Chapter-V

**SHAME AND THE CAPTIVES: WORLD WAR II**

In his fifth year of literary career the author suggested *Shame and the Captives* which reflected his richness, classicism and a grand narration. The novel also talks about the history and stood as an unfamiliar and powerful example of the madness of the wars. It may wonder the reader whether there was anything new to be said about the World Wars of the twentieth century. His novels question the refurbish sense of how to live through those terrifying times. *Shame and the Captives* strangely uplifts the readers and it is even horrendous, sobering and civilised. The novel *Shame and the Captives* takes back to the culture, relationships and the past. It gives an insight into how imprisonment even brutal imprisonment can be evolved something worthy of the human race. The unfolding of the author is extraordinarily suggestive. He made the readers to go insight into the minds of the Japanese prisoners. He gave vivid human faces to the victims and the performers of the war. There is magic in his writing which makes a reader to fall under his spell.

*Shame and the Captives* was beautifully rendered by the author of *Schindler List* and the *Daughters of Mars* especially based on the events of the past and explored the intentions of Second World War prison camp, where the Japanese prisoners resolve to take the extreme and quick resolution to run away in order to spank away their shame. Keneally was called the child of a Second World War. As a child of the Second World War the author comes out vivid memories of midwinter night in 1944.

Cowra is a town in the central West region of New South Wales in Australia. The novel takes the readers beyond the horizons of our culture and imagination. He
replaced the town of Cowra with an imaginary town Gawell. He has revealed the true motive of the Japanese prisoners behind their outbreak with an intention not to frighten the population or to create the tragic acts of any. The writer was keenly aware of narrating the both sides of any story. The novel included a large number of Italian, Korean, Japanese and Taiwanese Prisoners. The novel is about the prison camp of Second World War. The setting of the novel *Shame and the Captives* takes place in the Farm near Cowra in Australia during 1944-1945. The author was inspired by the incident that happened in South Wales in 1944 when he was at the age of 9. He explored the lives of the ordinary with extraordinary events. With this subject again about history he once again proved that he is a Historical Novelist. The tale brings out the true historical incident of a massive outbreak of the prisoners of the Camp at the small town Cowra in New South Wales in 1944. *Shame and the Captives* are a historical fiction of the author that parallels the Cowra Outbreak. It was written an inspiration by the true events. During the Second World War thousands of Axis Prisoners of war were forcibly interned in Australia. Inspired by the real incidents took place in his home town, the author who was living in Sidney then had made a text of it in spite of his feeling of family fear as the enemy was in. The story tells about the incidents of the revolt by the Japanese prisoners in an Australian prison camp. The characters are the local farmers and their wives, their family members, neighbours and Japanese, Korean, Italian prisoners of the war.

The novel highlights the lives of the ordinary people who played out against the real events of the world. When the outbreak took place more than 230 Japanese were killed during the escape and all the survivors were recaptured. *Shame and the Captives* is divided into two parts. Part-I is titled as *Spring* 1943. Alice is an young girl who lives in Gawell along with her father-in-law in a farm. Her husband Neville
is interned in Austria as a war prisoner. As a part of war effort, the prisoners of war camp in Gawell were sent to the nearby farms as they were ordered to work there. Alice’s father-in-law was a genial farmer, he accepted the Italian prisoner Giancarlo to work in his farm. As Alice was leading a lonely life, her loneliness paved a path to spark an affair with the foreigner Giancarlo. She maintained her kindness with him. It was her belief that being kind to him may somehow influence her husband’s treatment as a war prisoner.

She said: “My husband is a prisoner. She told them. I’d like to treat him well in the hope he might get treated well” (Shame and the Captives, p.9). This behaviour and thinking of Alice made Giancarlo to anticipate her outlook and self-knowledge. Duncan Herman was an unbending fellow. He was a widower. He had some distrustfulness for Alice. He said, “I’ve retired from the business of Women” (Shame and the Captives, p.11).

The second chapter introduces the new character Tengan. He was a city boy and was unconvinced about the religion. He was a former Pilot. His behaviour was spiky. He was neither charged as a revolver nor a refill. He had been capture by the people who were marginally human. He was a fictional leader of the Japanese soldiers. He was a brave and arrogant leader. Like many Japanese he too was mortified to have survived and captured by ‘Idiots’ and suffers the shame, melancholy and disdain. He doesn’t believe any of his captors who motivates the desperate hope that Japanese will treat Australian prisoners of war well and this definitely fan his flames. The prison camps housed the enemy combatants. One of the camps of Second World War was Gawell camp in Australia. This camp is divided into four Compounds. Compound A was housed for the Italian Prisoners, Compound B for Japanese officers, Taiwanese, Koreans and Indonesians, Compound C for the
Japanese prisoners and Compound D for the second Italian compound. Major Bernard Suttor was the Commander of Compound C. Colonel Aberdare was the head of the Gawell camp. He was a British career officer. He dislikes Suttor’s literary activities. Suttor even advocated the musical instruments, sports equipment and some play scripts. But Suttor was against all these activities doing Colonel. It causes irksome to colonel. Suttor runs the successful serial, “The Martoons of Gundabah” which was a tale of study family in the town. It was his opinion that Abercere dislikes him writing this serial.

He said: “Besides, Colonel Abercare wouldn’t like me writing novels in the job” (29). Suttor was an efficient and dispassionate officer. His son was also imprisoned in Japanese Prison camp. He hesitates to take any serious action especially on the Japanese prisoners because his sudden behaviour may result a vengeance against his son in Japan. The chapter runs out with the conversation between Colonel and Suttor about the Japanese and Italian prisoners. He had informed already that the prisoners in their felt a level of dishonour at their capture.

Abercare persisted that, “Perhaps the Italians can be depended on to have motives we can understand.” (Shame and the Captives, p.32). When Abercare said that he would keep the lid on Italians, Suttor had observed that a conspirational light blazed keenly and melodramatically in the eyes of Abercare. He thought: “What an ass!” (Shame and the Captives, p.32). Aoki was an amicable veteran in the Camp.

