Chapter-I

AN AUSTRALIAN BEGINNING

INTRODUCTION

World literature is an amalgamation of many literatures like Indian, African, Australian, American, Egyptian, Italy, Canadian and so on. A literary output of a particular country comes into light when the literary writers of that country catch the world’s attention with their literary works and awards. Likewise, the Australian Literature which includes the renowned writers like Patrick White, Peter Carey, Kim Scott, Thomas Keneally and so on. These authors might anticipate formulating history with their works. Making history is possible with their awards and works in national and international competitions. It’s really fundamental to symbolise the nation and to enhance its reputation at the international level. Hence, the literary history of any country is not constrained to a particular analysis of individual texts but develops from social to political contents and national to international arena.

Art is learnt by telling the stories . . .

But it just lies there from the beginning . . .

(Marjorie Bil Bil, 1995)

Australian literature like all great literatures, is self-motivated, is a rejoinder of creative writers to the conditions of life in Australia. A truly great writer would be one who fruitfully comes to grip with authentic feeling with the Australian environment, its character and its cultural syndromes. Literature is a moralising and civilising agent. Literature is the whole expression of a community life, activity and this expression find its outlet through language. When it comes to Australian literature there is remarkable number of major turning points or crises in the general
history of Australia which has impacted on literature as on other aspects of personal and social lives of Australians. These moments of trauma and change include the settlement or invasion of the country marked by landing of Governor Philip at Sydney cave in 1788; the beginning of gold rushes in 1851; the beginning of World War I in 1911, World War II in 1939 and Australians involvement in the Vietnam War from 1965. What all these events have in common is that they are all international events with enormous consequences on the views of Australians themselves and they provide convenient opening through which others may view Australian cultures. Australia nevertheless possesses all the attributes of human society and abundance of scenery to provide materials for creative masterminds.

After the American Revolutionary War (1775-1783) Britain had chosen Australia for settlement and then the colonisation commenced from 1788. The influx of earliest fleet of British ships at Sydney in 1788 to the European exploration of the continent has conventioned the colonies and beginnings of democratic government. Before 1788, there were no settlements; neither human beings nor animals were found. It was completely land which was under the persuade of European settlement. Several years later, the Asian traders landed here. There were no written literary traditions till then. Orally or visually the myths, legend stories were represented on rocks, caves and barks. Australian literature covers the period from 1788 to the present day which includes each and every genre like fiction, verse, history, biography, autobiography, journals, diaries, letters etc. It was a literature produced by people of commonwealth of Australia and its preceding colonies. In its early western history as it was a collection of British colonies. Literary tradition is linked to the tradition of English literature. However, the narrative writers who embrace modern indigenous Australians as well as Anglo Celtic and multicultural wayfarer Australians
explored the themes of Aboriginality, mateship, egalitarianism, democracy, national identity, complexities of urban living and the attractiveness and dread of existence in Australian shrub.

Australian writers caught the world’s attention with their writings. They have obtained international popularity including the Nobel Prize in literature in the year 1973 by Patrick White as well as the authors Christina Stead, David Malouf, Peter Cary, Bradley, Thomas Keneally, Colleen McCullough, Nevil Shute, and Morris West. Most famous feminist writer is Germaine Greer, the well-known humorists are Barry Humphries and Clives James. Robert Hughes is an Art Historian writer. Henry Lawson, Banjo Peterson, C.J. Dennis and Dorothea Mackellar are the important authors of classical Australian works. Darrier Mary Gilmore, Kenneth Slessor, A.D. Hope and Judith Wright are the significant poets of the 20th century. Les Murray and Bruce Dawe are the best known contemporary poets whose poems are added in the curriculum of Australian High Schools. Marcus Clarke’s *For the Term of his Natural Life*, Miles Franklin’s *My Brilliant Career*, Henry Handal Richardson’s *The Fortunes of Richard Mahony*, Joseph Furphy’s *Such Is Life* and Ruth Park’s *The Harp In the South* are the renowned novels of Classic Australian Literature. Norman Lidsay and May Gibbs are the popular writers in terms of Children Literature. Steele Rudd, David Williamson, Alan Seymour and Nick Enright are eminent Australian playwrights. The first indigenous author in Australian Literature is David Unaipon. The first Aboriginal Australian to publish a book of verse is Oodgeroo Noonuccal. Sally Morgan’s *My Place* is the best source which describes the contemporary account of the experiences of the indigenous Australia. Noel Pearson is also a well known essayists and rights activist. As all the indigenous Australians are away from the system of writing the literature, the first literary
accounts of Australian literature came from the journals of early European explorers. Australian literary journals are mainly originated from the universities especially English and Communications departments.

An enormous and barren landscape of Australia itself became a character in the works of Australian literature. The story telling of indigenous Australians and convicts and settlers have contributed to the enlargement of different writing styles. Many prominent Australian writers caught the world’s attention with their assortment of internationally applauded novels, dramas, poetry and non-fiction and their works have been documented through international literary awards. A momentous note for a narrative of Australian colonisation was the beginnings of European settlement in Australia and the beginnings of print revolution in Europe. In 1803, the first colonial newspaper the *Sydney Gazette* was set up under the operation of George Howe, a convict printer. In the late 18th century, the literary genres like epic poetry, history and biography were constituted. Since the beginnings of Australian literature Realism has been a dominant influence. The voice of the colonial was reflected in their traditional literary forms. The early standard makers of Australian literature knew what they wanted. They wanted the literature which was national but not narrowly nationalistic. By tracing the chronological progression of Australian literature Frederick Sinnett foresees the writers like Henry Lawson, Barbara Baynton, Rosa Praced and Joseph Furphy would persuade the readers that the conversations of squatters, bullock-drivers and diggers could make a fictitious matter.

Australian literature over the period 1788 was produced by Watlin Tench (1758-1833) who has described all his experiences in the initial fleet in his two accounts *Narrative of the Expedition to Botany Bay* and *Complete Account of the Settlement at Port Jackson*. Governor Arthur Philips first dispatches available in
England as *The Voyage of Governor Philip to the Botany Bay in 1789*, which reflected and shaped the production and position of colonial writing. Colonial poetry was described as broken-spirited while the prose is described as vigorous and vital. The best known examples of colonial representation in formal poetry are Erasmus Darwin’s *Visit of Hope to Sydney-Cove near Botany Bay* and Robert Southey’s *Botany Bay Eclogues* (1794).

Later, in 1819, William Wentworth (1790-1872) who was a rhetorician, poet and prose writer had published the first book written by an Australian: A statistical, historical and political description of the colony of new South Wales and its dependent settlements in Van Dieman’s land with a particular enumeration of the advantages with these colonies i.e., *Australian Dictionary of Biography* (1819) in which he advocated the settlement of Australia by free migrants rather than convicts. The first book of poetry which was published in the colonies was Barron Field’s *First Fruits of Australian Poetry* (1819). In the genre drama the social issues and colonial administration were discussed. David Burn, a playwright had written the first play *The Bushrangers* in the year 1829. The first local play written, performed and published in Australia was Henry Melville’s *The Bushrangers*. The brutal oppressions, corruption, lack of liberty etc., all such colonial experiences were dramatised by the playwrights like Burns, Harpur and Prout hill found using the vehicles of melodrama, romance and gothic catastrophe.

The first novel *The Hermit in Van Dieman’s Land in the Colonial Times in 1829* was written and published in the colonies by Henry Savery. A significant feature of Australian’s European history which marked its literature was *Migration*. Louisa Anne Meredith, an English artist and poet wrote *Notes and Sketches of New South Wales: During a Residency in that Colony from 1839 to 1844* which draws on
travellers’ tales, emigrant narratives and natural history writing. An emigrant mechanic was produced in the fiction by one of the major prose writers of this era named Alexander Harris. Class issues, gender, race and ideologies that structure the colonial society were very apparent in Harris writings. An outstanding feature of much of Australian women literary writing is the capacity of women to challenge the patriarchal perceptions and limitations on women lives. Louisa Clifton and Eliza Brown were the two prominent feminist writers of the period. Frederick Sinnett who has migrated to England to the colony of South Australia in 1849 was one of the founders of Melbourne Punch. He also has a place in the beginnings of Australian literary culture for one of his critical essays *The Fiction Fields of Australia* (1856). Australian novels which had been written were too apt to be the books to travel in disguise.

