’ (*TJ*390). When Wally is killed Tristan grasps the gravity of the situation and of the costume he is
wearing. He suffocates in the Bruder Mouse suit because of his retching in it. It is Jacqui who manages to get it off him despite Kram’s desperate efforts to the contrary.

*Jack Maggs* is Carey’s tribute to his ancestor, the convict. The novel is based on the imprisonment and incarceration of Maggs by his motherland, England. Maggs has been one of the banished convicts who cannot return ever again. If they do set foot in England they would be put on trial again. As such their free lives in Australia, with its convict scar, turns into a literal prison. Maggs is a veritable victim of this peculiar experience. He craves for liberation. All his attempts at liberation are, however, foiled and reconciliation with his past is the only avenue left for him to gain freedom from this entrapment.
i) Ensnared in a Glass: Strength and Fragility of Existence

The characters presented in Carey’s novels possess contradictory yearnings. They are unable to adapt to the world and the limitations forced upon them by whatever circumstances they have to exist under. Oscar cannot undo his feminine traits nor can Lucinda deny her manly attributes. This inability goads them to “have one’s cake and eat it too ... a wish to simultaneously dispose of and save”\(^{33}\). Each of the characters undergoes a daily struggle with paradoxical forces which force them to action, leaving them susceptible to all kinds of dangers. The danger could take the form of Harry’s incarceration in a mental asylum, or Herbert being finally ending up in a cage and being ‘poked and prodded’ (I11), or Lucinda losing her fortune to Miriam, etc. What is noteworthy is that the characters find no way out of this dilemma.

Harry, the protagonist of Bliss, on his first death, is awakened to the ‘worlds of pleasure and worlds of pain, bliss and punishment, Heaven and Hell’ (B12). Aged 39, it is revealed that he always

believed what he read in the newspapers. In the provincial town where he lived he was someone of note but not of importance... but when he entered the best restaurants in his grubby suit and dropped his cigarette ash everywhere he was humoured and attended to...

(B13).
Living a complacent and happy life till then, Harry reawakens after his near-death experience. Intensely aware of his surroundings now, he awakens to the possibility of being in Hell. Speculating on what living in Hell would entail, he is apprehensive about the kind of punishment that is meted out as penance for all the wrongs that one commits. With deep fears he hopes that someone would show him a way to circumvent the road to Hell.

...to believe (i.e., in the Christian God of his mother) just because he was frightened of hell seemed to him to be unreasonably opportunistic, and he could not do it. (He hoped, just the same, that God saw him and at least gave him some marks for his honesty.) (B40).

Profoundly desiring to rectify his wrongs and to atone for his sins, Harry looks for avenues to gain salvation, to 'be good' (B90).

After his encounter with Honey Barbara, Harry begins to be aware of a way out of this predicament. He concedes the fact that there could be salvation from the damning life that he was leading till then. Honey, a 'pantheist, healer, whore' (B179) is also torn between the pleasures of the city and the life in the forest. After living in the country for a while, she waits expectantly for the life that the city affords. When she was in the country, 'she always forgot the fear when she remembered the city afterwards... she always forgot: the fear of the police, the
fear of narcs, spies, the fear of being ripped off’ (B134-5). But when in the city, enjoying the comforts it affords, she finds that it is all 'so fucked up... [and] depressing and ugly’ (B135). After she meets Harry she even develops a liking for good wines and luxurious city life. At Harry’s house at Palm Avenue she goes about with vigour attempting to cleanse the house of all the impurities. She does this by doing away with all the bread, sugar, cans of beans, cornflakes, etc. She however, realises the futility of her ‘cleansing efforts’ at the Joys’ house when she is seduced by David who looked upon the seduction as a triumph. Honey then realises that ‘it was time to leave these people who had such trunk-loads of dreams, ideas and ambitions but never anything in the present, only what would happen one day’ (B242).

Bettina, Joel, David and Lucy also have their own share of paradoxical and incomprehensible desires. Bettina’s only heartfelt desire was to be a successful ad-writer and be famous in New York. She had dreams of making it big there. At the same time reality ties her down. She marries Harry, taken up by his tales of New York. However Harry does not allow her into his workplace and this effectively shuts her out. Fulfilling all her duties as a wife and mother, Bettina still refuses to let go of her dreams. She becomes ruthless to the point of even incarcerating Harry to get him to acquiesce. Ironically, her success as a writer of advertisements also bequeaths her with the dreaded cancer. She realises that she has little time, not sufficient enough to realise all her dreams. She resolves the predicament by blowing herself up alongwith the Mobil Board.
David desires his father’s concurrence in all his efforts. Being a secretive and sly child, David grows up on visions of America and on ‘the beauty of the world or, at least, the beauty of Other Places’ (B31). He had eyes that would never reveal all they held ‘the dark eyes that trembled with dreams’ (B31). When he tries to tell his father the truth, he realises that Harry will never understand. Aspiring for the fields of South America, David even pays for his father’s incarceration in a mental asylum. Lucy on the other hand is in touch with the reality around her.

Badgery in *Illywhacker* faces misgivings of conscience that know no release. A self-confessed liar, on the first page of the novel he insists that he is telling the truth about his age. Spinning a web of lies throughout his life for his own benefit, Badgery’s actions are almost always forced by these very same lies. They take control of his life in such an all-embracing manner that he seems trapped in them. Desperately wanting to “believe in and to live his own stories as he invents them; ... he also experiences qualms of conscience which cause him to retreat into truthfulness.”

One instance of the dilemma faced by Badgery is when he tries to sell the O’Hagens, a Ford. When he finally manages to convince them of the advantages of owning a car like the Ford, albeit with great difficulty, he is struck by the same scruples, and in all honesty advises them to buy the
Australian Summit instead. This lands him in a brawl in which he is badly battered and labelled ‘a bloody hypocrite. You go around making a quid from selling the bloody things, and now you tell me I shouldn’t buy one. You’re making no sense’ (I/73). He expresses the same kind of paradox in his wooing of Phoebe. His story is so well taken by Phoebe and her family that they will not listen to anything otherwise. They all imagine him as would suit their own tastes. Exasperated by this wholehearted acceptance of all his tall tales of himself, Herbert attempts a confession of the truth. But he becomes conscious of the fact that:

it was the trouble with the world that it would never permit me to be what I was. Everyone loved me when I appeared in a cloak, and swirled and laughed and told them lies. ... But when I took off my cloak they did not like me. They clucked their tongues and turned away. ... [They] could only like the bull-shit version of me. (I/14).

Throughout his lifetime Badgery is struck by such a paradoxical existence.

Charles, Leah, Emma, are all consumed by the same spelting mania that engulfs Badgery. Charles’ visit to Sydney in an attempt to meet his mother ends in disappointment. Still he presents a brave face to Leah. When he first meets the Chaffeys, Charles, ‘not capable of such deceit’ (I/387) ends up telling them the truth about snakes and how he collected them. Consequently he is
detained at the Chaffeys for a very long time. Emma, Charles' wife, loves him dearly. When Charles attempts to enlist himself for the Second World War, Emma takes up permanent residence in one of the pet cages housing a goanna. In doing so she believes that she can hold her husband to ransom and hold on to his love too. Likewise, Leah is torn between the yearning to do 'one fine thing' and her own desires. Thus she sacrifices her family, her dreams and her career for Izzie. She writes constant letters to Izzie guiltily informing him of her infidelities as she feels that she does not want to be unfaithful and a liar. In all these characters, strength and fragility co-exist.

Phoebe is trapped in predicaments that offer no resolution. She is a fiercely independent girl of fifteen and 'an awkward misfit' (I14). She detests the pretensions and intricacies of the moneyed classes and eagerly awaits:

a place in the world where she might not only belong but also be admired, a place where there were other problems than the price of wheat or wool, or whether the waterside workers would be engaged in Yarra Street or Corio Quay (I14).

Her only answer to the repeated remonstrations of her lover Annette is 'I will do something. ... It will just be something unusual. It will not be something I can plan for. It won't be what you expect or what I expect either' (I17). When Badgery literally drops into her life when his aeroplane crash-lands, she takes
to him instantly, fascinated by his plane and his pet snake. As Badgery’s wife she desires to fly, but cannot do so. Pregnancy adds to her quandary, and she finally flies away from Badgery after the birth of their second child. She looks for fame as a woman poet in Sydney.

When Oscar is introduced to us as a boy aged fifteen in *Oscar and Lucinda*, he is ‘secretive and sullen’ (*O&L*8) and accepts all his father’s views without any reservations. Blind obedience to his father deters his reasoning power. Even the realisation that the Christmas pudding prepared by Fanny Drabble ‘did not taste like the fruit of Satan’ (*O&L*12) as stated by his father, cannot provoke him to question his father’s beliefs. All he can do is pray to God that ‘if it be Thy will that Thy people eat pudding, smite him!’ (*O&L*20) He attempts to sort out this conflict by using the game of hopscotch. Such an arbitrary manner of resolution lands him with the Strattons and their Anglican faith.