Aoki told to Hirano,

We’re prisoners. But that doesn’t mean we’re nothing when it comes to simple enjoyments. Even a nothing must live till the end as well as can be managed. Trying to be warm in winter, cool in winter, even feeling joy in a show of colour in the sky. We know that they will
probably shoot us when it suits them. So wait for that? (*Shame and the Captives*, p.43).

The lines reveal that the prisoners were feeling insecure in the camp as they fear that the government may take any quick decision to shoot them anytime.

“So just Stop glowering, Aoki continued, and live until it’s time to die. They haven’t had enough provocation to turn on us yet. The savage spirit is there in them and events will bring it out in the end” (*Shame and the Captives*, p.44).

The next chapter shifted to Alice farm. Alice requested her Father-in-law about Giancarlo. He was interested to learn English and to acquire the language skills. He was interested to read the English novels. Alice bought him the novels and presented them to him on the Christmas day. “I could get him a school reader, he said, as if the purchase was hypothetical and he wasn’t utterly determined to do it. I could get him one of those kid’s Primers from the news agency” (*Shame and the Captives*, p.65).

The above lines reveal that Alice was passionate about Giancarlo as she thinks that communication should not be a barrier for them to continue their untimely affair. In those critical conditions, the wives of the prisoners sometimes receive the letters from their husbands. The content of the letter would be very short.

“I AM WELL AND A PRISONER. I AM IN GOOD HEALTH AND WELL-TREATED BUT A BIT BUSY BUT THINKING OF YOU.” (*Shame and the Captives*, p.68).

The above lines tell that there was a little to discuss in such messages to shed light. In the following chapter Alice was busy in teaching English words, pronunciation and sentences to Giancarlo. She loves to teach him because it was a good time for her to be in Giancarlo’s company. The next chapter describes about
Suttor. He was married to Eva in 1923. He was regimented to attend the daily meeting at the Colonel. He had issued detentions for grosser acts of revolution, rudeness or battering up on authority. His comfort was totally in writing. The prisoners of the camp often receive letters from their family. But the number of letters was reduced as the days are being passed. This shows that their families might be losing the hopes that they return home at any time. Tengan was a naval aviator and the first prisoner of all and so a figure of indistinct ability. His enthusiasm has been spoilt by his ill-fortune. The chapter shifted to love again. They both often get chance to spent time privately. “I thought I ought to come here,’ She told him. You’re not in a position to come up to the house. What do you say, missus? He asked. Don’t call me Missus even again, she told him. Call me Alice, for God’s sake.” Giancarlo has a great respect for Duncan Herman. Herman calls Giancarlo with a short name Johnny. He expressed his concern for them in the following lines. He said: “Mr. ‘Erman . . . he’s is a good man to me. And you . . . a good woman” (Shame and the Captives, p.98).

Abercare was married to Emily. He sometimes writes letters to Emily from the War camp. Abercare had an illegal affair with Mrs. Sheffield. The next chapter introduces the two characters Eamon Cassidy and Warren Headon. They both were the members of theoretical Machine Gun crew. They were hut mates but those close friends. He had gone to her mother and sister in the last previous September. He wished to be called and seen as a man who knew the mysteries. Headon was a good soldier too. The next chapter is at Herman’s home. Christmas has brought colours and cheers in the lives of Herman, Alice and Giancarlo. Alice wished to gift Giancarlo. ”This is my Christmas present’, she said, giving him a book.
‘Wunderbar’ he said and winked. ‘It’s much too kind’. It’s far too kind, she corrected him for the fun of it. ‘Eet is far too kind’. He said, ‘I am not very kind. I could not get you a gift of any present’ (Shame and the Captives, p.132).

He wished Duncan. “Morte al Fascismo! Said Johnny, beginning to smile. ‘ABASSO IL Duce! To hell the Fascisti! Mr. Erman, I wish you son . . . he soon get home.” There was a sincerity in his wish. Later, they three dined together. Duncan said: “There are lot of people in this world with a sudden onset of Sadness, who don’t have a meal like this before them today” (Shame and the Captives, p.134).

The above lines reveal the empathetic nature of Duncan. Alice often gets attracted to the innocence of Giancarlo. She noticed how the Koreans were working in Heramn’s farm under the supervision of Giancarlo. Here ends the first part of the novel. Part I explains the life of each and every character. It spoke about the main characters like Alice, Giancarlo, Colonel, Suttor and their life styles. It also reveals their individual behaviour and Psychology. Part I discusses less about the Prisoners and their emotions. The psycho-analyticism was initiated and addressed the importance of the unconsciousness, sexual and aggressive drives that make up the mainstream of all the human beings. Every individual reacted differently to the similar situations. Part I also include the evidence of the impact of the environment on the individuals throughout their lives. Part I discussed less about the war and more about the characters. The second part of the novel Shame and the Captives is entitled as Autumn 1944. The principal Agitator in the novel is Tengan. He was an agitator. He bears the disgrace of becoming the first Japanese to be shot and captured on the Australian soil. The second part of the novel starts with a conversation between Tengan and his co-conspirator Oka. Tengan was an extremist. The veteran Aoki opposes the extremisms of Tengan.
The story moves to Alice home. She dislikes his Father-in-law’s presence at home when she wished to be with Italian soldier. She says, “Couldn’t this old fool see what was happening?” Was all that mute signalling going on with the passing of the knife or a condiment, so hard to interpret? Could he also guess that Giancarlo spoke one grade of English with him and another to her, an improper vocabulary of arousal sanctified on Giancarlo lips but originally acquired through the profanity of guards and by way of earnest application in the prison compound to the study of such term? (Shame and the Captives, p.154).

Duncan often praised Giancarlo’s mechanical skills. Later Nevski reported that the prisoners of the camp don’t want to take the photographs either for their families or for the purpose of Red Cross records. At the same time, Suttor was also worried about his son’s captivity. Because he had not received any photograph of his sons which confused him often. Yet, he shouts with grief. Suttor said: “Tell the Bastards that it is required that they submit to bring photographed. So the Red Cross can attach it to their files in Geneva. “Nevski said that he had already told them about it. “Tell them again. Suttor demanded. Tell them it’s compulsory” (Shame and the Captives, p.168).