In 1837, the *Theatre Royal* was opened which remains the oldest theatre in Australia along with *Australian Theatre* which came with the primary fleet. In 1838, Anna Maria Bunn (1808-1899) wrote *The Guardian* (Gothic romance) which was the first Australian novel printed and published in Main land Australia. Founded in 1839, *Melbourne Athenaeum* served as library, school of arts and dance hall in Australia. A rapid social evolution was observed in the second half of the 19th century where many universities, libraries, museums were established. The *Sydney University Magazine* on 1852 was called for a National literature which should comprise the work of beauty and imagination, cleverly stamped with a unique identity, free from imitation, sensibility were shaped by the Australian environment and culture. Over a period from 1851-1900, the Australian writers had introduced the character of Australian continent to the world literature. Journals such as *The Bulletin, The Republican, Australian Town and Country, The Sydney Worker and Truth* had published the short
stories of inspiring writers like Henry Lawson whose first collection of stories appeared in 1894. His writings were about the lives and struggles of Australian pioneers and the men and women of the bush. He was a fiction writer of the colonial period is often called Australia’s Greatest Writer Honour. Australian has a long tradition of verse and poetry. In the history and culture of Australia the Bush ballads produced by Henry Lawson (1867-1922) and Banjo Peterson (1864-1941) have been famous for all time. His bush ballads and poems deal with Australian life which focuses particularly on the rural and outback areas. In Defence of the Bush (1892), The Man from Iron Bark 1892 was some of his popular writings.

In 1890 because the bulletin publication of numerous bush ballads or literary ballads, it was believed that the Australian literary tradition was often found its beginnings in the popular verse usually in the form of ballads. The brief but influential The Beginnings of an Australian Literature (1898) was delivered in London as a lecture by Arthur Patchett Martin who had lived in Australia for thirty years and edited the Melbourne Review and several anthologies which included Australian verse and prose. Martin described himself as the Publicist. In the middle of 20th century, the concept of short-fiction and the conquest of canon by the popular writers like Henry Lawson and Banjo Peterson became the significant stages for the development of Australian literature. Australian bush life, convict and outlaw figures promoted to be two of the main themes of Australian drama. The six centred colonies on Sydney, Hobort Melbourne, Brisbane, Adelaide and Perth had established the evolution of Australian literary culture. But in the mid-century, cultural life had not taken any proper shape wholly for the development of literary canons. One of the important subjects of Australian novel was crime and detection. Fergus Hume’s The
*Mystery of a Hansom Cab* (1886) was said to be one of the world’s selling best detective novels.

In 1920’s and 1930’s Australian literature was valued for its capacity to represent Australian reality. The outback of Australian literature of this period is a masculine world. A rare woman like Ernestine Hill wrote *The Great Australian Loneliness* (1937). An important contribution in the project of writing Australian identity was made by non-fiction. W.K. Hancock’s *Australia* (1930) is a non-fiction which made to identify the particular realities of Australian life and mythologies of reality. The characters in 1930’s novels were artists, professionals and intellectuals. The novel *Return to Coolami* (1936) deals with problematic consequences of theoretical sexual self-determination of contemporary woman. In 1930, W.K. Hancock argued that Australia has proclaimed its nationhood in 1901 and concluded that Australia was influenced and cursed by dead-levelling of democracy. Literary objectives involve the mix of colonialism and commercialism which characterised Australia at that time. Due to the decline of bulletin, Australian literature lost its literary agenda. But later novel had become the vehicle for the expression of national culture. Australia and Australianise was defined in the writings of 1920-30 writers. In 1931, J.K. Eswar in his *Critical Study Creative Writing in Australia* (1945) had noticed that Idriess and William Hatfield were the two writers who opened the new possibilities of Australian literature. The year 1931 was considered to be the gloomiest period in the history of Australian literature.

Relationships, beliefs, practices and functions became the keywords to process the change occurred in Australian literary culture during and after the war. In many writings during 1940’s 50’s, 60’s ‘war’ was the important single factor in initiating the new patterns of mutual association between the literary writers. In 1940’s the
image of the writer was developed in work *Meanjin* which depicts the Modernism and Australianism. A status of distinct literary tradition was given in the early poetry by Judith Wright’s *Preoccupation of Australian Poetry* (1965). “The novel is a vehicle to represent the voice of the world in flux” – commented by one of the characters in Barnard Eldershaw’s *Tomorrow and Tomorrow* (1947). In 1981, Leonie Kramer produced the work *Oxford History of Australian Literature* which evokes one’s sense of discovery. Patrick White’s (1912-1990) recognition in Australian literature was very slow in the beginning and later gradually it increased with his publication of the work *The Tree of Man* (1955). Later, a metaphysical dimension to the novel was given by him in his *Voss* (1957). Women, aborigines and migrants are said to be the problematic protagonists because of the marginalisation with in dominant cultures.

In 1960’s Vietnam War provides a subject for many literary works. *The Ambassador* (1960) was the first literary fruit about Vietnam War by Morris West focussed on moral and political dilemmas and the situation of power and responsibility. The development of the counter-culture in the 1960’s and 1970’s was the most important social and cultural consequence of Vietnam War in Australia. The second wave feminism in 1970 was observed in the writings of Suzanne Frankiner in *Room to Move* (1985) which claimed that it is still easier for a second rate male writer to get into print that it is for a first rate female writer to do the same. Australian gay and lesbian writings have been published in magazines and anthologies. Homosexuality was presented as a part of mainstream fiction by Frank Moorhouse, Louis Nowra and Beverly in the 1970’s and early 1980’s. In 1975-76, literary historians like Harry Heseltine, D.R. Burns and Thomas Keneally have reviewed the Australian novel in their writings. In 1988, Helen Daniel in her work about the new fiction writers called them *liars* as they move away from conventional realism.
In Australian writing, woman was represented as the symbolic representation of burden, of respectability and suburban life. A feminist consciousness became evident in Australian fiction with the publication of Helen Garner’s *Monkey Grip* (1977) which depicts the sexual dilemmas and liberty. The most outstanding feminist writer Elizabeth Jolly illustrates many post-structuralism feminist concerns in her early novels *Palomino* (1980) and *Milk and Honey* (1980). These novels also focussed on Gothic issues in dark streets. Australian novel functions as an expression of depravity. The last two decades in Australian literary studies have been the periods of radical debate and disciplinary reconstruction. By the time, *film* was a significant and visible cultural force which shared much of narrative traditions with literature. Sometimes, the remarkable songs such as Paterson’s *Waltzing Matilda* (1985) have been considered as an alternate to Australian national anthem.

A legendary figure in Australian poetry was Christopher Brennan (1870-1932) whose writings stood apart from the nationalism of the time, exploring more universal themes. Marcus Andrew Hislop Clarke (1846-1881) was well known Australian poet whose contribution in Australian literature is recognised. In 1973, he was honoured on a postage stamp which bearing his reflection issued by Australian postage. Martin assures his English audience that the younger generation of Australia had achieved nothing in literature since the death of two remarkable young English men named Marcus Andrew Hislop Clarke and Adam Lindsay Gordon. C.J. Dennis (1876-1938) was a poet who is best known for his humorous poems especially *The Songs of Sentimental Bloke*, published in the early 20th century. He was destined to be remembered as the Australian Robert Burns. Judith Wright (1915-2000) is a prolific Australian poet, critic; short story writer who published more than fifty books is her poetry collections include the moving images, man and woman etc. She explored the
themes of environmental conversation and aboriginal rights. Other Australian better known poets are Dame Mary Gilmore (1865-1962), Robert D Fitzgerald (1902-1987), A.D. Hope (1865-1962) and Thomas Shapcott (1935-), Les Murray (1938-). George Gordon McCrae (1833-1927) was a favourite Australian literary poet to many English readers.