Oscar is lured by the exploits of gambling. Fully aware that gambling is a sin, he is penitent but justifies the act by presuming that ‘Wardley-Fish, had been sent by God, that he had been prayed for, that he was an agent of the Lord, that the ‘flutter’ was the means whereby God would make funds available to Oscar’ (*O&L*108). His decision to go to Australia on a missionary undertaking is also a result of his attempts to do penance for the sin of gambling. When he decides to ‘bring the word of Christ to New South Wales’ (*O&L*182), he realises that it is not financially feasible. So he justifies his betting as necessary ‘to
accumulate money for the trip’. He decides to go on the trip even though he is scared of the sea and he thinks that this is the atonement that God desires of him since he had ‘changed’ (O&L187). Throughout the course of the text Oscar is tempted by the lure of gambling while at the same time he is stricken by pangs of guilt and remorse. Inveigled by equally strong passions, Oscar’s whole life hinges on this conflict. The result is that he dies a defrocked clergyman, losing his love and his life.

Lucinda’s life too is a series of contradictory yearnings. A young heiress, she resents the hold her fortune has over her. At the same time she knows that it is only the money that makes her life comfortable. She believes that the money she had inherited from her parents by the sale of her land:

\[
\text{did not belong to them [her parents], or to her either. The money was stolen from the land. The land was stolen from the blacks. She could not have it... And [yet] she wished to keep it... She trusted nothing so much as she trusted that money, which she wished, fiercely, passionately, to keep, even while she tried to give it away. (O&L126-7)}\]

She takes to gambling in a big way only to rid herself of the money she possessed.
Right from the instant when Lucinda shows interest in the glassworks, Carey powerfully foregrounds the paradoxical nature of glass and in so doing raises pertinent questions interrogating the dependability of man on glass as a foundation for an existence and a livelihood.

I am not suggesting that our founder purchased the glassworks to get more drops, it is clear that she had the seed planted, not once, but twice, and knew already the lovely contradictory nature of glass...that glass is a thing in disguise, an actor, is not a solid at all but a liquid...that it is invisible, solid, in short, a joyous and paradoxical thing, as good a material as any to build a life from (O&L135).

The image of glass is a very significant feature in most of Carey's novels. A house of glass is a recurrent vision in the novels, be it the skyscrapers, the cirkus arenas, the glass church, etc. This image, according to Christer Larsson, is very rich in meaning as it projects a basic conflict. Glass, being fragile and transparent, would hardly be practicable as a shelter. However, it would still be instrumental in defining the borders and limits that exist.35 This paradoxical nature of glass is also evident in the Prince Rupert drops, small and hard drops of glass which can be hit with a hammer. It does not break but may be shattered into a fine dust by nipping their tails with a pair of pliers. Thus the glass drop was 'by way of being a symbol of weakness and strength; ...it was a confession, an accusation...' (O&L134)
Deftly depicting nineteenth century England, Carey attempts to showcase the Victorian doubt that was a prominent feature of the time. The clash between Christian culture and human technological progress leads to serious doubt which is aptly depicted in *Oscar and Lucinda* with the help of the Prince Rupert drop. As Maya Rao states:

made of seemingly unbreakable glass, the Prince Rupert drop exhibits amazing strength, but with a small clip of it's end the drop explodes. A symbol of belief systems, the Prince Rupert drop looks beautiful and strong in it's totality but “once even ever so slightly deconstructed” it falls apart.  

Glass being solid as well as fragile, portrays contradictory properties. This is taken as a symbol to show how belief systems that look firm and solid, can also turn fragile and disintegrate. This was precisely what was experienced by the Christian culture, under the blitz of technology in the nineteenth century.

In Carey's *Oscar and Lucinda*, “glass functions as the embodiment of progress for the colonizer and yet contributes to the physical and spiritual destruction of the colonized Australian Outback” opines Barnali Tahbildar. According to Oscar, i.e. the white man, the glass church is a symbol of technology and progress; and to manage to transport the glass church into Bellingen is to
transport the ideal monument of industry and Christianity, both important facets of the British Empire, into "uncharted" territory:

Each pane of glass...would travel through country where glass had never existed before, not once, in all time. These sheets would cut a new path in history. They would slice the white dust covers of geography and reveal a map beneath, with rivers, mountains and names. (O&L374)

Although the glass church may be the sign of technology and progress in the eyes of the English, it is left finally as a symbolic piece of architecture that isn’t compatible with the Australian Environment. The glass church traps heat, encloses and suffocates the smallest of nature's creatures. It is in direct conflict with the Australian Outback.

On the very first page of The Tax Inspector, we are informed that ‘In the morning Cathy McPherson put three soft-boiled eggs outside Benny Catchprice’s door and in the afternoon she fired him from the Spare Parts Department. ... you could not predict them... she was still a Catchprice and it was not a contradiction that she fired him.’ (T/3). Unpredictable and volatile, the Catchprices are a family one would not want to interfere with. They are people who are “self-divided, unpredictable, even psychotic”38. Immersed in social decay and disintegration, the reader is made aware of these people who
are a product of rampant capitalism. They forever offer a “heartbreaking contrast between what they are and what they imagine they can become”.

Thus Carey presents the character of Gran Catchprice, who ‘wanted little babies, and a farm ... to grow things’ (T/163). She however gives in to the wishes of her husband Cacka, for a motor business. Later she regrets for giving in and feels very resentful. Even when Vish urges her to ‘let the business go to hell’ (T/163) she cannot do so. The gelignite that she always carries on her person is proof of the constant thought of blowing up the place, which she does at the end of the book. When her children are abused by her husband, Cacka, she prefers to ignore it and chooses to think that ‘he loved to tease [them]’ (T/232). The worst hit due to child abuse in her family is her grandson, Benny. She refuses to acknowledge her complicity even when Cathy draws her attention to it. Only later when Mort repeats it she accepts that she ‘knew it was happening ... knew but didn’t believe’ (T/245). Being supportive of her husband, Gran realises that she also encouraged his deviant behavior which in fact harmed her children. Totally shattered by the revelations from Mort and Cathy, Gran ends the whole saga by destroying the one thing she feels she made the mistake in acceding to, i.e., the Catchprice Motors establishment.

Benny, the youngest Catchprice, dreams of being successful with his motor business. When the novel begins we find Benny fired from his job by his aunt Cathy. However, he still retains visions of rescuing his family and business
from debt and the tax inspector. Benny’s mental state is however, questionable, as one realises that his strange and unusual behavior could be because of the sexual abuse in his childhood. After a miraculous transformation in the cellar, Benny turns into a confident and assured salesman. He craves for attention and help and thus implores Vish to come to his aid, ‘I need you more than ever in my life’ (T/15). His way out of all these predicaments that he encounters is ‘personal transformation’ (T/18). He blackmails his father to obtain money to purchase the self-actualization tapes that would change him. The reader thus witnesses the most bizarre and “rampant enterprise culture ... which ... merges catching customers or ‘prospects’ with ‘cut price’ and ‘cut throat’” 40, embodied in the actions of Benny.

Cathy desires escape from the Catchprice establishment. We are told that ‘if [Cathy and her husband, Howie] had paid as much attention to Catchprice Motors as they paid to [the band they had formed], there would have been no crisis ever’ (T/13). Desiring a career in music, however mediocre it may be, Cathy perceives it as an escape from her family. It is her sense of duty towards her mother and the business that does not allow her to abandon her mother and the Catchprice establishment. She however hates herself for not having the courage to leave it all and go onto the road with her band. She is haunted by the abuse she underwent at the hands of her father. That is why she refers to Howie as ‘decent’ (T/232), despite his shortcomings.
Mort and Vish too have their own qualms of conscience. Mort, fully aware of his actions and the resultant effects, realises that this cycle of abuse that started with his father sexually abusing him and he in turn abusing his sons, will carry on. ‘Today he is the victim, tomorrow he is the monster’ (77158). He attempts to make amends for his abuse of his children by declaring to Benny that their sexual association was finished. But he cannot do so as Benny does not allow him to do it. Vish, fully aware of the goings-on in the family, escapes to the Hare-Krishnas. Even though he knows the despicable state his family business is in, and how it is threatened by ruin, Vish does not want to get entangled with the family again. Yet, when Gran wants to finish the business, he assists her in setting up the explosives all over the place. Jack Catchprice, the only one who manages to get away from the family, is the only one not severely affected by the saga of child sexual abuse. We see him ricocheting between being the perfect businessman, embroiled in the corruption of the city, and being able to ‘fix’ anything, and trying to acquire the affection of Maria by being honourable and upright.