The behaviour of Japanese prisoners has annoyed Suttor. He sighed: “I could be writing. Instead this bull shit “(Shame and the Captives, p.169). The Japanese seemed crouched putting their hands in front of their faces. Suttor said that he wanted to put the prisoners with the light machine guns in the towers. About this Colonel Abercare commented: “They’re only winning in their own minds. They are losing in terms of reality” (Shame and the Captives, p.170).

Suttor was well aware that the captures are prisoners too. He and Colonel were informed that the men of compound C were expecting to be killed at the end of
the War. Now and then Herman’s son Neville writes letters to his wife Alice. He writes: “All good and hoping some theatricals in camp. Food ok. Considering lots of love to you (Shame and the Captives, p.206).

But Alice wonders that the release of her husband from the War camp would pull her down into the life of boredom. One day when Giancarlo went to meet his fellow prisoners, Alice was out of her control. She searched for him here and there in the town as if he was her husband. His absence worried her a lot. She turned cool when he was back to farm again.

Duncan said: “Poor Johnny was homesick. That’s what he told the Hammonds wanted to talk to the Italian they’ve got over there on their place. I can understand that you’d expect it. A bit of homesickness” (Shame and the Captives, p.210)

On the other side the prisoners were in talks and preparations for the outbreak. Colonel Deakin asked Abercare, Dark night? Even our informer overheard them say it. A dark night, no moon. But said frowning over expressive brown eyes, ‘If their aim is to get killed and wouldn’t any day or night do? No, said Abercare. Because again according to our source, they want to capture our company armouries as well as doing themselves harm, they want to do us some. A combination of motives (Shame and the Captives, p.217).

Sutter suggested that Abercare might perhaps have misread the provisions of the Geneva convention. I consulted it myself and in chapter 8 there is a provision prisoners must be told where they are being sent. But there is no mention of giving them enough time for farewell and parties or trouble making (Shame and the Captives, p.220). It is understood from the above lines that the government of
Australia was taking steps to move the prisoners of Gawell camp to other place, which is 300 miles away from Gawell. The intention of the government was to rupture the unanimity in the prisoners such that their plans about the Outbreak may break in the middle. The officers even wanted to conceal the place that they were being shifted. They were not even allowed to bid farewell. When there was a talk about the change of place, he argued that the prisoners should be informed and should be given a two-day prior notice.

Because Suttor obviously wounded now said: “I hope that helps my son and all the others spread across North Asia.

“With respect to the citizens of Gawell, the prisoners would feel kindly toward any of us on one hour’s notice. It would be good vengeance but a destructive policy. But a little under two days makes sense for all of us. They must have time to pack and say good-byes.”

Suttor added: “This is an enemy that has refused to ratify the Geneva convention. But we have and we fulfil or commitments.” (221).

The prisoners of the camp seemed unrelated when the company of new guards had been introduced in the camp. The camp has housed various nationalities including German, Italian, Japanese and Koreans. Like any other country, Japan could not digest and accept the thought of being imprisoned and dishonoured as they were brought there as the War prisoners leaving their family and country behind them. As the Australian government came to know about the news that was being planned by the Japanese prisoners of war, it made a decision to separate the prisoners they had noticed the Japanese prisoners and NCO’s from the rest of the men. When the
prisoners came to notice it then and there they had decide to grab an opportunity to regain their previous glory and honour of their nations.

Tengan said: “Those ashes can’t be revived into the shape of a living return. We were caught between the heaven and hell and now this plan of separation has been foisted on us. I know more sharply than ever that we must be released from this state of neither life nor death” (Shame and the Captives, p.237).

Goda asserted: “Each man should build the intention within his own soul” (Shame and the Captives, p.238). Ban was a Christian convert in the novel. He had scarified himself in order to warn the authorities about the impending Outbreak. He was a Japanese Presbyterian who insisted that ‘it is prisoners duty to live’. He said: “Gather not my soul with sinners, prayed Ban, not my life with bloody men . . .” (Shame and the Captives, p.245).

Ban added: “My religion prohibits me from suicide. That how it is. “(Shame and the Captives, p.247).

Hirano added that he would join the shadows where all the other victors wait. The day before the outbreak, Aoki was surprised to see many men were still moving hut to hut engaged in good-byes and even it was overtime. By the time of outbreak many new and minor characters were introduced suddenly in the story. When Lieutenant cook and three other guards were in the state of confusion, Ban yelled: Escape! Escape all (Shame and the Captives, p.284).

Moreover, when the prisoner heard this they couldn’t understand whether it was an order or an announcement. They started to outbreak the prison camp. All the officers could see the tide of maroon coloured prisoners. Some of them were running
to the main gate. Few of them were even running to the outer gate. Cook ordered the guards to fire at them. Nothing feared them. None of them were intended to get back to their huts again in order to save their lives. Sentries were firing at the prisoners running towards the Machine gun A.

“Sir it seemed to break down. The man yelled and his eyes flicking towards the sights of surging burgundy within the compound and there were red flares. Sir, I ordered them fired but they had sweated in storage and burst at a low level and mightn’t been seen. Is everything going to be this ridiculous? Don’t know sir. And the machine guns weren’t even in action yet, hadn’t he ordered them manned?” (Shame and the Captives, p.287).

The very last chapter was titled as ‘The Fallout’. It was September 1944. It was written in the letter. “They had become accustomed to the Australian way of living and had Australian friends and even girl friends. Then, why should they up rise without cause?” (Shame and the Captives, p.372).

The author has called the ‘the truth in fiction’. “My characters are not designed to reflect any virtues, sins, follies, fevers and acts of courage . . . combining and enlarging details in something the novelist has to do . . . its part of the job. It can be apologized for, but not avoided” (Culture Rules Warriors’ actions: Book Review, Feb 23, 2015).