Other genres writers include Helen Garner and Robert Dessaix who have received a significant political acclaim for their non-fiction works. Famous Australian writer and feminist who was best known for her novel My Brilliant Career (1901) is Maris Franklin. She has had a long impact on Australian literary life through endowment of a major literary award known as Maris Franklin award. Patrick White was the first winner of this award for his novel Voss in 1957. He had produced many works under the pseudonym of Brent Bin Bin. The arrival of Patrick White is of a great significance to Australian literary scenario. His writings presented a challenge to many of the critics and substantiated the very evolution of Australian literature in the right direction. The bestowing of Nobel Prize in literature in the year 1923 on Patrick White has drawn the attention of the whole world towards his writings. The Living and the Dead, The Tree of Man, Voss, Riders in the Chariot, The Eye of the Storm were his popular writings. He is remarkable not only for his international recognition but also for his originality for the time in his portrayal and pride in the way of life.

Another Australian notable author was Lindesay Richardson (1870-1940) who contributed the works like The Getting of Wisdom (1910), The Way Home (1925). She was honoured on a postage stamp which bearing her reflection issued by Australia postage. Most writers wrote that under the pseudonym of Tom Collin, Joseph Furphy (1843-1912) is widely regarded as the ‘Father of Australian novel’.
His popular account was *Such is Life* (1903) which was considered as an *Australian Classic*. The other writings include *The Poems of Joseph Furphy* (1916), *Rigby Romance* (1921) etc. *Robert under Arms* (1888) was a best book written by an Australian writer Thomas Alexander Browne (1826-1915). *My Run Home* (1874), *A Squatter’s Dream: A Story of Australian Life* (1875) is few of his famous novels. *Old Melbourne Memories* (1884) was his autobiography. Another Australian novelist and playwright who were best known for his novels *The Devil’s Advocate* (1959) and *The Clown of God* (1981) was Morris West A.O. (1916-1999). His novels deal with some aspect of life. Under the pseudonym of Julian Morris, he wrote a fiction called *Moon in My Pocket* (1945).

The Australian author who had re-worked on the characters of Jane Austen’s *Pride and Prejudice* through her novel *The Independence of Mary Bennet* (2008) was Collen McCollough Robin son. Her other works are *Tim* (1974) and *The Thorn Birds* (1977). J.M. Coetzee, J.G. Farrell, Hilary Mantel and Peter Carey (1943- ) were the winners of Booker prize twice for their works. Among them Carey won his first booker prize in 1988 for his work *Oscar and Lucinda* and won for the second time for his work *The True History of Kelly Gang*. He also won Maris Franklin award for 3 times. Described by Robert Boynton as ‘the most famous art critic in the world’, Robert Hughes (1938-2012) has earned extensive recognition for his book on contemporary art, *The Shock of the New*. Outstanding Australian author who produced the works under the pseudonym of Arthur Hoey Davis was best acknowledged for his work *On Our Selection*. His works mainly focussed on scepticism of Australians towards the opinionated class.
The aboriginal writers in their writings were mainly concerned with the struggle to preserve their identity rather than the restoration of their harmony. The first aboriginal writer to publish in English was David Unaipon (1872-1967) who was widely known as an indigenous Australian. Traditional Aboriginal stories were published in 1930 book, *Myths and Legends of Australian Aboriginals*. And then a significant contemporary account of indigenous Australia was found in Sally Morgans’s *My Place*. Marcia Longton’s *First indigenous Australians* (2008) and Noel Pearson’s *Up from the Mission* (2009) were said to be the active contemporary contributions of indigenous Australian literature. Kim Scott was an indigenous Australian author who has won Australia’s high prestigious Maris Franklin award.

There were some class works produced by international writers which were dealt with Australian subjects. Few of them are D.H. Lawrence’s *Kangaroo*, Charles Darwin’s *Origin of Species*, and Mark Twain’s *Adventures in Australia* etc. Australian literature deals not only with local Australian themes but also with those at the forefront of global literary discussion. There are more than 30 literary awards in Australian literature. In the steady stream of Australian literary authors…the first to win Nobel Prize for literature is Patrick White in 1923. And the Booker Prize by Thomas Keneally in 1982, Peter Carey in 1988 and 2001, DBE Pierre 2003 and Pulitzer prize for fiction by Geraldine books in 2006. Michael Thwaites in 1940, Judith Wright in 1991, Les Murray in1998 won the Green’s Gold Medal for poetry. The only Australian with a bust in poet’s corner in Westminster Abbey is Adam Lindsay Gardon.

A generation of leading emigrant authors of Australia was found in contemporary Australian literature. Leading contemporary international writers who left Australia for Britain and the United States in 1960’s have maintained their regular
and passionate contribution to Australian literature throughout their career. Among them Clive James, Robert Hughes, Barry Humphries, Geoffery Robertson and Germaine Greer were famous. Clive James (1939–) was an Australian best author, critic, broadcaster, essayist, poet and memoirist. He is well known for his autobiographical series *Unreliable Memoirs*. His Unreliable Memoirs was one of the fifty most enjoyable books of the 20th century. Number of historical works including *The Art of Australia* (1966) and *The Fatal Shore* (1987) were written by Robert Hughes. A leading international lawyer and author Geoffery Robertson contributed the books like *The Justice Game* (1988) and *Crime against Humanity* (1999). Another notable feminist was Germaine Greer who continued to study, critique condemn and admire her homeland through her works.

But criticism as a whole is at very low ebb. It’s serious... don’t you think? Our literature has got a stage when honest and intelligent criticism is a necessity, a necessity to our self-respect. And there is so little of it. Even if the right books are praised it is usually for the wrong reasons which is utterly harmful.

(Letter from Nettie Palmer to Vance Palmer, 1934).

**HISTORICAL NOVEL**

A novel is an extended prose commentary. It is an explanation about the illusory characters and authentic events in the form of a story. This is an Italian word which is used to illustrate the short stories. It has its historical roots in the medieval period. Actuality, characterisation and the use of language are considered to be its artistic merits. The comprehensive narration in the novel is distinguished from the short story. It narrates the extensive works of fiction which are written in prose. The term *novel* in European languages is used as the medieval term *the romance*. Different types of novels are epistolary novel, social novel, historical novel, regional
novel and so on. The usage of realistic incidents from the historical past in order to add curiosity to the readers is called the *Historical Novel*. It was begin in the 19th century with Sir Walter Scott. Sir Watter Scott is often credited as the Father of the Historical Novel. He had narrated 27 Historical Novels which highly influenced the later writers. His Historical Novels often connect its readers to the past and present. Historical novel attempts to convey the spirit, manners and social conditions of the past with realistic particulars. History remained as an old subject until the late 19th century. Before that time there were strong interactive relations between novelistic and historical narratives.

Further some, sometimes it was believed that history is not necessary to ascertain what could have happened in the past. It’s a literary genre which takes its setting located in the past. The historical novelists choose to explore the notable historical figures frequently in these settings. This historical fiction has its own tradition in the world literature. It’s a distinct social and cultural setting. It’s not just a contemporary narrative. Historical Novel attempts to convey the spiritual manners and social conditions of the postage with realism.