A social idealist, Maria Takis, the tax inspector, also swivels between her high idealism and vision for the State and the stark reality that she encounters when for example her friend Gia, is threatened. Sent on an investigation of the Catchprices, Maria goes out to do her job with great notions of the good she could do. But as the investigation progresses she resents the tax audit of Catchprice Motors. It is then that she resorts to ways like breaking into the tax
office computer to stop the investigation, and even letting Jack use his devious means to get her off the job. Despite all her good intentions, we see her predicament when she is with Jack. When she gives in to his advances, she also implicates herself. Dixon corroborates that Maria "is an idealist and a moralist, but in sleeping with the wealthy property developer, Jack Catchprice, she allows herself to be seduced by the evils of the city in which she lives."42

When Tristan remarks that his, 'birth was fast and easy. The life was to be another matter' (ULoTS11), there is a sense of foreboding in his announcement. The intuition that is given to the reader is of a life that is extremely eventful. Tristan gives the reader a glimpse into the innate contradictions in his narrative right at the outset of the narration. He informs the reader that he has 'no choice but to juggle and tap-dance before you, begging you please sit in your seats while I have you understand exactly why my heart is breaking' (ULoTS6). Yet, at the end of the novel, Tristan reminisces that 'at that time, although I did not know it, my unusual life was really just beginning' (ULoTS414). This is in direct contrast to the expectations formed in the reader waiting to listen to Tristan's story. At the end of the whole recounting the reader is informed that all that has passed till then was only the beginning, and that the more interesting and 'unusual' part of the story was yet to come ahead.

As a child, Tristan is dressed by his mother Felicity in the mask of Bruder Mouse, during her election campaign for the Blues in Efica. Tristan dons the
mask then only because it was his mother’s gift to her ‘favourite actor’ (ULoTS179). Wearing the mask gives Tristan confidence to ‘dream his own flickering dreams, peering through the half-moon slits in the back of Bruder Mouse’s eyes.’ (ULoTS180). He feels ‘pleased’ (ULoTS184) to look at himself in the full-length mirror. When his maman is assassinated, he destroys the mask in anger, exhibiting contempt and anger for all who were responsible for his mother’s death. He later cultivates a revulsion akin to that of any Efican towards the Bruder Mouse as a symbol of Voorstand. Yet, later he has to adopt the same mask, for “subversively infiltrating himself into Voorstand culture and into the embrace of Peggy Kram”43. This mask then takes on the guise of a prison for Tristan out of which he cannot and does not want to escape because of the rewards it affords. He is constantly reminded by Jacqui that he needs to escape. It is only when Wally dies that Tristan comprehends the danger he has unwittingly placed himself in and realises the urgency of needing to escape. He becomes aware that he cannot hold on to this deception forever. Tristan is thus forced to move out of the mask and run for his life.

Originally a Voorstander, Felicity uncovers her feelings towards the country of her birth and its cultural symbols vis-à-vis her adopted country. Her ambivalent stance on Bruder Mouse is one specific example. Fiercely nationalistic, Felicity believes in the nationhood and independence of Efica, and plays a vocal role in subverting the designs of Voorstand on Efica. This she does with the help of her theatre, the ‘Feu Follet’. She publicly declares in her election campaign for
the Blues in Efica 'the sharp-toothed blue-coated Mouse as a paranoid— its white-gloved finger hovering above a button which might destroy the planet' (ULoTS180). Yet she gifts her son 'not merely a Bruder Mouse mask, but one far superior to the one [he] had destroyed' (ULoTS179). Tristan comments that 'no one who watched [his mother's] speech would have believed that she had dressed her own son in the visage of the enemy' (ULoTS180). He goes on to say that 'no matter what her critique of Voorstandish hegemony, my maman obviously held more complex feelings for Bruder Mouse than she ever admitted to the collective.' (ULoTS185)

Carey's *Jack Maggs* is about Maggs' search for self-redemption. It is also about Oates' struggle to retain control of his actions and its after-effects. What is perceptible in the novel is how "everyone is caught between the desire to keep their secrets and the urge to confess. All these are painful lives". "The bulk of Carey's reworked narrative is devoted to the convict's attempt to work out his relationship to both his native and adopted lands". It is this conflict and its resolution in Maggs that is the nucleus of Carey's novel. Having no desire for his adoptive country, Maggs feels the craving to return to England despite the threat of imprisonment and seizure. He "rejects his Australian family inorder to risk all in the search for an arrogant young man who cares nothing for his benefactor, but who, nevertheless, fulfils his naïve idea of an English Gentleman". He however cannot cut himself off from Australia, his
adoptive country, because it offers him the prosperity that he needs to establish himself as an honourable man in England.

Maggs is an illegal returnee from the prison island of Australia. Deported for a burglary in 1813, Maggs has done extremely well for himself as a brick-maker in New South Wales, infact well enough to purchase a house in England and support and raise the ‘orphing’ (JM287) who befriended him before he left England. Having great hopes that his return to London as Jack Maggs, Esquire, owner of a freehold mansion 27 Great Queen Street, would make good all his life’s struggles, he finds everything the exact opposite when he does return. Not able to openly reveal his antecedents and his real position, Maggs goes through a series of conflicts, from realizing the truth about his adoptive son, Henry Phipps, to serving as Percy Buckle’s footman, to getting compromised with Tobias Oates who sees in his story a lot of literary possibilities.

His life story is one that Maggs guards furiously. When he realises how much of his life Oates is in the know of, he becomes ‘by degrees, severely agitated’ (JM296), and ‘from his bent bulk there now emerged a very peculiar series of sounds such as you might have imagined to be made by an injured animal’ (JM304). All he can do to stop himself from killing Oates is to remember that Oates will lead him to his son Henry. He however ‘forbid[s him] not to write Sophina’s name, now or ever’ (JM307). When he writes down his story for Henry’s reading, the reader is made privy to the fact that they were written in
invisible ink with words written from right to left. Only Henry is to be informed ‘how to make these words visible’ (JM82) and instructed that he ‘must burn everything when it is read’ (JM82). Thus, one sees in Maggs a yearning to make his story known to justify his dark past, yet he also zealously guards it and is ready to kill for it too.

Oates is described by Lee in her review as “the latest in Carey’s great line of self-inventive opportunists, creative gamblers. ... He is the thief who will make use of whatever comes his way”47. Obsessed with the ‘criminal mind’, Oates sees a golden opportunity when he encounters Maggs. He convinces Maggs that his painful facial tics are a result of a phantom residing in him and pretends to help him tackle the phantom. What he actually does is, steal Maggs story from him, to use it for his own benefit.

Oates is simultaneously fascinated and repulsed by Maggs: drawn to the convict because of his overriding interest in human nature and because of the literary potential of the man’s life, yet always fearful around him.48

At the beginning Oates manages to fool Maggs about the information he is revealing. He thus lends himself to even greater danger when he hides the truth from Maggs. When Maggs gets to know of the truth Oates is almost killed by Maggs. Despite the knowledge of the brutal experiences that have forged the
man Maggs, and also knowing that this man is dangerous, Oates undertakes the risk of associating with him out of greed for the possible favorable outcome. Immersed in his own financial and familial tribulations, Oates’ bargain with Maggs lends him to blackmail by the latter. It is then that he is remorseful about meddling with Maggs. But by then it is too late, and Maggs refuses him release.
ii) Battlers or Losers? The Australian Prototype

It is a well accepted and established fact that the people who comprise any nation have "certain typical characteristics that arise by virtue of their national background, their cultural tradition, conditions of life and, very often, their biological heritage." \(^{49}\) In the light of this affirmation, when one thinks of a 'typical Australian', Ronald Taft, in his essay *The Myth and Migrants*, informs us that:

> the popular image is that of a man of 30-40 years of age, dressed indifferently, speaking with an unmistakably Australian accent, bearing himself with a casual but confident air, friendly and wearing an easy-going expression, but betraying a ready propensity to become aroused by any attempt to dragoon him or to invade his rights to self determination. His occupation and class are vague … it matters little as he is quite adaptable… \(^{50}\)

Taft goes on to inform us of studies done on national stereotypes that have formulated a collage of traits that could be associated with Australians. Some of these are sportsmanlike, tolerant, argumentative, boastful, materialistic, lazy, casual and informal, a fighter when aroused, addicted to gambling, etc. This stereotype of the Australian character seems to have been the consequence of 'a national tradition based on the behavior of a working class minority … the behaviour and values adopted … seem to have been widely … accepted as the
genuine Australian way of life.\textsuperscript{51} Carey himself substantiates this fact when he mentions in an interview that “the real people you [an Australian] should be writing about are the working class. That’s how we [i.e., the Australians] see ourselves.”\textsuperscript{52}