The novel Shame and the Captives introduces many fictional characters. Alice and Herman were the residents of Australia. They play a major role in the first part of the novel. It discussed the individual differences in their lives. The second part of the novel speaks more about the prisoners of the war. The novel bears five protagonists.
The character of Alice was sketched as a crucial important and the central character of the novel. She was 23 years old. She was married to Neville Herman. Soon after their marriage, her husband was caught as a prisoner of camp in Austria. Her married life was not fruitful. She was called a naïve as she thirsts for more from life. Soon she got attracted to Giancarlo who was an Italian soldier. She was excited to see the drop off of some Japanese to work on the road. She prepared lemonade for them without the knowledge of her father-in-law. She was a desperate woman and sexually starved character. She herself sexually initiates sex with Giancarlo. She turned immoral as her age permitted her to go very close with Giancarlo. Her uncontrolled and emotional behaviour with Giancarlo tempted to do sin by her hardship and loneliness. She was motivated primarily by her base desires or selfishness. She was interested to teach him English and gifted him the novels to enrich her English Communication skills. She failed to stand on her moral standards by one’s actions for all her youth and naivety made her to yearn power over another human being in order to fulfil the dissatisfaction of life in Gawell especially in the absence of her husband. She was sexually drawn to the young Italian. She wouldn’t heard much about her husband. War has interrupted her married life. She knew less about her husband as an enduring presence before has captured, she has a keen observation for the Japanese prisoners in a ‘code of mate ship’ because she believed that she could learn something of Neville. She met her husband at the dance in Gawell. She always Judges her marriage as a matter of sensible decision and infatuation. She was just a blunt woman in the novel.

The character of Alice disappointed the readers. She was sketched as an negligent wife. Alice was spell bound to the innocence of Giancarlo. She pays a special interest for him both in the presence of Herman and the absence of her father-
She couldn’t control her youthful emotions. She herself proposed her intention to Giancarlo and wanted to be seduced by him. Her father-in-law was distrustful about her. She dislikes Herman’s presence at home as she thinks that his presence may disturb their loneliness. She tempted Giancarlo. She failed to predict herself that how Giancarlo will change the way she understands the wider world. She was seduced by Giancarlo. She can be called a woman who was thirsty and hungriness for the physical love than meticulously dutiful of marital faithfulness. When Giancarlo said that he couldn’t continue his relation with her for a long time. She was highly disappointed when Giancarlo said that he could not extend their relation. She said, “Please don’t leave me here” (Shame and the Captives, p.213).

The utter foreignness of the thousands of prisoners and their code for honour challenged Alice and her fellow town people. The camp commander Suttor and Alice has the same hope that if they treat the captives humanely their loved ones will be receiving the same well-treatment. Neville was a war prisoner in Austria. He was captured by German when he gave up his place to an injured comrade. He would always in Alice thoughts. His thoughts lingered around her more especially when Giancarlo was assigned to work in his father’s farm. In the end of the novel, he returned home and was farming again with his father and wife.

Duncan Herman was a simple man leading his Farm in Australia. He was a widower. His wife died of stroke unexpectedly. He was retired from the business of women. He was a man of severe privacies. He was very responsible towards his daughter-in-law. But Alice was a false woman. She was disloyal her husband. He was very happy about Giancarlo. He was of the opinion that Giancarlo was a gentleman with good principles in his life. He was bothered about Alice newly
married life. He was very unhappy about his son’s absence. He eagerly awaits his return. He was very happy when Neville was back to home.

The foreign character who played an important role in bringing changes in the lives of Australians is Giancarlo. He was an Italian prisoner. Giancarlo was also an anarchist from the Gawell camp. Giancarlo was a self-avowed person. He has no honour or respect to Mussolini. But to the eyes of Alice he seemed to be an personification and representative of European sophistication. He arrived in Australia in a ship named Brazil eighteen months ago. When he realised the physical intention of Alice he too was on the same track. Even though he respects Herman, he couldn’t restrict himself from being away from Alice. He attracted Herman with his mechanical skills and attracted Alice with his innocence. They both had a good time together many times in the absence of Duncan Herman. He said: “You’re the most good. You done know it, the good and beautiful, you are. I was sap” (Shame and the Captives, p.99).

Giancarlo was interested to learn English language. She enjoys his position in Herman’s farm as he has a homely treatment there through Alice. He was careful and he was aware to achieve a state of delight without necessarily risking pregnancy. Alice friend Esther called him an unlucky poor bloke. When he escaped from Herman’s farm, his departure continued to have its influence on Alice. Herman trusted Giancarlo and treated him like his own son. Giancarlo thought that he wouldn’t be no more disloyal to Herman and escaped suddenly from his Farm in the absence of Herman.

Colonel Abercare was under the tensions. The author brought out a irritable, quarrelsome and argumentative relationship between Colonel Abercare and Suttor.
Abercare was a refined Anglophile superior by rank. Even after an affair he tries to win back his wife desperately. He married Emily in India. Their relationship had suffered the tedium of suburban Queensland because of his affair with shop-keeper’s wife. His wife Emily can be called an unhappy wife. Yet, charitable Emily decided to forgive him. Colonel had achieved Emily’s forgiveness and lovely return to him. The camp commander Colonel Abercare was an ex-officio of the British Army. He was worried about the post-war in future. He was trying to repair the marriage damaged by his adultery. He maintained a poor relationship with Suttor. He too fear the Japanese prisoners because his own son was a prisoner of war in Thailand. He was bothered and was particular about his name in the press or any other official report especially when the revolt was breakout because that may affect Japanese to take vengeance on his son.

Suttor was a camp commander and the chief script writer for a successful radio serial. He was very cautious about his involvement in an unfavourable or criminal way of something to have as a necessary consequence in his actions and decisions might have for the fate of his son who was a war prisoner of the Japanese. His wife Eva was an alcoholic with an especial appetite for rum. In the end of the novel, his son was back to him.

Sukara was a professional female impersonator who shared the belief of the prisoners in the shame of being captured. Coporal Headson was a Great war veteran and was an in charge of Machine Gun A. Ban was a converted Christian in the Novel.