Professor of intellectual history Frank Ankersmit attests:

History is an empirical discipline in two respects. First, in the more trivial sense, history deals with the data that past has left us that can empirically be verified or falsified. But history is also an empirical discipline in the sense that it can be seen as a continuous experiment with language, an experiment in relating language to the world(…) likewise, the history of historical writing can also be seen as a series of experiments with language(…) the questions of how to properly relate language to reality, how to put into words the way reality has been experienced by us, is essentially an authentic question. The history of
The notable historical novels are Thackeray’s *Vanity Fair*, Charles Dickens’s *A Tale of Two Cities*, George Eliot’s *Romola* and Charles Kingslet’s *Westward Ho*.

The famous American Historical writer is James Fenimore Cooper. He was influenced by Scott. His most famous novel is *The Last of the Mohicans: A Narrative of 1757* (1878). During the American Civil War, the Nobel Laureate of America William Faulkner’s Novel *Absalom Absalom* (1936) is written in 20th century. Robert Graves of Britain had written a popular Historical Novel *Cladius, King Jesus*. Irving Stone novel, *The Origin* provided a delightful narration about Charles Darwin and his influence on Science. Khushwant Singh’s *Train to Pakistan* (1956) is a historical fiction which recounts the partition of India in 1947. *The Great Indian Novel* (1989) is a fiction by Shashi Tharoor which takes the story of Mahabharata, the epic in Hindu Mythology. The best example of Historical Fiction is Russian Writer Leo Tolstoy’s *War and Peace* (1875) which was offered in the 19th century. This novel charted the history of French Invasion of Russia. Leo Tolstoy himself said that *War and Peace* is, “Not a novel, even less is it a poem and still less a historical chronicle.”

According to the Encyclopaedia Britannica, “No single English novel attains the universality of Leo Tolstoy’s *War and Peace*”.

Historical Novel is based on the facts of history. It can also have the parts of true characters and situations. It recreates a period or event in history and often uses historical figures as some of his characters. Historical Novel brings out the real and fictional events of the past. Sometimes the characters are either added or modified. The characters of the Historical Novel are involved in a conflict or a problem. They
are the mirrors of past events for the period. The characterisation sometimes takes its changes only to resolve the problem occurred. The themes, which are explored in the Historical Novels, are usually related to life, social, economic, political events as well as good versus bad and other themes which are universal. There is a problem of truth in Historical Fiction. The Historical Fiction usually conveys the truth of the particular period. There is a fine line between Historicising Fiction and Fictionalising the History. Novelist Erik Christian Hauguard observed that the truth of Historical Fiction often lies in its relevance to the belief that a contemporary reader brings to the text:

When you write a story that takes place in times long past, you are freer. Your readers have less prejudice and will accept your tales with open minds. You and your reader have less at stake and thus you might get nearer to the truth, possibly even to reality. for it is amazing how often sensitive intelligent people can excuse the most despicable acts if perpetrated in the name of the politics they believe in or by the nation they belong to (Hauguard, Erik Christian).

Historical narrative can operate within the realms of truth.

Hayden White explains:

Within a long and distinguished critical tradition that has sought to determine that what is ‘real’ and was is ‘imagined’ in the novel, history has served as a kind of archetype of the realistic pole of representation [ . . . ] nor is it unusual for literary theorists when they are speaking about the context of a literary work, to suppose that this context, the ‘historical milieu’ has a concreteness and an accessibility that the work itself can never have as if were easier to perceive the reality of a past world put together from a thousand historical documents than it is to probe the depths of a single literary work that is present to the critic studying it (1978: 99).
In modernism, history has found itself in fiction. As its simplest Historical Fiction is a fictional account of the past. A story told about an event probably fictional or real. Historical Fiction can be moulded into romance, detective, thriller, counterfactual, horror, literary, gothic, post modern, epic, fantasy, mystery, western and children’s books. In their guide to Historical Fiction in 1963, David D. McGarry and Sarah Harrison White has written a statement that Historical Fiction is also an introduction to history. Historical Fiction can add flesh to the mere bones that historians are able to uncover and by doing so provides an account of past events, circumstances and cultures. The Marxist Literary Theorist Georg Lukacs is generally called the most high-ranking critic of Historical Fiction. He argues that Sir Watter Scott (1771-1832) was the first to bring the ‘specifically historical’ to the format of the novel and can be considered the founder of the Historical novel. He comments Scott’s use of history as a means to understand individuals historically.

In Lukacs words:

What matters therefore in the historical novel is not the retelling of great historical events but the poetic awakening of the people who figured in the events. What matters is that we should re-experience the social and human motives which led men to think, feel and act just as they did in historical reality” (Lukacs, 1962: p. 42).

Lukacs believed that the “smaller relationships” of individuals gave meaning to the ‘great monumental dramas of the world history””. Australian novelist Thomas Keneally also popularised History in his works through the medium of fiction.

THE RISE OF NEW HISTORICISM

It is highly essential to study the origin and development of any literary genre to acquire the elaborate understanding of any literary work. Historicism is emerged in
the late 18\textsuperscript{th} century. This is called the period of enlightenment and the progression of the reason. Historicism in its traditional sense focuses the events and happenings of the past, its culture and potentiality. Every genre and every device in the literature has its own history. Since 1980’s, New Historicism has been accepted as a name for a literary study. It can be act as a supporter to combat the Formalism, New Criticism and the Critical Deconstruction.

The American Critic Stephen Greenblatt coins the term ‘New Historicism’. Stephen Greenblatt has inaugurated the genre \textit{New Historicism} in his literary work \textit{Cultural Poetics}, to make the general culture of an era. In this work, New Historicism is defined as the method of reading the literary and non-literary texts, usually of the same historic period. Greenblatt highlighted the social and cultural practices that surrounded the text. Literary Text is the product of its negotiation with History and the cultural changes. American Critic Louis Montrose defined New Historicism as an approach to Literature and a combined interest in the textuality of History. Louis Montrose and Greenblatt defined the key concepts of New Historicism as the textuality of history with the historicity of text in the essay \textit{Resonance and Wonders}.

Michel Foucault opines,

New Historicism assumes that every work is a product of the historic moment that created it. Specifically, New Criticism is a practice that has developed out of contemporary theory particularly the structuralist realisation that human systems are symbolic and subject to the rules of language and the deconstructive realisation that there is no way of positioning oneself as an observer outside the closed circle of textuality (Richter 1205).

Faucault’s \textit{Critique of Historicism} begins with the explanation that Historicism has emerged at a certain point of History. He identified Historicism as a
modern achievement. History is used in the process of colonial expansion. The rise of symbolic anthropology in the 1970’s and 1980’s significantly influenced in shaping the course of cultural poetics later known as New Historicism. In an essay Return to History published in Aesthetics, method and methodology, Faucault rejects historical causality in order to seek discontinuity and to find the emergence and centre of an event. He argued that both the structuralist and historicist methodologies help us to understand discontinuities of events and the change in societies.

Faucault concludes:

Structuralism, by defining transformation and History by describing types of events and different types of duration make possible both the appearance of discontinuities in history and the appearance of regular, coherent transformations, structuralism and contemporary history and theoretical instruments by means of which one can contrary to the old idea of continuity- really grasp the discontinuity of events and transformations of societies.(67).

New Historicism is an approach to Literature in which there is no privileging of the literary that this statement requires some authority. New Historicism addresses the idea that power dominates in all the human actions. It can be called the anti-establishment which approves the personal freedom. It makes to accept that defeat is inevitable in the hands of power. New Historicism celebrates the personal freedom and unexpected thinking. Greenblatt treats history in literature as historically deputation on the present in which it was constructed.

Peter Barry explains:

“New Historicism refuses to ‘privilege’ literary text: instead of a literary ‘foreground’ and a historical ‘background’ it envisages and practices a mode of study in which Literary and Non-Literary texts are
given equal weight and constantly inform and interrogate each other”
(The Beginning Theory, 172).