Fletcher posits ‘independence, toughness – even roughness- and loyalty to one’s mates’\textsuperscript{53}, as associated in the crafting of the self-image of the Australian people. The foundation of the Australian character is shaped and thus defined under just ‘three quaint Australianisms’\textsuperscript{54}: the battler’s all-encompassing sense of failure and isolation, intensified by the ineffective struggle with unknown and unfamiliar nature and authority, and yet retaining a scornful sense of humour; the larrikin’s healthy disrespect for any kind of authority and its laws coupled with the ingenuity and self-reliance of those who take the law into their own hands; and later, there emerged the ocker’s overconfident and brash eccentricity or vulgarity, which challenged the accepted European view of a ‘civilised’ society. Carey affirms categorically that “Australians will forever be affected by their convict origins”\textsuperscript{55} and that in Australia they “hate the cops. Our relationship with the law is very complicated. … We view the government as a potentially benevolent force even if it’s been cruel in certain respects”\textsuperscript{56}

Ronald Taft further informs us that with any traditional Australian hero, the
emphasis has usually been on their toughness and their suffering rather than their scientific skill, their vision or even their success. [It is] tradition that regards enterprise as alien and labour as indigenous to Australia. [One] affectation [that is widely approved of is the] pose of extreme toughness and lack of fear. Hardships are meant to be endured without complaint and dangers to be faced without expressing fear.⁵⁷

Carey explains that “Australians really believe in failure. Everything we celebrate has to do with failure… We’re really distrustful of success.” He goes on to add that:

in our culture, we don’t call them [those who fail] losers. We call them battlers. A battler is someone who struggles forever and will never, ever really get anywhere. And in Australia that’s a really honourable position.⁵⁸

Another facet of the Australian prototype that stands out is the ingenuity of the Australian people. Carey believes that all “Australians are like that … You’re working with limited resources, but because you have limited resources, you make something that’s wittier and cooler than what you have anyway.”⁵⁹
Harry Joy from *Bliss*, a ‘Good Bloke’ (*B14*), adheres to this Australian prototype. Harry is 39 years old when the reader encounters him in the pages of the novel. The reader is told that he always believed what he read in the newspapers. In the provincial town where he lived he was someone of note but not of importance... but when he entered the best restaurants in his grubby suit and dropped his cigarette ash everywhere he was humoured and attended to... (*B13*).

Wherever he went he ‘left smiles and whispers in the air behind him’ (*B13*). ‘He could walk into a room and sit down and everybody would be happy to have him, even if all he ever did was smile...’ (*B13*). He ‘conducted his business more or less in the American style’ (*B13*) and any requests that came to him were interpreted in a manner which ‘suited local conditions’ (*B13*). He possessed a ‘rich deep brown laugh’ (*B13*), was ‘something of a story-teller...’ with a ‘deep drawling confidence...’ (*B14*). When Bettina wants to know if the television commercial he had written was ‘great’ (*B99*), all that he can say in reply is ‘It worked... it wasn’t great. But it makes us money’ (*B99*). Having just enough for a comfortable existence is all that Harry aims for in life. He is complacent in all he does.
The narrator nonetheless notifies the reader that, 'there was a toughness in Harry Joy you may not have suspected’ (B40). Harry is worried after his near-death experience. When he realises that he has to undergo a coronary bypass surgery he is even more terrified and convinced that he would die and go to hell. Hell is what frightens him more. He wonders what it would be like, the kind of punishment that is meted out as penance for all the wrongs committed. With all these fears he doesn’t know whom to approach, someone who would show him a way to circumvent the road to Hell.

...to believe (i.e., in the Christian God of his mother) just because he was frightened of hell seemed to him to be unreasonably opportunistic, and he could not do it. (He hoped, just the same, that God saw him and at least gave him some marks for his honesty.).'(B40)

With Honey’s help he succeeds in being on the alert for any agents from Hell who would come to punish him. Even though Harry is scared, he decides to do all he can to now ‘be good’ (B88) and tackle whatever is imminent. His first activity is to keep notes on all around him, ‘comparing his life (termed “life” in the books) with his other life’ (B55). Having confirmed for himself that this hell was ‘not the childish Hell of the Christian Bible ... [but where] they planned more subtle things’ (B56). He does all in his might to gain succour from Hell. He makes notes of the captives, actors and those in charge; he keeps
a close watch on the activities of all those around him up to the point of spying on them; and tries to scrub and keep everything clean.

Despite Harry’s success in the advertising world, he still feels the need for escape. Success evades him whether it is in his storytelling quest or his life in the city. It is only after he gives up the city with all its accorded comforts and decides to live in the commune that he seems to have found his true calling. This calling is that of the storyteller of Bog Onion Road. As a man of the world he cannot find the middle ground in the city and celebrate his success. With Honey’s departure and Bettina’s suicide Harry decides to make a run for the commune, realizing that ‘the cancer epidemic [had] really arrived’ (B262) and that his only hope for escape was the prospect that Honey had laid down before him. Hassal suggests that “he has not undergone a conversion from the values of late capitalism to pastoral communalism, but simply wants to survive at any cost.”

Harry’s encounters with the police too leave little need for doubt about Carey’s position vis-à-vis the law enforcers. All the instances of these encounters have Harry implicated on the wrong charges. The first time is when he is taken in for driving a car that is smashed by a circus-elephant. At the station ‘Harry didn’t say anything. He knew he was in for it. He had been planted with drugs and he could only wait for his punishment.’ (B74) He is released only when he tells them ‘a completely original story.’ (B76) Later after Bettina’s and Joel’s
suicide, Harry once again is in conflict with the police and the reader is told that:

this time there was a pale excitement in their [the police] faces and when Harry saw the thin impatient set of Macdonald’s lips he knew that there was no safety for him in Hell. He was persona non grata with Those in Charge. (B260)

Herbert in *Illywhacker* personifies the classic Australian myth of the ‘battler’ to whom Australia is a “veritable land of promise...”[^61]. A picaro like figure, Herbert roams all about the country in the first and second books, “conning people left and right and amazing us with his fertile imagination”[^62]. Forever having the urge to settle down, Herbert roams all over the countryside in search of ‘a fire and slippers’ (I538). His ability to adapt to any surroundings and make himself comfortable is so amazing that Leah comments that he ‘could build a country from the towns and streets, ... even a good country, a happy one’ (I537). He is very assertive about his right over the Australian country. His reply over any queries regarding this issue is a resolute, ‘It is public land, It’s a reserve, and if I take out a mining lease I’m entitled to build a hut here ... This is my country’ (I307). At the same time he is ready to privately admit that ‘the landscape had, indeed, always seemed alien to me, that it made me, in many lights, melancholy and homesick for something else’ (I308). His life parallels the history and experience of the people of Australia, their struggle
with the environment, the land, the life as a settler forever trying to forge roots with the land, the struggle through the depression, etc.

Always weaving a web of lies around him, Herbert is caught invariably in this trap. His dreams and visions, for which he needs to use the ability of a spieler, make him create his persona as per the needs of the situation. As Phoebe pronounces, ‘You have invented yourself, Mr. Badgery ... You are what they call a confidence man. You can be anything you want’ (191). His lies, also referred to as ‘a gift’ (134) by Badgery, however control his actions to a great extent. We are informed that ‘success always went to [his] head. I got too excited’ (129). He can easily adapt himself to all the events that he encounters in his daily life.

Herbert has always been in conflict with the people he meets in his lifetime. Having an anxious impression of being threatened, he says that ‘I was always fighting people I didn’t need to fight. I feel like I’ve been awake all my life with a gun across my knees, waiting.’ (150). This feeling keeps him forever on his guard, leading to a deep distrust of others. The result of this is that Herbert is always looking to have an upper hand in any of his dealings and believes that ‘charity is good for no one’ (151). He has no hesitation in stealing the plans of making an aeroplane from Mr. Bradfield, and claiming them to be his own.
In Oscar in *Oscar and Lucinda*, Carey has presented to us a prototype of the Europeans who came to Australia on a civilizing or evangelising mission, and stayed on to become Australians. Oscar's descendant, the narrator, is informing us of his grandfather's role in the creation of Australia. In Oscar one sees the fortitude, the faith in God, the adaptable nature manifested. Oscar is forever engrossed in a conflict between his Christian faith inculcated in him by his father, and his worldly needs. His belief in God is very firm and all along his life he strives to do what God desires of him. When he cannot control his urges and desires, he indulges in them. He then prays and tries to find solace in the fact that if God desired that of him, he will get away with it, and if otherwise, he will be punished. As with the characters in Carey, Oscar too has to meet his end without attaining his love.

Oscar embodies the battler, perennially on a war-path, managing to stand up against all the advances made by society. Seen as effeminate, he is called "Odd Bod" at Oriel. Put under great constraints everywhere he goes due to this essential quality in him, Oscar bravely attempts to stand up to all the discrimination meted out to him. He has the strength and firmness to accept all calamities without complaint, accepting it as the will of God. When his room is being attacked at Oriel, 'the Odd Bod, meanwhile, had stood on his bed, his lips moving soundlessly' (*O&L*105). Despite his great fear of water and thereby of the sea, he doesn't hesitate to take up the task of travelling down
South to New South Wales only because he believed that 'God was sending him to New South Wales' (O&L189).