Aoki was a veteran and a prisoner captured from China. The first chapter sets with the scene of introduction of the character Aoki. He believes that the captors were only marginally humane. She was stick on the Christian belief that committing
suicide is a sin he also believes that death can give relief and takes odd the pain of shame of captivity. He suffered deeper repressed feelings within himself. The reminiscences of his own country China often haunted him. He recollects his contribution to his country and also his active participation in the war, which brings out a mixed emotions of terror, relief, vengeance and sometimes a sadistic emotional realise. He has an unstable memory which can be bought something out of the shape, like a painted vase which was dropped and shattered into pieces.

The first Japanese war prisoner to be shot on Australian soil is Tengan. He had leaded the prisoners in a suicidal breakout so horrifically. He was anticipated to death in the hands of his Italian inmate Giancarlo. He said, “Morte, ti prego” he pleads in his broken Italian English. "Do me the death, Italia’. Giancarlo’s response in exacting Australian land. You tell me the bloody pig’s arise”. The co-conspirator of Tengan is Oka. He believed: “That death was appropriate in the case of the wounded man, why did he now choose to walk back into camp like a man who had suffered a defeat, certainly, but in an apparently unrepentant mode? (Shame and the Captives, p.352).

Sergeant Nevski was an interpreter who assists the Australian leaders Colonel Abercare and Suttor. Mrs. Cathcart was a memorable minor character in the novel who runs a support group for the wives of the Prisoners of the camp. In Shame and the Captives the author shared his deeply unbelievable and flawed characters with a wide range of empathy and expressed humanity in them in an extraordinary way. He compelled his characters and made them to be sympathetic. Nevertheless he took a privilege to blend the history once again and produced the Wartime intrigue in this remarkable piece of historical fiction. The prose of the author was stunning. The book is called a powerful book which speaks less about the war and more about the
cultural and psycho-analytical characters. All the characters in the novel were caught and so pre-occupied with their own beliefs and with Shame and guilt. All the characters in the novel are genuine works of fiction.

Like many literary writers Keneally too admitted the theme of searching for identity. Death is also an ultimate act to escape from liberation. Japanese war prisoners believe that death is a place for eternal life. They opined that all the mysteries will be solved in death. The love and patriotism for their country made them to plan and fight for freedom. Lack of national identity stooped them like anything. They either wanted freedom from the clutches of the prison or death which would end their feeling of shame of being captured totally. The novel *Shame and the Captives* ask the most challenging questions about Death.

*Shame and the Captives* brings of the major theme of Shame. The novel also highlights the themes of courage, loyalty, empathy, cultural dissension, honour, religion and hope. The novel *Shame and the Captives* brings out many treacherous affiliation which was resulted in substantial and even erotic vibrancy which leads to many divided loyalties. ‘Shame’ had made many of the Australians to experience a different sort of captivate Dom on the home front. Suttor, Abercare, Cassady and Heaton rebellious confront the distance between Australia and the main dissertation of the earth. This leads too restricted the frustration which resulted a phenomenal misjudgement by Abercare. The Japanese prisoners were addicted by ‘Shame’. They preferred death even by suicide. They thought that returning home was not the correct option. They have the ‘culture of shame’ and ‘culture of guilt’ within them. ‘Shame’ has been caught in the stare of the other and appearing as a reproachful object and the reality. ‘Shame’ was felt by the Japanese prisoners with reference to the hard-hearted death and the mortification of imprisonment. ‘Shame’ has seized its
power in the novel. ‘Shame’ is a term which used metaphorically in the novel to
distinguish something that was associated with a person or a group as shameful. It is
a symbol that reveals the public embarrassment. It is also a customary feature that is
characteristically connected with enslavement, confinement and imprisonment.

The novel totally revolves around the word ‘Shame’. Most of the themes of
the author are about ‘imprisonment’ and ‘exile’. This novel has thrown the spotlight
upon the Japanese prisoners outbreak at Cowra during the Second World War
carrying the major concept of ‘Shame’ that was being experienced by the prisoners of
the Camp. Alice secret obsession and emotional dominance about Giancarlo had
interpreted her to feel a total insane and distrusted. Pre-occupied with their own
fierce and breakable belief with the feelings of shame and guiltiness, the characters in
the novel had blind themselves to the people and society and could realise the realities
around them in the world.

‘Shame’ slaughters the soul, the intellectual mind and weaken the emotions of
the individual. ‘Shame’ impairs. It strained the Japanese to labour in dry places
under dishonour, disgrace, disappointments, delays and confusions. The shamed
captives would constrained their emotions of failure. It can be called and reported as
overpowering emotion in all the prisoners seeking psychotherapy. It recalled the
interpersonal behaviour of the prisoners. It can be categorised as pathos-logical and
social disharmony. ‘Shame’ will eventually takes captives at a price no one wants to
forfeit. ‘Shame’ is something that paralysed few characters and misleads them and
even killed them too.

‘Shame’ suggests that Keneally’s late period is as rich as any other in
his fifty year career. There is courage in its unflinching exploration of
death, both as philosophical construct and as visceral reality. A ‘world-
ending wallop’ as one Aussie machine gunner memorably puts it as with his excellent last novel, *The Daughters of Mars*, Keneally’s elegant classism miniaturises, grand narratives – here the war in the Pacific without sacrificing subtlety” (James Kidd, Literary Review).

Shame also draws equality on the traditions of *The Arabian Nights* and on the Post-Modernist Novel. Salman Rushie freely inserts authorial statements remarking statements on his own life. The concepts of shame and shamelessness are explored through the characters in his third novel *Shame* (1983).

“*New Historicism* was a shift away from a criticism centred on verbal icons towards a criticism on the cultural aircrafts” (Green Batt Learning 3). New Historicism studies the text in the ‘background’ or ‘context’ of history. New Historicism renders a political reading of the text by giving a venue to the culturally and psychologically oppressed and marginalised men in the society.” *Shame and the Captives* is a historical novel which introduced its readers to their culture, psychology and margins in the lives of the men who lived and passed away.