The elements of the New Historicism were observed in the writings of Italian author G.B. Vico (1668-1744) and French Essayist Michel De Montaigne and were developed in the 19th century. Most of the writings of Karl Marx who was influenced by Hegal also bring out the elements of Historicism. Primarily, New Historicism took its philosophical position in Europe during the 18th and 19th centuries initially in Germany. It can be defined as a uniform process that manages the universal laws, Philosophy, History and Economics. Than any other genre, New Historicism aims to discuss the concept of truth in the modernism. The existence of truth and its concepts are seriously questioned in New Historicism.

All the literary texts are analysed on the basis of Historical writings. New Historicism opines that the facts are understood and cultures of past are highly distorted and developed as uncivilised. History can be called neither linear nor progressive. It is the traditional concept of history that it speaks about the record of events, ancient cultures and the characterisation which determine the factual events. As the days passed by history are said as that it grows and improves the civilisation for the progress of the world. But History signifies the philosophical position in Europe during the 19th century. By the time, the Historicists tried to prove and challenged a progressive view that the History is not just the process of universal laws and facts. History stressed the importance of various theories too apt the uniqueness in the historical context. Literary history is more complex.

In the beginning, the formulation of Historicism was made by Vico (1668-1744) and Herder (1744-1803) series of changes were took place when writers felt
that present is highly different from its past. This is actually called the Historical Difference or Historical Consciousness that took place in the ‘Age of Revolution’. Making History itself can be called an act of Emancipation. Emancipation leads to improvement. The elements of Historicism appeared in the writings of Italian G.B. Vico, Karl Marx and so on.

New Historicism is the mode of thinking on the basis of time, place, the local conditions, the historical changes, background culture, relevant information and their respective disciples. The relevant information of any place or literature is possible only through the history. Historical studies are primarily the results of concepts and practices of the literary analysis and interpretation. It is highly the discourse of the era. New historicists are also called to the anthropologists who study the origin of a particular aspect.

In the words of Clifford Geertz:

Culture is constituted by the sets of signifying systems and descriptions - the close analysis, the reading of a social production as well as to discover, within the cultural system, the general patterns of conventions, codes and modes of thinking that invest the item with those meanings (Abrams, M.H. Glossary of Literary Terms, 1999: p.245).

In the words of Louis Montrose, “New Historicism is a reciprocal concern with the historicity of texts and the textuality of the history.” He highlighted that a text consists of representations, verbal formations, ideological products, and the cultural construction of the specific era. According to New Historicists a literary text is called to be ‘embedded’ in its context. Cultural and ideological representations of
texts serve mainly to reproduce, confirm and propagate the complex power structure of domination and subordination which characterise a given society.

The terminology used in the historical novels are the words like power, forces, knowledge, truth, reflections, background, manifestation, subjects, concepts, hierarchies, oppositions, close analysis, readings, conventions, codes, mode of thinking, representations, trans-historical, materialistic conditions, practices, boundaries, commerce, negotiation, exchange transaction, humanism, autonomous, ideology, agency, subjectivity, construction, deconstruction, substitution, suppression, suffering, displacement, war, holocaust, victory, failures, absence, death, self-positioning, national identity, sacrifice, patriotism, horrors, wounds, blood fields, hardships, agony are few words which are used by the New Historicists in their literary texts.

It was during this Age of Revolution (1774-1848), there were many revolutionary moments occurred in Europe and America. The writings of history too had started in this age. The genre ‘history’ was taking its new shape. New ideas began to grow, the thoughts of making a history as a proof reading, a meaningful verse, a good progression and the historicists began to opine that the present is sufficiently different from the past. According to Philosopher Emmanuel Kant (1724-1804), “History is preceded as a series of breaks with a past in a movement towards the emancipation and enlightenment.” New Historicism came out helping in reconstructing the historicism and its grand dominant and oppressive narratives. According to Faucault, “History is no longer an inevitable and explanatory horizon, a way of revealing the inherent truth or meaning of an event.” New Historicists like Stephen Greenblatt, Catherine Gallagher and Louis A. Montrose led literary theory
into an understanding that the production, categorisation and analysis of texts were determined by the forces of history which in turn shaped the cultural itself.

THE SALIENT FEATURES OF NEW HISTORICISM

1. New Historicists aim is to find the cultural and ideological representations and to reproduce them which characterise the mirror of our society.

2. New Historicists acknowledged themselves as the subjectivities as they believed that they have been shaped and structured a particular era.

3. New Historicists effects the drastic social changes through their writings.

4. They believe that the texts cannot be separated from their historical context.

5. New Historicists takes a more subjective approach: more conscious of history as interpretation on everyone’s part like the author, historicist, historian etc.

6. New Historicists forfeit more concentration to ideology, power and is just nuanced than its precursor.

7. New Historicists entail the reading of the literary and non-literary texts as a constituent of historical discourses.

8. New Historicist typically focuses his attention on the dominating structure of the society largely without criticism.

9. New Historicists aim is to understand the work through its cultural context and also to understand the intellectual history through literature.

10. They make a fine work exactly because it has a firm basis in reality.
11. New Historicists are interested in the issues of the history so they interpret the term ‘History’ in a much border sense. They emphasise that literature and historicism are inseparable.

Historicism is not free from criticism. Historical understanding and literary history is old problems. Critics like Joseph and Samuel Johnson have discussed their literary texts without a word of historical views. Unfortunately history though entangled with all the necessary aspects and proofs it was criticised for its aim to highlight the objectivity instead of subjectivity. The questions like . . . Is history written? Have the described events have really happened? Do the people exist there? What made the literary text more complex because of all the historical concepts? Why history was is defined as a division between the self and the other? Did the critics raise the few questions? In that critical era, New Historicism came into existence marking as a ‘return’ to the history. The rethinking of history have provoked about the post structuralise endeavour. It drew upon the works of Lacoan, Derrida, Faucault and other Post structuralists thought. All the criticisms and the questions raised about the historicism have been solved and answered in New Historicism. It acted as a best response to many unsolved questions. New Historicism wants to emphasise that the literature and history are inseparable. In the words of Peter Barey, “New Historicism practices a mode of study in which a literary and non-literary texts constantly inform and interrogate each other.” New Historicism is often criticised for lacking of historiography. It denies the grand narrative of modernity; deny the scientific, trans-historical and social concepts. Harold Bloom (1930-) criticises the New Historicism for reducing literature to the footnote of history.”

New Criticism has come into being as a reaction against the Historical and biographical methods of Literary Criticism. Usually in New Criticism the literary text
is based on the assumption that it is a product of time, place and circumstances. *New Historicism* makes the readers feel that the Literary Texts cannot be interpreted and understood in segregation. New Historicists emphasised that the literary text must be read in its biographical, social and historical contexts. New Historicists refuse the freedom and individual genius of the author and the literary work. They believe that the literary texts are absolutely inseparable from their historical contexts.

In the new critical practice, New Historicism has gained its momentum but it has some drawbacks.

1. New Historicism seeks to proliferate traditional humanist values instead of moving towards a post-modern way of viewing the world.

2. New Historicism lacks truth value. Jane Marcus had found fault with New Historicism as lacking in truth value and taken it to task for moving from the text of the context. She criticised *New Historicism* for paying too much attention to the framework.

3. New Historicism is not greatly valued by Historians because it relies up on single historical anecdote to testify as a witness for an unrelated marginal issue in the literary text.

4. New Historicism fascination with power structure which paved the way for their resistance of absorption to the master culture.

5. Brook Thomas refers to Greenblatt’s practice of refusing to adopt the old strategy of beginning with a historical background and then moving to the analysis of a text which reveals the background.
AUSTRALIAN HISTORICAL FICTION

Ralph Thompson in *New York Times* column remarked: “The Historical Novel which started out as a literary trend, is now established as a historical fact.” “The flower of art blooms only where the soil is deep,” wrote American novelist and literary critic Henry James in 1879 and argued that it takes a great deal of history to produce little literature that it needs a complex social machinery to set a writer in motion” (Hawthorne, 102).