Benny and Jack in *The Tax Inspector* are projections of Carey's idea of modern day Australians, wrought by social decay and degeneration in ethics. They are emblematic of Australians with the drive to succeed by 'making it possible' (TI150), and 'run this business effectively ... By various methods' (TI103). The methods they employ could be questionable morally and ethically. But as long as they produce the desired results their use is justified. Unable to reconcile himself to his sudden sacking, the readers are made privy to Benny's reaction to it. He desires to transform himself. He is also ruthless with Sarkis claiming that 'he's mine' (TI151). This gives an insight into the unbalanced state Benny is in after his dismissal from Catchprice Motors. His new-found confidence and supposed toughness stem from his new personal transformation. His attempts to fight against the evident results of the visit of the tax inspector, his desperate attempts to transform himself into an angel, his desire to save the business from debt, etc. are all suggestive of the fighting streak in Australians who over-rated the battler.

Jack symbolizes the new business class. A builder by profession, Jack has long hands that can manoeuvre and out-manoeuvre any calamity. Undeterred by rejection, Jack comes forth as determined when he finally manages to win Maria's affection. A popular figure, he has all the right friends who assist him
in all his dealings. This is evident when he fixes Maria’s appraisal so that she is taken off the Catchprice audit. He even sorts out Maria’s friend, Gia’s problem with the gangland.

In *The Unusual Life of Tristan Smith*, Tristan, the deformed but nevertheless theatrical narrator, is another one of a number of ‘odd bods’ in Carey’s fiction, who have to fight their way through life. Tristan has to endure unknown hardships along with the debilitating fact of his deformity. He puts up with it all and finally escapes at the end of the novel, looking forward to the new ‘unusual life [that] was really just beginning’ (*ULoTS*414). He has always been a lovable child and has led a protected life. He cannot understand the deceit of the world, and very often finds himself confounded by it. According to Woodcock, “the whole drive of the book is towards stressing that the sense of Tristan’s monstrosity is a function of the attitudes and assumptions of his perceivers”63. Once the others begin to see the person in Tristan, they find him lovable. Also evident is Tristan’s involvement in revolutionary activities like being ‘active in the January 20 Group and [writing] pamphlets and letters to the editor’ (*ULoTS*233). Thus Tristan appears to be an individual who has ideas and views of his own.

Throughout the novel, Tristan has just one objective, to narrate his tale. It is a tale of being betrayed, protected, loved, living with infirmities, deceit, etc. Having been tremendously influenced by his mother, Tristan holds a lot of
anger for her assassins. He however ceases to lay blame on any one individual for it. He does not ‘blame you [i.e., Voorstanders] personally for everything your government has ever done’ (ULoTS231). He also tries to clarify that when he made the journey to Voorstand ‘it was not – as Mrs. Kram would still have you believe – to do your nation harm’ (ULoTS231). With his mother’s death, he loses all his sense of security, and is afraid for his life. And yet, he says, ‘I would not be a total coward’ (ULoTS232). When he is made to get into the Simi of Bruder Mouse, he enjoys the adulation he receives, and even though he could also feel the ‘small solder points and amputated wires rubbing at my skin’ (ULoTS329) he says that ‘there is no analgesic like an audience’ (ULoTS329).

Maggs in Jack Maggs is another of Carey’s characters “concerned with self-redemption”64 A denizen of the Australian colonies, he returns to England ‘for the culture’ (JM7), and as he has ‘English things to settle. I am not to live my life with all that vermin. I am here in London where I belong’ (JM141). Through the character of Maggs, Carey strives to re-present Magwitch from Dickens’ Great Expectations because he felt that “Magwitch was behaving in a really Australian way”65. Thus Maggs has been “cast out, he’s treated very badly, and all he can think to do, at risk to his own life, is to go and live with his abusers”66. He is treated very badly by his adopted son, Phipps who refuses to even meet him after Maggs lands in England. Yet, Maggs is not ready to acknowledge the reason behind this behaviour of Phipps. He does not realise
that in reality he is not welcome in his mother country any more. The awareness of the rejection by England comes across to him in various ways. His own house is empty when he arrives even though he has informed the occupants, i.e., his son, of his impending arrival. Yet he finds that his house is empty and his son absconding. He gets disappointed with everything he experiences in England. His efforts to locate his adopted son also prove futile. The last straw in his string of disappointments that shatters all his illusions is when his son points the gun and shoots at him with the motive of killing him.

Maggs is also deceived by Oates, “soon to become the Empire’s greatest living writer.” Oates shows an interest in Maggs seemingly because he has sympathy for the fugitive’s plight. But in reality he is more interested in the literary potential that he envisages in the fugitive’s story. Maggs’ brutal and unhappy life story is thus a result that appears from Oates’ pen. The core of Carey’s Jack Maggs is “the convict’s attempt to work out his relationship to both his native and adopted lands.” Refusing to formulate a new stable identity in Australia, Maggs harks back to his origins as the new penal origin is nothing to be proud of for him. Thus he feels compelled to risk all the prosperity he has acquired in Australia, only to return and make his peace with his beloved England by justifying his dark past. Maggs manages to finally find a resolution to this conflict with the help of Mercy. It is Mercy who gives him the support to give up all hope for a life in England. In all these travails, Maggs actually emerges as a character who is full of love despite all he has gone through. A brutalized
and tough man he still has great affection and love for his adopted son, to the extent of murdering the man who tried to steal his son's photograph. All this affection arises only because that small boy had helped him before he had been deported.

According to the traditional myth exemplifying the Australian prototype, Australia is home for two types of women, “half-prostitute and half-mother”\(^6^9\). In her home she is expected to be the “monarch of the home”, dominating and nurturing her family and outside her home she is required to be “self-effacing and to keep out of those spheres that are perceived as belonging to men.”\(^7^0\) Carey however has always had powerful women characters in his works and has always asserted that “it is the women ... who have the drive and the ideas”\(^7^1\). Hassal also corroborates that “Carey’s women are typically stronger than their menfolk.”\(^7^2\)

Bettina, in *Bliss* with her “creative energy, however cynical or misguided”\(^7^3\), is one of the powerful women characters populating Carey’s novels. An advertising genius, she is exemplary because of the single-minded devotion and effort with which she pursues her dream of making it big in the ad-world. Having being swept off her feet by Harry with his stories of New York, Bettina feels stranded in a marriage where she has had to play the dutiful wife and mother. When she gets an opportunity to take charge of the advertising agency after Harry’s indisposition, she grabs, manipulates and even bargains to have
Harry accepts her new bearing. The reader is kept informed that a new agency has been set up and that "the artworks that lift the agency out of the ruck are not Harry's, however, but Bettina's, though she still needs Harry to sell them for her." Bettina's success can be attributed to her yearning for the "the delights, the cargo, that an advertising-driven society aspires to and exalts." Finally, when she realizes that she is going to die just at the time when her career is set to take off, she petrol-bombs the entire Board of Mobil, whose product poisoned her. The only advertisement that survives the resultant inferno is one with the headline that read 'petrol killed me' (B254).

Bettina is made to fight a battle with Honey Barbara for Harry's soul. Entering Harry's life as a whore, Honey becomes the agency for Harry's change. A 'pantheist, healer and whore' she imagines she 'could heal' (B179). One notes a contradiction in her attitudes where she is fascinated by the attractions of city life, yet she prefers the commune as a much cleaner way of living. Harry sees in her a saviour and Honey notices in this man 'a passiveness and knew he was easy to handle', also 'he looked like Krishna' (B129). Becoming 'Harry's trusted guide to Hell' (B133), she gets herself entangled in Harry's world of cunning and deceit. It is, however, left up to her to muster enough of courage to give up all that she had gotten used to and leave it for her earlier way of commune life with 'better and deeper pleasures with smaller, more ordinary things, pleasures so everyday ...' (B242). The effort she had to put in to take this decision is evident in the discomforts she had to face due to her familiarity
now with luxuries and city life because ‘she flinched from time to time when a
sharp rock bit into her soft bare feet’ (B249). It is only Honey who manages to
steer Harry on his flight from the city, and becomes his redeemer albeit
inadvertently.