Keneally states in his introduction:

“Fiction has always tried to tell the truth by telling lies”. For this book as an evidence, Keneally remained as one of the most compelling liars on the planet. The author in his literary mastery made all his readers to remember and reimagining the drastic events of the night where more than one thousand Japanese Prisoners of war staged the largest and bloodiest prison escape of Second World War. The author depicted the graphic description of life in the camp. He enlightened the psychology of the Japanese prisoners. He has set the readers into the combat of Japanese-British-Italian relationship in the war camp. “With some of the same skill he employed in Schindler’s Ark, Keneally shaped the real events into a satisfying fiction” [Nick Rennison, *The Sunday Times*].

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New Historicism has its impact on the study of text, culture and history in concrete way. The novel had constituted a cultural information and social conditions of the era.

Greenblatt frames it:

There has been in effect a social rebellion in the study of culture, so that it figures hitherto keep outside the proper circles of interest, a rabble of half crazed religious visionaries, semi liberate political agitators, coarse faced peasants in hobnailed agitators, have now forced their way in or rather have been invited in by our generation of critics (Contemporary Literary and Cultural Theory, 2000: 9-10).

New Historicism includes the religious aspects in the text. In *Shame and the Captives* the author explored the religious beliefs in some of the characters. The Roman Catholic family Abercare, the Protestantism in the town, the Buddhism is followed by few prisoners, the Christian belief of not committing suicide till the end of life, the concept of death were depicted in the novel which brought the creed and principles of a particular religion.

The Bible warns about suicide:

“Do you not know that you are God’s temple and that God’s spirit dwells in you? If anyone destroys the God’s temple, God will destroy him for God’s temple is holy and you are that temple” [1 Corinthians 3: 16-17].

“No one who is born of God practices sin because His seed abides in him and he cannot sin because he is born of God” [I John 3: 9].

The novel was dived to the bloody conclusion, Italians voices strengthen the Roman Catholic gospel choir. They used to be amiable and disinterested towards the war. They were dedicated to any direction and also reliable. But the Japanese remain
disconnected, unfamiliar, ill-tempered and disruptive throughout the novel. They loved death. The reader finds the ridiculous and alarming nature of the Japanese who were against the principles of the religion. They suffered despair, depression, hopelessness and self-loathing. The author has re-created Australian history in *Shame and the Captives*. New Historicism is all about paying a close attention to the Historical context of the novel. It reflects the values of culture in a specific time and place. Like a new historian the author reflects the historical and social cultural context in this novel *Shame and the Captives*. The novel is about the war prisoners in rural Australia and how their presence disturbs the local life and how 1940’s Australian life both disrupts and exacerbates cultural assumptions among the internees. Place identity is bound up with the idea that people’s identity and the values are informed by the place.

Like Keneally, New Zealand Historian Micheal king, described his own childhood in *Being Pakeha* (1985) and noticed that there was a certain thrill when, as a ten-year old. He discovered that James Cowan’s *The New Zealand Wars* (1922-1923) contained a detailed account of a battle between Maori and government troops that had taken place in his neighbourhood 140 years earlier. His place has a profound interest on the development of the colonial knowledge, deeply embedded in the structure of local life.

The study of psychology has shown, which included the attachment to the place and also to show the desire to preserve the historic landscape. A necessary component of healthy national identity often idealistic is emphasised. He made us to live in the year 1944 and detailed what people thought and felt those historical moments. He approached interdisciplinary. He threw history, literature, anthropology,
sociology, and economics together here. New Historians often view the work of as ‘Cultural Effect’. But culture is rarely defined in New Historicism. The author brings out the theme of cultural effect in this story. New historicism is the theory that claims history in a narrower sense and the sense of cultural formation.

At bottom, then the culture means any product of the human power to control the environment. It includes the control over the person so as to give form to their social existence and control over nature so as to give new form to the materials, sounds, colours etc that really exist. (Emp. Dooyeweerd’s remarks in “New Critique of Theoretical Thought, “ Volume II Presbyterian & Reformed Pub. Co. Philadelphia 1995, p-198.)

The author draws the cultural differences of Australia, Italy, Japan and few other nations. The author had reduced the literature to a footnote of history in his works. The narrator acknowledged not only a work of literature influenced by its times and circumstances but also his environment, belief and prejudices influenced him. He was correctly called the child of the Second World War. He detailed the historical context as he was influenced by the impact of the Cowra Outbreak when he was 9 years old. The novel reveals more about the history especially to the modern readers. He explored the use and dispersion of power and marginalised the social classes within the work. He focussed on revealing the historically specific mode of truth and the authority in this book Shame and the Captives. New Historicism not merely discusses the chronicle of facts and events but rather a complex description of their notions. The novel Shame and the Captives highlights the theme of ‘shame’ revealing the psychology of ever-human character. It speaks about the way of thinking at the time; ideas of organisation, prejudices, taboos etc. The author has taken the work through its historical context and understood the intellectual and
cultural history of those times through literature. As a new historicist, Keneally aimed to interpret his literary text as an expression of our surrounding society. He emphasised the historicity of the text by relating it to take the configurations of power, society or ideology in a given time.

The Second World War is also known as the Global war that lasted from 1939-1945, the war had involved the last majority of nations all over the world. The world was eventually farmed between the Great powers and the Military Alliances. The Second World War can also be called the most deadliest conflict in the history of the human evolution. Japan has aimed to dominate Pacific and Asia. Second World War started with the invasion of Poland by the Germany. Subsequently, France and United Kingdom also declared war against Germany. By that time, because of the series of Campaigns and treaties, German formed a friendly alliance with Japan and Italy. The war was between the Allies and the Axis. Japan had attacked United States and European territories in the Pacific Ocean of the Western Pacific. Japanese suffered much when the Japanese Navy was captured by the Allied. In May 8, 1945, Germany was once again forced to surrender after the invasion of Germany by the Western Allies and the Soviet Union.