Australians are in the process of forming a comprehensive explanation of their historical experience in which “truth” has become legitimised. Australian Literature made an attempt to construct the discourses about how the past should or should not be represented. The fiction writers had tuned into this post-colonial understanding of the Australian inland explorers. Later, they began to question traditional assessment of pastoralism and the contribution of national identity. The first settlement, European exploration, conflict with indigenous Australians, Patriotism and War are the common themes of Australian Historical Fiction. Australian historical writers have viewed the nation’s convict past in very different ways.

The novels forming part of such a tradition can be numbered not in dozens but in hundreds and include several multi-volume historical sagas . . . (Wlide, Hooton & Andrews: 2000, p. 185).

There were many Australian writers who chose ‘History’ as one of their main streams of literary writing. The Historical Novelist Miles Franklin wrote *My Brilliant Career* (1901) the most popular literary piece. The book talks about a spirited girl who was moving into her young womanhood. Kim Scott is also a Historical Novelist. His novel *The Dead man Dance* (2012) gained its popularity as it speaks about an Australian who fell in love with a white colonist’s daughter. The world famous
Novelist, Nobel Prize winner Patrick White had produced a historical masterpiece *Voss* in the year 1957. The novel describes about a German adventurer and also about the woman who awaits him. Peter Carey wrote *True History of the Kelly Gang* (2000). For this work, he was awarded the 2001 Man Booker Prize. The novel is all about the lower class Australians. The other Booker Prize winning Novel in 1988 is *Oscar and Lucinda* was also written by Peter Carey. This novel is about an Anglican priest.

The battles, wars and struggles have become a good concept for many literary writers. The war novelists knew that war was good for nothing. War novels mostly take place on the battlefields. They describe more about the suffering. The preoccupation of the characters on the battle fields and the war impact on them will be narrated in a well-mannered way. The impact of war on the human life cannot be described in words. Through of their lives they struggle to survive and await the complete recovery from the war. History and war is co-related. It mostly linked with war. Many War Novels are Historical Novels. The terrorism, confusion, suffering, heroic deeds are seen through the eyes of the best writers like Patrick White, Barry Heard, A.B. Paterson and many more. Mostly, War Novels highlight about the role of Australia in World War I and World War II, the Cold War, the conflicts in Korea and South-East Asia. Edmund Spencer’s *The Fairie Queen* is one of the epic poems that influenced the later development of War novels. John Milton’s *Paradise Lost* is also about the War in Heaven.

During the 19th century War Novels have achieved their popularity through the works like Leo Tolstoy’s *War and Peace* (1869), Stendhal’s *The Charter House of Parma* (1839) which describes the significance of Battle of Waterloo. Stephen’s Crane’s *The Badge of Courage* (1895) is about the Civil War in America. All the
popular works come out with the themes of War, Horror, Major Battles, Atrocities, Heroism, Cowardice and also moral values. First World War paved the path for many Historical Novelists. The most influential War Novel was the French novelist Henri Barbusse wrote *Le Feu (under fire)*. The four times winner of the Miles Franklin award Peter Carey is set squarely in post-colonial conceptions of the past. In reviewing Peter Carey’s *Parrot and Olive in America* (2009), James Bradley writes:

> Carey may be a republican and a passionate believer in the possibilities of Australia and Australian culture, but the spirit in his fiction is too restless, too contrarian to have much truck with the sentimental pieties of Australian nationalism like Kate Kelly in *The True History of the Kelly Gang* (2000) dismissing Ned’s and Joe’s stories about the brave fight against the English back in Ireland as sentimental nonsense about brutal murderer. Carey’s fiction repeatedly evinces a profound ambivalence about the self-deceptions of colonial culture about the dishonesty as its core and the celebration of its mediocrities as virtues (Bradley, 2009, p. 22).

Carey consequently ‘creates’ a history of the Kelly Gang that is juxtaposed to the commoditised status of Ned Kelly as National icon and anti-imperial resource’, deliberately dissolving ‘the boundary between oral and written, fictional and non-fictional sources, thereby maintaining a dynamic balance between competing versions of the historical past (Huggan, 2007, p. 64).

Thomas Keneally’s *Daughters of Mars* is also a War novel which discussed the significance of the First World War and the effect of war on the two spirited sisters of Australia. In 2009, Thomas Keneally had published *The People’s Train* which is a book of Historical Fiction about a Bolshevik in Brisbane before the October Revolution. Keneally arguably represented the high water mark of historian and writer of Historical Fiction by 2009.
L.T. Hergenhan in his *Unnatural Lives*: studies in Australian Fiction about convicts, argues that ‘of all the convict novels Keneally’s earlier novel, *Bring Larks and Heroes* (1967) is one of the most palpably about the author’s present as well as past. It speaks to us ‘a contemporary novel’ (Keneally’s own term for it. The novelist sought in different ways to transcend time and place but Keneally is the most consciously determined to do so (Hergenhan: 1983/1993, p. 139).

Keneally has been a much more prolific writer of history and historical fiction.

Taylor wrote:

> Launching the first volume of Thomas Keneally’s History of Australia on Thursday, Kevin Rudd gave an eloquent speech in praise of Keneally’s work and the need for a nation to understand itself through its past. Our national story is still much a work in progress, said the Prime Minister (Taylor, L. 2009, p.13).

Many men who were the part and parcel of the First World War were ready to quote their war experiences and its effects on paper very openly and even critically. Second World War too gave a new boom to the writers of historical novels. The alienation from society, the psychological trauma became the characteristics of the historical novels. During the period of Second World War, many American Writers came into limelight after writing the novels using Second World War as their keyword. Popular Australian writer Thomas Keneally’s *Schindler’s Ark* had discussed the happenings of Second World War. War became the metaphor in many of the Australian novels. He popularised the experiences of betrayed people in historical war in his *Schindler’s Ark*. He had blended the history, the psychological insight of characters and epic adventure in this novel. He was awarded the Order of Australia in 1983 for his contribution to Australian literature. War made the survivors
to lead a life of isolation. The result of the war is an open punishment. The most eminent fiction writer in Australian literature is Patrick White. International interest in Australian Literature has started its flow when Patrick White was awarded with the Nobel Prize. His writings mainly highlighted the conflict between the inner consciousness and the social existence. The period of settlement in *The Tree of Man*, The age of Explorers in *Voss* was few works which re-examined the major themes in Australian literature. After reading Patrick White’s *The Tree of Man*, A.D. Hope comments “Mr. White knows too much, he tells too much and he talks too much” (A.D. Hope external site, Sydney Morning Herald).

Koch in his writings brings out the true definition of realism, fictional reality strikes back in his writings. Koch is particularly fond of historical novels which he treats as true fictions. “The lustre of historicity mentions the reality based events along with the actual facts. Having begun with facts and elements taken from the real people, the novelists then invents, and a story was born. Unless this magic takes place, you do not have a novel” (Koch, 1996: 22).

Historical novelists adhere to ‘true’ history. Historical wars in Australia have motivated various accounts of how history has served to divide the nation. By the beginning of the second decade of the twenty first century, the writing of history engaging the audience in historical episodes and images through the narrative, the historical novel genre in demonstrably a highly ideologised is even a political activity, causing much angst between many novelists and the writers. There is a strong historical component in many of the best-known novels and romances of Australia. Historical fiction is closer to factual history and alternate history.
A well-written historical fiction according to Hertz is, both accurate in the Historical details portrayed and a good story filled with excitement an adventure challenging their audience as well as engaging their interest. An author of historical fiction ‘must not manipulate historical facts to make the novel more interesting or exciting and they have an obligation to maintaining the integrity and accuracy of historical facts while creatively blending these facts with imagination to create a story that engages the reader on both the emotional and intellectual level (Hertz, 1981: p. 2).