Phoebe, Leah, Emma are some of the women in Illywhacker that Carey creates.
Phoebe, always daring to hold on to her own views rejects commonly held
notions in society. On the lookout for ‘something’ (117) unusual to happen in
her life, she forever desires to move out of “the provincialism of Australian
society, the limits set on the dreams and visions of individuals by the lack of
opportunity, resources, or connections with the individual arena”76. Appropriating a passion for flying from Herbert, she rebels against his desire to
settle down to family life and being content with her husband and children.
Instead she trades the birth of her daughter with the ownership of the Morris
Farman aeroplane Herbert has. She escapes from the jerry-built doll’s house
and the unwanted family in which Herbert attempts to contain her. Her flight
from Herbert and his settling impulse leads her to Sydney “and the delusory
achievement of her literary efforts and soirées”77. The reader reads of Phoebe
“naked and seductive on the roof tiles, or even Phoebe the passionate aviator
who is sexually excited by flying, to the Phoebe who demands a legalistic
calcification of her relationship with Herbert”78. Thus the reader is made privy
to an inversion of conventional sexual politics.
A celebrated emu and snake dancer, Leah Goldstein meets Herbert on the road and forms the half of their theatrical company, Badgery and Goldstein. It is Leah, an intelligent woman with outspoken leftist political opinions, who sees through Herbert's building impulse, 'you think you can put up some shanty and that makes it your place, but you can't, and it never will be' (1307). She is unlike the conception of a traditional Australian woman and laments that 'there is no tradition of intellectual discussion ... When a subject is discussed the women simper and say they have no ideas and the men want to settle it with a fight.' (1230). Leah's story, her antecedents that are narrated portray her as a strong woman who is capable of great sacrifices. Leah teaches Herbert that his vision, enthusiasm, dreams and arrogance on behalf of Australia should be tempered with kindness. It is she who 'deserves the credit' (112) for getting him to read. Leah also takes on Herbert's narrative at various instances to reveal the untruths that he narrates to the reader.

In *Oscar and Lucinda*, Lucinda's suddenly finds herself powerless to control her life after the death of her radical mother. Forced to wear an 'obscene bustle' and a 'crippling crinoline' (*O&L*81), she continues to stumble into trouble:

But Lucinda did not know what to do in Parramatta. She tried to behave well, but as long as would not wear the bustle it seemed no one would behave well toward her. She sat by her mother's grave until it was judged morbid and she was taken away (*O&L*81).
Setting her own standards to live by, Lucinda often finds herself in unenviable positions, in conflict with the general norms of society. Escape from this constraint is inevitable, as it results in exclusion by society. After her eighteenth birthday, with exclusive control over her legacy, she asserts herself and lives as she pleases, without paying heed to what the others think of her. 'She was a despicable person. Then she was despicable, and that was that' (O&L177). She refuses to conform to the standards set by society for women of her class. 'It was remarked ... how oddly she dressed ... It was as if she had broken some law of nature - been ice and steam at the same instant - the two activities were mutually exclusive.' (O&L174) She cultivates the gambling habit which turns out to be an obsession, she becomes the owner of a glassworks factory, she begins to live with Oscar, etc. In all she does she attempts to follow her wishes even if it means a revolt against the norms of society.

Maria, a tax inspector eight months pregnant, in The Tax Inspector, sees herself as a Robin Hood-like figure. She believes that it is the duty of the tax authorities to bring the tax defaulters to justice and thereby give to the deserving their due. An independent woman with a world-view of her own, who has decided to go ahead and give birth to the love child of her married lover, she has a steely moral sense which strengthens her in all her decision making. She is shaken by the desertion of her lover and the subsequent loss of
her earlier important position at the Tax office. Yet, Maria is extremely conscientious even while investigating small and unimportant establishments like the Catchprices. Her firm belief, as she recounts to Jack, is that 'you don’t need socialism to fix that [the unequal distribution of wealth], you just need a good Taxation office and a treasury with guts.' (T/216). Her influence on Jack turns out to be an essentially transformative one even though her idealism ends up compromised due to her association with him.

In the same novel, Frieda Catchprice, the matriarch of the Catchprice clan “has outlasted her husband and still dominates her children”79. The “guardian of the prison and the keeper of the keys, locking its cyclone gates at night and unlocking them in the morning”80, she appears trapped in the Catchprice business. The reader is influenced to ponder about her role in the setting up of the establishment which she has now come to detest. Giving up her own dreams of a flower farm, she allowed her husband Cacka to follow his dreams. She believes that this led to the poisoned atmosphere that is prevalent. She professes ignorance of the fact that her children were sexually abused by her husband. When her children, Cathy and Mort openly state that they were abused, she is forced to confront it. She breaks down and accepts that she ‘knew but didn’t believe’ (T/245). How strong-willed a woman she was, is evident from the fact that she ‘had made her life, invented it. When it was not what she wanted, she changed it. ... There was no car business, she gave it to him, out of her head, where there had been nothing previously’ (T/228). The
reader is also informed that in the Catchprice family ‘it was Frieda who read books and had opinions ... she had been the smart one’ (TI167).

Felicity, Jacqui, Peggy Kram, in The Unusual Life of Tristan Smith all characterize the new woman who is in control of her life and destiny, exerting authority over others. Woodcock states that “Like Maria in The Tax Inspector and Lucinda in Oscar and Lucinda, Tristan’s mother [Felicity] is one of a number of strong women characters in Carey’s work who challenge the roles and limitations imposed on them”81. A theatre owner, she also runs a small, politically active theatre group called the Feu Follet. A radical actress, Felicity is originally a Voorstander but has embraced Efican nationality which she upholds with a vengeance unknown for even an Efican. She has no hesitation in acknowledging her son, despite his hideous appearance, and it is only through her labors that Tristan survives to live and narrate his tale. Tristan tells us that if ‘she had ... decided on [something] she was a woman who always carried out her plans’ (ULoTS7). A resilient woman who always ‘got her way’ (ULoTS18), she is used to living her life on her own terms and has her way always. She meets her death by virtue of her foray into active Efican politics.

Jacqui, Tristan’s nurse, disguised as a male named Jacques Lorraine, is described by Tristan as an ‘individual who turned out to be the most curious young man I ever met, [and] had more to do with the course of events than any of us understood.’ (ULoTS244). An undercover agent when she gains
employment with Tristan, she is a strong, athletic person, 'with considerable reserves of self-esteem' (*ULO*T5244), for whom no job was anathema. While it is her undercover blunders that get Tristan implicated as dangerous, she nevertheless goes to the extreme in protecting him and catering to his special needs.

Peggy Kram is another woman who lives by her own set of rules. A powerful Sirkus Produkter, she 'owned twenty Ghostdorps (where she had whole families of actors playing out the 'The Great Historical Past') but also four Sirkus Domes in Saarlim City.' (*ULO*T358). Getting enamoured with Tristan in the guise of Bruder Mouse, she decides to keep Tristan because she finds him 'better than a man' (*ULO*T400) to keep her company and satisfy her desires. Peggy is a woman 'whose wealth and power were envied everywhere . . . is thought to be ruthless . . . and is [ruthless]' (*ULO*T402).

Mercy Larkin, the maid of Percy Buckle, helps Maggs through his difficult reconciliation with the truth that England has severed ties with him. A seemingly inconsequential and saucy girl, she is looking for stability too. Very observant and inquisitive, it is she who first notices Maggs in her neighbourhood stealthily entering the household of Phipps. She takes a fancy to Maggs. When she realises he is in danger she tries to help him out. It is she who finally tells Maggs the whereabouts of Phipps. She does so to make Maggs aware of the truth that he is not loved and respected as he assumes he is. Mercy
reveals to him that 'he looks at no clouds for you' (*JM340*). With great courage, defying Maggs anger, she makes Maggs realise that he owes more to his own blood back in Australia. When she saves his life by getting her wedding finger blown off in the bargain, the reader is informed that 'the pair [Maggs and Mercy] were finally matched in their deformity' (*JM354*). Finally she shows her steel by engineering to 'help the convict recognize the claims of Richard and John to have a father kiss them good night' (*JM354*). We are told that:

she applied herself to being their mother with a passion ... she became a disciplinarian ... she moved the family away from the bad influence ... she not only civilized these first two children, but very quickly gave birth to five further members of “That Race” (*JM355-6*).

At the end of the story of Maggs' life, it is 'Mercy who is now remembered best' (*JM356*) among the people they lived.
iii) Solitude and Unstable Relationships

All of Carey’s characters, battlers that they are, appear to constantly look for stability. Owing to their peculiar past that significantly affects their present, they are engaged in a perennial search for love, acceptance, and success. They yearn for stability in their existence and go after it with gusto. Though living among people, Carey’s characters always experience a strange sense of solitude. Despite Lucinda having all her well-wishers, or Gran Catchprice having her whole family, or Harry having his children and popularity, all of them are misfits in one sense or the other.