The war in Europe was ended with the unconditional surrender of Germany. American government charged its terms and dropped the atomic bombs in Japanese cities of Nagasaki and Hiroshima in 1945. But Japan refused to surrender under its terms. Soviet Union and the United States are enjoying the supreme power. British, American and Chinese forces had defeated the Japanese in March. In 1944, Germany once again made an attempt on the Western Front. Second World War was ended in 1945 with the unconditional surrender of the Axis Powers. Allies felt proud to accept the Germany’s surrender on 8 May 1945. Winton Churchill announced the day as the
victory of the Europe day. The day was remarked as the day that ended the Second World War in Europe. Finally, Japan too has to surrender to the Allies on 15 August 1945. But the surrender was just formal. Finally, Second World War resulted the estimated deaths of 55 Million world-wide. Many of the Japanese, Italians, Koreans and Chinese were captured sent to Cowra town in Australia as the War prisoners of the Second World War. And the Cowra camp housed the enemy combats. One of the camps of the Second World War was Cowra camp in Australia.

This Cowra break out happened on 5 August 1944. The Japanese War prisoner had attempted to escape from the War camp which was near to Cowra in New South Wales, Australia. It was said as the largest prison escape during the period of Second World War. It was also the largest bloodiest tragic act. In this process of escaping, four of the Australian soldiers and 231 Japanese prisoners were killed heartlessly. As a result of this escape, the remaining prisoners and escapees were recaptured and imprisoned brutally. The prisoners of the war included 2000 Japanese, Italians, Chinese and Koreans. All the prisoners were well treated in the prison camp according to the conventions mentioned in the Geneva. Even in such favourable conditions also, the relations between the Gourds and the prisoners were poor. There were the cultural differences too. It was informed that the prisoners would be moved to another camp at New South Wales, 400 miles to the west.

In the words of the historian Gavin Long, the following night:

At about 2 a.m. a Japanese ran out of the camp gates and shouted what seemed to be a warning to the sentries. Then the Japanese bugle sounded. A sentry fired a warning shot. More sentries fired as three molls of prisoners shouting ‘Bonzai’ began breaking through the wire on mob on the Northern side, one the Western and one on the
Southern. They flung themselves across the wire with the help of blankets. They were armed with knives, baseball, bats, clubs studded with nails and hooks, wire stilettos and garrotting cords.

Cowra outbreak was one of the periods where blood was shed on Australian soil during the global war. This outbreak was remarkable and unexpected resulting the shocking loss of lives like 4 Australians and 231 Japanese soldiers. This camp hold nearly 1,000 Japanese where as Japan holds 25,000 Australians the outbreak was ended in a blood bath that shocked the nation. The novel points out a small discussion about Fascism. Most of the Italian prisoners especially Giancarlo was an antifascist. He dislikes Fascism and disrespects Mussolini. Mussolini established the Facism History Factor in 1919, which makes him the dictator, and holds the power in Italy. Predisposed by the dictatorship of Hitler, Mussolini had instituted the discrimination policies against the Jews in Italy. He had entreated Hitler to contemplate on defeating the British-American forces. He remained as a leader of Italy and the founder of Fascism from 1922 to 1943. He was captured by his own Italian Partisans and was shot on April 1945. Italian people loathed him because his policies were the influence of Hitler. If life at Cowra was so easy going, why did all the prisoners decide to stage their suicidal break out together?

The humiliation, great dishonour and the shame of being survived in the camp mortified most of the Japanese Soldiers, Airmen and Sailors. An extreme pain, anguish, torments the prisoners by the shame of captivity. They had assumed the false identities in order to bear their families from that shame and disrespect. Some of them were striving to save their own skin. Japanese were mortified for being taken alive to the prison. They preferred the violent death instead of living as puppets in
their hands. So they planned an outbreak which resulted a shattering and far-reaching consequences for all the citizens around them. They have already considered themselves as dead. They carried the distrust of the camp commanders. They felt ashamed by their own survival. The author made remarkable attempts to get into the minds of the people. He has always been a fine storyteller. He made his characters to distinguish by their humanity and discriminating the moral sense. His narration had weaved a number of fictional plots around a factual historical event.

Unlike Japanese, Italians believed that imprisonment might be a misfortune. They opined that there was no feeling of shame. Life has to go on. Italians re-write the history. They deny their fascist attachments. They were in the hope of going hometown. Many of these anti-fascists like Giancarlo were even quite happy to be in Australia. Some of them suspected that Giancarlo would lead his entire life there itself in Australia if he was allowed to do so.

The characterisation revealed eroticism and sexuality. Many of their atrocities were muffled in the context of shame. The incredible aspect of Japanese military behaviour on the Second World War had re-enforced the lack of humanity. There was an indescribable aggression at the most crucial moment. The act of setting oneself on fire especially as a form of protest and Australian uncritical satisfaction turned to lethal fright was wonderfully accomplished from the outbreak itself to Tengan’s sluggish progress towards Alice’s farm. The consideration of death at the wounded hearts has taken many forms. Many of the prisons calmly considered death by train would be better than hanging.

Shame and the Captives brings out the cultural differences of East and the West and about the line between the brutality and compassion, principles of ideals and
violence. The author had used the terminology like oriental, fathom, comprehend, inscrutable, slit in the terms of eye etc., to illustrate the issues and to interrogate the western prejudices, irrational hostile attitude of incalculable Japanese soldiers. They were highly convinced that in order to overcome this Guilt, this disrespect, their duty was to die instead of surviving as a prisoners, as the captives and to kill as many as possible on their way out of the camp. Because of all the points the novel can be described as restrained, sicken and even mysteriously uplifting novel.

The second part of the novel deals mainly about the emotions of Japanese captives and their desperate attempts at self-destruction. To the citizens of Australia the Japanese prisoners seem to be dangerous. But they have a good opinion towards Giancarlo and other Italians. The author had depicted the continuum of individuals and representative types among those Maroon-clad prisoners. *Shame and the Captives* speaks less about the war and more about the cultural and individual differences, psychosis, culpability and shames of the characters.

Concerning to the fundamental values of Japan’s warrior Keneally writes, “We did not understand their motives which lay beyond the horizons of our cultures and imagination. We judged them to include the intent to do unspeakable damage to women, children and men in that order.” “With this profoundly gripping and thought provoking novel, inspired by a notorious incident in New South Wales in 1944, he once again shows why he is celebrated as a writer who looks into the heart of the human condition with a piercing intelligence that few can match” [Sunday Telegraph].