The use of historical fiction has the potential to bridge the gap between historical knowledge and understanding. Salman Rushie explains the art of writing Historical fiction: “the story does not go from the beginning to the end but it goes in great loops and circles back on itself, repeats earlier things, digresses, uses sometimes a kind of Chinese box system where you have the story inside the story...inside the story and then they all come back. (qtd in Reder 2000:76). The study of history is concerned with such comparisons, coincidences and differences. The Australian historical writers have the choice between a construction of reality and reconstruction of reality. Reality showed its effect in their writings. The new representation of reality was shown. They have conjured an imaginary construct and a fictional reality.

AUSTRALIA’S INVOLVEMENT IN WORLD WAR I & II

When Germany and Britain go to war on August 4, 1914, the involvement of Australia in World War I has begun. The most significant incident about Australia in World War I was the Gallipoli Campaign. The Australian Imperial Force was landed in Gallipoli on 25 April, 1915. In this campaign, the troops had tried to end the Turkish lines. In the process of achieving the National identity, Australia has lost 60,000 men and 156,000 were wounded and gassed, few of them were imprisoned. Australia in the Middle East has fought a mobile war against the Ottoman Empire. It
was a 3 years fighting. Later in 1916, the Australian troops took part in the defence of Suez Canal. This is called the desert campaign. During this World War I, Australian women had volunteered. They have extended their services as the interpreters, nurses, cooks, Farm workers etc. Impartially, the Australian women nursed not only in Australia but also in Egypt, France, Greece and India. The contribution of nurses, the search for identity, and the moral impact of the war was the themes of *Daughters of Mars* written by Keneally. The Royal Australian Navy also made its significant contribution in the early days of World War I. This war was one of the worst blood baths in the history of the planet.

The gloomy of the war lasted in the lives of Australians. Its collision was felt at home. The physical and financial burden, the loss of men, the burden of caring for one’s families could sense. So the World War I was called the end of all wars. Australia suffered the defeat in the hands of Germans, Crete and North Africa. Since sixties, the Australian nation was a narration informed by the metaphors of pioneering, adventure, gallant form in combat and fortitude in the face of unsympathetic conditions to that of illicit territorial claims and invasions. Australians participated in Australian and New Zealand Army Camps (ANZAC) day. This is a national day of remembrance in Australia and New Zealand. This day was originally to honour the members of the Australian and New Zealand Army Camps who have fought at Gallipoli against the Ottoman Empire during the World War I. During the 1920’s Anzac Day has become established as a national day of commemoration for the 60,000 Australia and 18,000 New Zealand who died during the war. The day has been annually commemorated at the Australian War Memorial ever since. But this Australian and New Zealand Army Camps (ANZAC) Day is now being reproached and confirmed to a fiction of genocide and ecologically voracious
settler’s society, promoting a negative identity based on guiltiness, embarrassment and anguish. The nation’s involvement in the First World War and the Gallipoli Campaign was seen as a symbol of its emergence as an international actor and a nationhood that exist today have their origins in the war and Anzac day is honoured as a national holiday. It became an iconic element of Australian identity and the founding moment of nationhood.

Bill Gammage has suggested that the choice of 25April has always meant much to Australians because at Gallipoli, “the great machines of Modern war were few enough to allow ordinary citizens to show what they could do.” In France, between 1916-18 where almost seven times as many (Australians) died… the guns showed cruelly, how little individuals mattered. (Bill Gammage “The Cricible: the establishment of the ANZAC tradition 1899-1918”, in M.Mckernan and M.Browne (eds) 1988, p-166)

Mustafa Kemal Ataturk in Turkey as a redeemer of the battle of Gallipoli and as the father of the country wrote in 1934 a accolade to the Anzac’s:

Those heroes who shed their blood and lost their lives . . . you are now lying in the soil of a friendly country. Therefore, Rest in Peace. There is no difference between the Johnnies and the Mehmetst to us where they live side here in this country of ours. You, the mothers who sent their sons from far away countries, wipe away your tears. Your sons are now lying in our bosom and are in peace. After having lost their lives on this land, they have become our sons as well (Anzac Parade Memorial: Kemal Ataturk).

The largest battle of the First World War is the Battle of Somme. It is also considered as one of the bloodiest battles in human history. David Frum opined that a century later, ‘the Somme’ remained as the most harrowing place-name in the history
of British Common Wealth. The nation suffered many causalities in the Western Front and the Battle of Somme. By the time when First World War ends 60,000 were dead. Later in 1919, Prime Minister Billy Hughes had signed the Treaty of Versailles which was first signing of an international treaty by Australia. The nation has undergone a strange experience of First World War which at once split the nation terribly than ever before. It is the pride of the nation that Australian troops were by 1916 remained as the only purely volunteer forces in the First World War.

One of the most notable War Correspondents was Charles Edwin Woodrow Bean, official war historian, had lived close to the troops. In a new kind of campaign history, he wrote of the fighting as seen from the channels as well as from strategists’ headquarters. Before the war Bean had reported vividly on life in Bush, and in the Australian soldier- the ANZAC- he saw a innovative exemplification of a national type which he and many writers thought of as having been moulded in the pressure of frontier world-shattering. Tough and self-radiant, comradely, impatient of deceit and sceptical of the claims of authority, this legendary Anzac as Heather Radi Succinctly puts it, “bridged the gap between pioneering and the present by giving to the people of the city the right to the qualities of the outback.” (William S. Livingston’s Australia, New Zealand and the Pacific Island since the First World War, p-31).

In the end Anzac stood and still stands for reckless valour in a good cause for enterprise, resourcefulness, fidelity, comradeship and endurance that will never admit defeat. (Charles Bean). The contributing factors of the war were nationalism, an arms race, and disputes over territories, greed, ear, distrust and the division of Europe into two hostile alliances. In countries like Australia, the World War I remained the most costly conflict in terms of deaths and causalities. Australian naval and military expeditionary force and the neighbouring islands of the Bismarck Archipelago in
October 1914 are the early involvement of Australia in the war. Historians have restated that 1920’s and 1930’s in Australia were ethnically and honourably ‘mean’ decades. The effect of the conflict is still felt at home. War and its immediate aftermath meantime substantiated for many Australians themselves. Even before Britain declared war on Germany, Australia vowed its support alongside other states and immediately made preparations to send forces overseas to participate in the inconsistency. The German New Guinea was the first conflict which Australians were involved. It was during 1914, Australians had raised to do their service in overseas. So it had formed the First Australian Imperial Force (AIF) in August 1914. Subsequently, this division had fought at Gallipoli between April and December in 1915. The involvement in the First World War had cost more than 60,000 Australians lives. The collision of the war was felt in many areas.

The Second World War is the deadliest war in the history. The war was characterized by extreme aggression, destruction and morality. The great depression had devastating effects in countries which are both rich and poor. Between the First World War and the Second World War, Australia had suffered greatly from the great depression which started in 1929.

The nation had followed Britain’s policy towards Nazi Germany and then it guaranteed the polish independence. The Government of Australia believed that as Prime Minister Robert Menzies said “Britain is at war therefore Australia is at war”, and asked London to notify Germany that Australia was an associate of the united kingdom. (Hasluck, 1970, pp-6-7)

In his War before Civilisation, Law H.Keely said: “Approximately, 90-95% of known societies throughout history engaged in at least warfare and many fought constantly.” In 1942-44, the Australian forces played a key role in the Pacific War.
During the Second World War, Australian forces made a significant contribution to the Allied victory in Europe and in Asia and the Pacific. Australian troops were dispatched to fight in the Middle East and Europe. However, following the bombing the Pearl Harbour in 1941 and the fall of Singapore in February 1942, the theatre of war moved into the Pacific region. The Australian Prime Minister John Curtin made Australian’s First Independent declaration of war against Japan.