This feeling of loneliness goads them towards battling the odds that they encounter in the hope of finding some resolution. Thus one sees Maggs fighting to gain his rightful place as a respectable man in his beloved England or Harry looking for redemption from the evils of Hell or Herbert yearning for a place of his own or Tristan struggling to be acknowledged as an individual in his own right. The result is confusion and anxiety and diffidence in one form or the other, which leaves them bereft of the ability to forge strong and steady relationships. Woodcock\textsuperscript{82} concedes “human isolation” as an ongoing concern and “failure of communication” is a significant element in Peter Carey’s works. Their illusions and dreams and the web of untruths that they weave serves to strengthen the walls of solitude that they build around themselves. The result is “crossed wires” and “isolation of individuals within relationships”\textsuperscript{83}. 
Harry Joy the ‘Good Bloke’ (B14), ‘humoured and attended to…’ (B13) has till his first death, lived a very complacent life enjoying all that came his way. With a family and an advertising business, Harry is everyman’s idea of a happy man who ‘left smiles and whispers in the air behind him’ (B13). When he does realise the implications of his behaviour, he imagines he is in Hell. While earlier his complacency made him oblivious to the behaviour of his family, now he feels even lonelier as he is suspicions that his family members are ‘Actors’ (B89) playing their respective roles in Hell, and who work collectively to bring you to justice for all the wrongs committed. His loneliness finds solace in Honey Barbara. However, he ends up losing her when he introduces her also to the world of luxury and money.

Bettina, Joel, David, all look for social recognition and fame to cover up the insecurities that plague them. Forever dreaming of New York, Bettina ‘wanted power and success, not vicariously, not through a lover or a husband, but directly, for herself alone’ (B18). She looks at advertising as a stepladder that will help her gain fame and recognition. To this end, she is ruthless enough to strike a bargain with Harry for Honey’s release, inorder to have Harry work to sell her ads. David desires success through his drug smuggling. Even though he creates an impression of being cold, ‘he was so full of emotions he could not speak … he dreamt of wealth and adventure, and yet he was frightened of almost everything’ (B32).
All of these characters have very troubled relationships. Harry’s son is a drug peddler and has an incestuous relationship with his sister Lucy. Lucy is in turn a communist and uses drugs. Harry’s wife is having an affair with his business partner and his clients vitiate the environment. Harry believes he has found a partner in Honey. However, in introducing her to his world he compromises her integrity too. Harry’s relationship with his son David is also complicated. This is best revealed in the episode where David visits Harry in the hospital. Where both feel the need to tell each other the truth about themselves and their lives, they simply fail to do so. ‘They wanted to hug each other but it was not what the family did’ (B39). In this set-up, Harry ends up being incarcerated in a mental asylum due to the relentless efforts of his son and his wife who even bargain ruthlessly for his soul.

_Illywhacker_ presents a plethora of characters such as Herbert, Charles, Hissao, Phoebe, Leah, Molly, Emma, etc. who are “trapped … in the prisonhouse of fiction they create”54. Solitude and loneliness engulf all the characters as a consequence of being trapped in their dreams. ‘Spawned by lies, suckled on dreams, infested with dragons’ (I359), Herbert and his children ‘could never have been normal, only extraordinary’ (I359). Having run away from his father, Herbert is taken in by a Chinese immigrant, Goon Tse Ying. Having lied to Goon, the reader is made privy to all of Herbert’s lies. These lies in turn introduce him to situations and people. The lying habit serves to undo Herbert as it returns to haunt him and make his life unsteady. He cannot settle down
anywhere as he is shunted around. He has a family of his own yet appears a loner. There is no one who understands him and his desires, leaving him alone to weave his dreams.

Phoebe, despite all the attention, cannot find her true calling among her people. Even Herbert's love cannot satisfy her. She yearns 'to do something' (117) exceptional, and that opportunity lands in the guise of flying. Unable to cohabitate with either Annette or Herbert, Phoebe looks for glory in an artistic circle in Sydney. Leah gets into situations she can not extricate herself from only because she wanted 'to do one really fine thing' (1257). But this desire entangles her so profusely that she gets caught in undesirable circumstances entirely off tangent from what she envisaged. She marries Izzie despite feeling a bodily revulsion for him only because she wants to be close to Rosa.

Depiction of any relationship that is stable is unheard of in Carey. Relationships like the one between Herbert and Leah, or Herbert and Phoebe, or Charles and Emma, or Herbert and Hissao, are all fraught with misunderstandings leading to remoteness on the part of one or both of the characters. What aggravates the loneliness is the fact that these same relationships were forged with great love and joy, giving immense happiness to both. A misunderstanding between Charles and Emma makes the emotionally fragile Emma desert her husband and take up residence with a goanna in a cage. Similarly, Herbert's desire to settle down to 'a fire and slippers' (1538)
restricts Phoebe and compels her to fly to escape the cage of domesticity that he was building for her. Leah also resists Herbert’s motive of acquiring stability, desiring to retain her independence. What happens to these characters and their relationships can be succinctly stated in Leah’s words: “We are all perverted. Everything good in us gets perverted. I wanted to be good and kind and I made myself a slave instead” (I473)

Lucinda defies the obligations society attempts to impose upon her. She owns a factory, lives alone, and has intimate friendships with men. Society retaliates by making her an outcast. A recurring lesson that Lucinda learns from her life is that if ever one manages to break away from the constraints that people impose upon one, one will be excluded. Lucinda refuses to protect ‘that more precious and fragile asset: her reputation’ (O&L100). A woman in Australia, or anywhere, cannot live without an honorable reputation. Until she turns eighteen, she has no control over her life; ‘everyone wish[es] to steer her this way and that, have her sit down, stand up, while all the time they smirked and thought her simple’ (O&L127).

She was alone in the world, orphaned, unprotected. She trusted nothing so much as she trusted that money, which she wished fiercely, passionately, to keep, even while she tried to give it away. There was no one she could talk to about her feelings. She was pinned and crippled by her loneliness. In the afternoons she lay on
her bed. There was a spring coiled tight around her chest. She held her arms straight and rigid by her side, like a trap waiting to be triggered (O&L 127).

Subsequently, all her actions result only from avoiding being ‘at their mercy’ (O&L 127).

In contrast, Oscar, abused since childhood for his delicacy and general lack of so-called manly qualities, finds himself restrained and at everyone's mercy. Oscar also exists outside defined gender boundaries. As a child, ‘more robust’ (O&L 69) boys beat him, make him ‘eat dirt,’ and ‘put coarse mud on his skin because they could not bear it so soft and white’ (O&L 41). As he grows older, ‘more robust’ men still abuse him, although in more subtle ways. He is called ‘Odd Bod’ by his companions at Oriel. Mr. Borrodaile, angered by Oscar’s agreement with Lucinda in a debate, mimics Oscar's walk in an attempt ‘to make all that was good and kind in the young man appear to be weak and somehow contemptible’ (O&L 245). More explicitly, Mr. Jeffries suggests that he should bathe with the rest of the expedition ‘to reassure the men that [he] ha[s] all the correct equipment’ (O&L 464). Oscar’s failure to live up to standards of manhood makes him vulnerable to these attacks.

Oscar and Lucinda, misunderstood by all, discover a kind of kinship when they meet. The brief period in the novel when these two characters share time with
each other is fraught with immense misunderstandings. They mistake each others’ motives so blatantly, looking for their own ways to explain even the most obvious of happenings. ‘They were strangers to each other, two vessels on the one stove, the kettle whistling out great clouds of joy, the stew pot quietly burning, and each blind to the condition of the other’ (O&L371). When they begin to realise their love for each other, each refuses to reveal it. Oscar fears that Lucinda loves Hasset, and so ‘it did not matter that she took his arm. It was the prior action, the snatching away, that stayed in his mind. ... in... the taking of the arm, he saw only pity’ (O&L384). When they kiss each other passionately, he ‘did not think, She loves me. He thought, rather, I am seducing her’ (O&L432), and retained the impression that he ‘lusted after a woman who loved another’ (O&L433). Lucinda refuses to divulge her affections for fear of appearing to take advantage of Oscar’s position as her employee. Having tried to shield herself from the entire world, Lucinda’s ‘armour she had hitherto used to keep herself safe’ (O&L393), proves to be her undoing. She cannot break free and reveal her love in full honesty to Oscar. With the transportation of the glass church to Belligen, Lucinda wagers her entire fortune so that when it is delivered, Oscar can be her master. Oscar, on the other hand sees this as an accomplishment that will make him worthy of Lucinda’s love. They look towards this event to consummate their love. But this too is not meant to be.

Carey’s *The Tax Inspector* is “driven ... by a guilty secret at the heart of family life ... it is incest”³⁵. It is this facet that has shaped and guided the destiny of
the people in the Catchprice family. Deep in debt, the members of this family, Gran, Mort, Cathy, Jack, Benny, Johnny, all wish to escape from the Catchprice Motors establishment. Their lives are shattered by incest which was initiated by Cacka. They are all fragmented sorts, having dreams of their own. Mort wants to sing in operas, Cathy aspires to be a country music star, Johnny has turned into Vish and joined the Hare Krishnas, Gran Frieda dreams of a flower farm, and Benny, the most affected of the whole lot, dreams of becoming an angel. Jack is the only member of the family who can escape, but he too remains a Catchprice essentially with his dreams of “as his family name suggests… cut price and cut-throat”.