*Shame and the Captives* stands for its truthful reflection of the human spirit. This outbreak was the biggest outbreak in the modern times especially a panic developed in the local Farming community. It was said that Keneally himself had an
aunt, a sturdy woman, who lived near Cowra was alarmed that for a few days, she slept with an axe beside her in the bed. The author has let his imagination on the real-incidents happened in front of his eyes. The clash of the cultures had fascinated the author. He said: The novel is about the cultural and political frontiers in collision with each other.” Keneally is an author who chooses the themes of sex, mysticism, history, church, the plight of Aborigines, the early European settlement etc. But his works turn more convention taking us near to the ambitions of main-stream fiction.

His novel *Shame and the Captives* was set in any imaginary town Gawell. But the incidents and events highlighted there were not imaginary. Those were the historical facts. Indian writer who was popular for his creation of imaginary town Malgudi is R.K. Narayan. To the surprise of his readers, no one could believe that Malgudi town doesn’t exist in real. Here Keneally also created an imaginary town in the place of Cowra in Western New South Wales. There was another novelist who had set his novel *Dead Men* in the Gawell town. But unfortunately, the novel was banned in 1951. Keneally stated in the introduction that the fictional Town Gawell is itself an engine of many Fictions.

The author listed the major differences between his story and the historical events that encouraged him to tell it. His analysis the best of the two worlds. The author’s predictable modes of narration in this novel must be acknowledged and appreciated. But the novel is also defensible as a sombre novel for the boredom and lack of vividness.

Keneally is a War novelist. He made his ordinary characters to struggle for some humanity amidst the violence and horror. *Shame and the Captives* revisits those themes about the Second World War prisoners of the War camp.
This is not a perfect novel. The style was uneven. There were startling images, the nightmarish rows of bodies strung on the Prison on the prison writes are like huge fruit bats, but much of the narrative of the escape is pedestrian, through this may be deliberate to suggest compelling Factuality some of the more florid sentences are unconvincing within the limits of his everlasting deceit, he answered the non-negotiable kindness of her breasts . . . and I did not quite believe that a Japanese warrior would choose death the hands of a female civilian. Yet so much is vivid and intriguing that *Shame and the Captives* is almost consistently gripping [Caroline Moore, the spectator].

Keneally is a formulator of fiction. He made his readers to fall themselves as the prisoners of the War, prisoners of the culture, relationships and above all we were all the prisoners of the past. As Japanese were gripped by the Shame of being prisoners they preferred the honourable death instead of bearing the shame of being captured. The disgrace of capture and imprisonment attempted them to flee from the camp. As Australian Military guards were ill-prepared nearly 350 prisoners were escaped into the bush. Two-thirds of them were killed and most of them were wounded, in this unexpected violence four of the Australians were dead.

Australians could not imagine that Japanese prisoners were oppressing by the shame of being capture rather than dying in the battle. In fact they failed to guess the idea of the Japanese cult of death. The camp leaders of Japanese and the young pilot Tengan alleged that they will be shot by Australians by the time when the Second World War ends. That was indigestible to them. They were not ready to carry this feeling of shame even after their death. So they prefer to seek death on their own terms. Also they believe that their families have already mourned them as dead because they knew well that it was their responsibly to die in the battle. As the author
is an Australian, he sketched his Australians realistically ordinary. From the Australian point of view, the Japanese were characterised as utterly foreign, strangely eccentric in their approach, crazy repellents. Tom Keneally realism is well-built. He depicts Australian life across the turbulent 20th century. He explored human imperfection in the novel *Shame and the Captives*.

In his words, to be a prisoner is like having passed through a mirror. He captures a side of a military conflict in this novel, because this concept is rarely explored in the historical novels. In the candid introduction Keneally hits the main differences between his story and the historical events that prompted him to tell it, he is well aware that he could be fairly accused of claiming the best of the both worlds. If so he hoped that his readers of this novel would experience that they were getting the best of both worlds too. At the age of 9, it seemed to him a terrible business an invasion from within the heart land in Australia. The novelists have come to Cowra before Keneally. Kenneth Mackenzie provided as a corporal in the garrison battalion and observed the escape. These experiences furnished his poetry and his 1951 novel *Dead Men Rising*.

Critic Alfred Hickling commented:

> The perception of Australia as a solution to the Victorian crime problem is an emotive subject, which Keneally approaches with great genius and tact, throughout the novel the grand irony of Australia acting as a penal commanders trapped in their own, inescapable continent is never far from the surface.

Jonathan Culler in his *On Construction Theory and Criticism after Structuralism* observes, “The history invoked as ultimate reality and source of truth manifests itself in narrative constructs, stories designed to yield meaning through narrative ordering.” New Historicism in its sense tries to promote the
histories of the marginalised people. A plurality of historical issues that New Historicism considers important such as how power circulates in a given culture and how ideology operates in the formation of personal and group identity.

The novel is known for its distinctive style which includes realistic outbreak sequences as well as the repeated use of ironic tone. The author portrayed the inner experience of ‘shame’ rather than the external world around the prisoners. He had depicted the outbreak through the psychological portrayal of shame.

“The author has a Leo Tolstoy like gift for getting into his characters’ heads, as well as for portraying great turns in scene of everyday life” (*The Dallas Morning News*).

“Once again Keneally reaches back to the World War II era to stunning dramatic effect . . . explores multiple and multi-faceted themes of courage, loyalty, empathy and cultural dissonance” (Booklist).

“Keneally is especially good at rendering the small psychological adjustments made between people embarking on intimacy.” (*New York Times Book Review*)

The New York Daily News reports,

If the legendary Schindler List was not enough to showcase Thomas Keneally’s literary mastery, *Shame and the Captives* surely will . . . It is clear from the start how. Thorough are Keneally’s research and cultural understanding and he showcases them with brilliant, masterful writing . . . an example of fine writing that has the power to entice modern readers and those interested in the truthful reflection of the human spirit, no matter the place, culture or generation.