There is a streak of hatred that runs through all of them, and they cannot really find support from each other as a family. Gran refuses to acknowledge the truth about the abuse going on in her family. She holds sway over everyone’s lives with her fierce will-power and her gelignite that she carries in her bag. Mort cannot accept that his father did any wrong, as he is himself complicit in the matter. Cathy hates the business, and holds Gran responsible for her failure. She is in the process of deciding to abandon the family business and follow her yearning to be a country singer, while also trying to get her mother put in an old age home.

Deserted by her lover, Maria is eight months pregnant with his child. At the time of her tax audit assignment she is very low on self esteem as her idealism
is challenged. She is trying to come to terms with her being removed from the more important tax audits and shunted into tax investigations that are of little or no importance. Using self-actualization sessions to help her accept the baby and collect her life together, Maria, the daughter of an immigrant, seeks to find her place in society. When she meets Jack Catchprice and perceives his enormous affection and love for her, she cannot make up her mind about him. Allowing herself to be seduced by Jack, she is ‘relieved to have him present in her life’ (T/217). Happy with the attention she gets from Jack, she is also aware that her moral integrity is compromised.

With incest being inherent in the family, all the relationships revolve around it. Jack and Vish both manage to stay away from the family. Veering away from any kind of attachments totally, Vish has joined the Hare-Krishnas which advocate frugal living. Jack, with ‘his sexual radar somewhat confused’ (T/166), has his life always in chaos. Infact, his attraction for Maria is centred on the fact that she is pregnant. He liked the idea of ‘keep[ing] her, and the child too, of course, the child particularly – another man’s child did not create an obstacle’ (T/213). Benny dreams of reforming himself and becoming an angel. In this new role he lures his father and kidnaps Sarkis and later Maria.

In *The Unusual Life of Tristan Smith*, Carey handles “the issue of severe disability”⁸⁷, and the resultant affectations. Tristan, born with many diverse congenital conditions, has to overcome a lot of antipathy from people. As long
as his mother is around, Tristan is taken care of. Yet, Tristan was made to believe that he ‘was different, but superior’ (*ULoTS*67), to shield him from the unpleasantness that he would have to endure. Turning out into a ‘furtive, even sneaky child, one given to wild and dangerously unrealistic dreams’ (*ULoTS*70), he begins to shut himself from the outer world which does not give him credence.

A victim of betrayal time and again, Tristan learns to cope with it by steeling himself to all these instances. His father Bill betrays him, Vincent too fails to be there for him. It is only Wally who sticks around with him. In all this he only struggles to assert his individuality. When chance comes his way in the guise of Bruder mouse, he allows himself to be submerged, if for nothing else, atleast to do away with the aversion people feel towards his deformities. Misunderstood throughout his life, Tristan yearns for the life of a normal individual, having the same desires and cravings that a young man would have. When Peggy Kram takes a fancy for him, Tristan is exuberant that fate affords him a chance to assert himself. This too is not to be. Tristan realises that his identity cannot lie inside the Bruder Mouse costume.

Tristan’s relationship with Kram is an instance of how he seeks love and acceptance. But it fails as Tristan does not reveal his true self. When it does happen, Kram mortified, ‘could no longer see him. She could only see the horrid creature that had put its red prong between her legs’ (*ULoTS*411). In her
turn, Kram takes up Tristan because she feels that he was ‘better than a man’ (*ULoTS*400). Tristan’s relationship with his father, Bill, is again ambivalent. Having ‘three fathers’ (*ULoTS*411), Tristan looks to Bill as his father, but Bill repeatedly lets him down. This relationship despite all its deficiencies endures till the end and Tristan escapes in his arms.

Maggs, Mercy, Oates, Buckle, all carry burdens from their past that create in them a strong desire for love and affection. Maggs, flogged and ill-treated needs respectability, Mercy wants a secure and safe household, Oates desires the security that name and fame have to offer, Buckle needs to maintain his authority and position in society and in the eyes of his employees. However, due their insecurities, none of them can forge a kinship. Each tries to manipulate the other and hide their actual intentions. For Mercy, having seen the fate of her mother, ‘finding favour’ (*JM*337) becomes a matter of utmost importance, whether it is with Percy Buckle or with Maggs is not important. Having risen to his position by way of a stroke of good luck, Buckle is always trying to tide over his insecurity of not being authoritative enough. Having taken Mercy as a companion, Buckle feels threatened when Maggs appears to snatch her from him.

Owing to the peculiar conditions of his appearance in England, Maggs cannot reveal his true identity to anyone. Being the owner of a freehold mansion in England, Maggs is forced to conceal himself. His need to come to England is
urgent as he feels that he belongs there. Forming a stable identity elsewhere is unthinkable for him. Being deported to the Prison Island of Australia, Maggs feels the need to justify his position and clear himself of the charges against him. His actions are thus a result of this very desire to clear his name and banish all the ghosts of the past. His disposition, on his arrival in England, creates a lot of speculation among the fellow passengers in his coach. He is said to have ‘hooded eyes’ (JM3) and doesn’t desire conversation with anyone. Being extremely secretive he cannot establish a good rapport with any of Percy Buckle’s household. He guards his secrets zealously and when indications are that his secrets ‘had been burgled’ (JM296), he is severely agitated. Burying his secrets deep within him, it enrages him to know that they had been revealed.

Oates also shares a fate similar to Maggs’. An upcoming and famous writer, Oates has always feared being unsuccessful or unpopular. This insecurity in him makes him even more conniving and forceful when he is in the know of a story that would benefit him financially. He “writes for many reasons: fame, money, security, curiosity, artistic fulfillment, escape and to assuage his hunger for order.”88 Fancying himself to be a cartographer of the human mind, he tries to draw out the story of Maggs. Having a disastrous private life, Oates tries to shield himself from the consequences by solely blaming Maggs for all the wrongs that occur in his life after the entry of Maggs into it.
Despite having two sons back in Australia, a prosperous business that had made him rich, Maggs is ready to forsake it all for a respectable return to England. All his hopes are thus pinned on his son Phipps. He kills the man who tries to steal his son’s photograph from him. He strongly feels that ‘this boy has kept me alive these last twenty-four years, and I will not have him taken from me. Nor will I permit him to be placed in harm’s way. .... I will not abandon him’ (JM288). He refuses to accept the truth that he could be erroneous in what he feels. Wanting only a stable relationship with his adoptive son, Maggs’ efforts there are frustrated as Phipps does not humour him. Instead he is scared of Maggs. Oates too has tribulations that bear resemblance to the ones Maggs undergoes, and which leave him distraught. Having ‘come from no proper family himself, or none that he could remember without great bitterness, he had for all his short, determined life carried with him a mighty passion to create that safe warm world he had been denied’ (JM41). In love with his wife’s sister, he cannot do justice to either his wife or his lover. He ends up as an opportunist who does not even have any feelings of sympathy, but who only looks for personal gain.
Notes


4 Fletcher, *Entrapment* 76.


6 Fletcher, *Entrapment* 75.

7 Hassal, *Telling Lies and Stories* 639.

8 Hassal, *Macadam* 90.

9 Fletcher, *Entrapment* 77.


11 Hassal, *Macadam* 86.


13 Fletcher, *Entrapment* 78.

14 Fletcher, *Entrapment* 77.


20 Hassal, *Macadam* 149.

21 Larsson, 73.

22 Hassal, *Macadam* 158.

23 Larsson, 92.


26 Fletcher, *Entrapment* 77.


32 Fletcher, *Entrapment* 76.

33 Larsson, 61.

34 Hassal, *Macadam* 84.

35 Larsson, 62.


40 Woodcock, 99.

41 Woodcock, 90.

43 Woodcock, 110.


46 Murphy, <http://www.qub.ac.uk>

47 Hermione Lee, The Observer.

48 Murphy, <http://www.qub.ac.uk>


50 Taft, 191.

51 Taft, 192.


55 Christy, The Guardian.


57 Taft, 195.

58 Powells Books Interviews.

59 Wigston, 14.

60 Hassal, Macadam 81.

61 Woodcock, 62.


63 Woodcock, 116.

Christy, *The Guardian*.

Murphy, <http://www.qub.ac.uk>

Taft, 195.

Woodcock, 48.


Woodcock, 48.

Hassal, *Macadam* 76.

Hassal, *Macadam* 78.

Woodcock, 60.

Woodcock, 60.

Hassal, *Macadam* 94.


Woodcock, 110.

Woodcock, 73.

Woodcock, 74.

Hassal, *Macadam* 90.

Dixon, 41.

Woodcock, 99.

Woodcock, 116.

Byrne, 108.