The nation had entered the Second World War following the German invasion of Poland. The nation was by that time was a dominion of the British Empire. When Germany had invaded Poland, Australia declared war against Germany. Thus the nation had entered the Second World War shortly. It was by that time Australia had taken its role in its post-colonial theory. In 1941, the volunteer personnel of the Australian Army in Second World War was named as the Second Australian Imperial Force. It fought against the Nazi Germany, Italy, France and Japan. The nation had joined the operations in the Mediterranean. It was succeeded against Italy. Later, the Second Australian Imperial Force suffered the defeat against the Germans in Greece, Crete and North Africa. In 1942, 15000 Australians had become the prisoners of war of the Japanese.

The Prime Minister of Australia Robert Gordon Menzies had declared the early stages of Australia’s involvement in World War II. The new series of campaigns were begun in Australia in 1944. Millions of Australian men and women had participated in World War II. Australians fought against Germany, Italy, North Africa as well as Japan in various campaigns. After 6 years of the cruel murder of human beings, victims are being mourned and Europe is trying to return to its peace and order.
It is said that a million Australians both men and women had served in the World War II. In campaigns they fought against Germany and Italy in Europe, Africa and Mediterranean and against Japan in South-East Asia and also the other parts of the Pacific as well. In times, Japanese submarines attacked the Sydney Harbour. The war in Europe was over in 1945 when the German High Command authorised the signing of an unconditional surrender on all fronts. For the first time in the history of Australia, the war in the Pacific had threatened by an eternal antagonist.

Dr. Grant said:

There was a national fear and a serious possibility when Japan invaded Australia. Later Australia played a major role fighting against Japan throughout different pacific nations. On August 15, Japan surrendered and Australia exploded in celebrations on the streets. World War II has brought the significant changes in Australian society. In fact, the impacts of the war have contributed to the enrichment of a cosmopolitan society. Australian Home Front had played a significant role in the Allied Victory.

The battle of Isurava was a major turning point in the Kokoda Campaign. This campaign was the most significant military campaign in Australian history. Also it was generally accepted that Japan did not plan to invade mainland Australia during the Second World War, this was a real fear at that tie. This campaign made even more incredible by the conditions in which it was fought. The insight into the experiences of soldiers on Kokoda trail… is understood in these lines…

They’d wish they were down with Satan, instead of this hell on earth, straining, sweating, swearing, climbing the Mountain side, Just five minutes to the top; my God how that fellow lied, stumbling every yard one falls by the way side when the going is extra hard. (Extract from ‘The Crossing of the Owen Stanley Range,’ by Private H McLaren)
Despite the significance of the Kokoda Campaign, the Gallipoli campaign during the First World War is usually the focus of public commemoration in Australian and Anzac day argue that Kokoda would be more appropriate focus of national commemoration than Gallipoli. They suggest that the Kokoda Campaign was fought in defence of Australia, where as Gallipoli was an invasion of a foreign nation that posed no threat to Australia. Some people also argue that the spirit and lessons of Kokoda Campaign are more relevant to Modern Australia than the Anzac spirit.

Australian literature is very creative in its origin and imaginative in its execution. Fictional reality had stroke back in the reader’s world, with retribution. There was a core of reality in the historical works of Patrick White. In his own words, he has been regarded as “an intruder, a breaker of rules, and a threat to the tradition of Australian literature” (Flaws in the Glass, 139). The novels of Thomas Keneally are a kind of vivisection which unravels the elemental self from the tangle of consciousness through a repeated process of self-discovery. Keneally is a White novelist. His novel The Chant With Jimmie Blacksmith was published in 1972. In this novel the author introduced the Assimilation policy. Assimilation was described in following terms, “It is expected that all persons of Aboriginal blood or mixed blood in Australia will live like White Australians do. Assimilation does not mean the suppression of the aboriginal culture but rather than that, for generation after generation the cultural adjustment takes place”. In this novel the author had illustrated the fact that Assimilation was condemned to failure and could lead to the destruction of Aboriginal Culture. History and fiction are “two discrete realms”. Above all, Australian historical novelists managed to balance both facts and fiction on the same
grounds. Thomas Keneally too admitted the realities of the World War I & World War II in his fictional novels *The Daughters of Mars and Schindler’s Ark*.

**THOMAS KENEALLY: A PROLIFIC WRITER**

Born in Sydney in 1935, Thomas Keneally became a famous prolific writer, novelist, playwright, author of fiction. Before his success as novelist, he worked as a school teacher and was a lecturer of University of New English (1968-70). The writer, historical novelist who has taken the Australian literature far beyond the country is Thomas Keneally. Taking Australian literature to every country is his enormity, winning many awards like Booker prize and Miles Franklin Award is his endowment, being the author of 26 works of fiction and 8 works of non-fiction is his credit, appealing to the audience world-wide through his writings each his style. He is none other than Thomas Michael Keneally. He worked as television commentator, an actor, has been the president of Australian society of authors and is a leading steal wart of the Australian republican movement. His way of dealing with historical aspects of Australia any other countries had inspired me to do my research on Keneally and also to know well about the history of Australian literature. All though modern in their psychology and style, many of his novels are reflections of historical material. He is called a living Treasure of Australia. He published a book on the subject *Our Republic* in 1993, which deals with British Monarchy. In his writings, he focuses on the issues of the settlement of Australia, the life of Joan of Arc, I the impact of I and II world wars, issues if contemporary life, role of faith and religion in society and human interactions during the time of war etc. His novels are reworking of the historical issues but are modern in their psychology, style and characterisation. Subsequently, a writing prize was named after him. His action can be appreciated in *The Chant of Jimmie Blacksmith* and also played the father role in the award winning
Fred Schepisi Film *The Devils Playground* (1916). He was also a visiting professor at the University of California, Irvine. Very recently, Keneally was featured as critical writer in the critically acclaimed Austrian drama *Our Sunburnt Country*. At the Mechanics School of Arts *The Tom Keneally* centre was opened in August 2011 to house the books and memorabilia of Keneally. Miles Franklin Award honoured him for his works *Bring Larks and Heroes, Winner* (1967), *Three cheers for the Paraclete, Winner* (1968). He also won Man Booker Prize for his works *The Chant of Jimmie Blacksmith, Shortlisted* (1972), *The Gossip from the Forest, Shortlisted* (1975), *Confederates and Schindler’s Ark. An Angel in Australia, Short listed* (2003), *The Widow* and *His Hero, Long listed* (2008). He also achieved the Prime Ministers Literary award for his piece of work *The Widow and His Hero* and *Shortlisted* (2008). He was awarded with New South Wales Premier Literary Awards for his work *Special Award* and *Winner* 2008. He was awarded the Order of Australia in 1983 for his contribution to Australian Literature. He won Helmerich Award too. He is the writer of Historical Fiction and an exponent of ideological production of emerging Australian national characters. Thomas Keneally has begun his writing career in 1964. He has published 29 novels since, some of his novels were included to win the Booker Prizes and some of them were shortlisted for the Booker Prize. He has written both fictional and non-fictional works. The settings of his novels are both inside Australia and outside Australia.
WORKS


As a novelist of many fiction and non-fiction, his writing is the reworking of historical material, although modern in their psychology and style. The writer is best known for his historical novels. His characters are gripped by their historical and personal past.

*The Place of Whitton* (1964) was Keneally’s first narration which deals with the significance of Catholicism. It is a gothic revulsion. The next novel is *The Fear* (1965) which was re-written as *By the Line*. The next novel is *Bring Larks and Heros* (1967) is the winner of the Miles Franklin Award. The novel was set in an unrevealed British penal colony. The novel is concerned with the exploits in that colony. It was written during the experience in Vietnam War. *Three Cheers for the Paraclete* (1968), is also the winner of Miles Franklin Award. It’s a comic novel of a doubting priest. *The Survivor* (1969) explains about the Survivor Alec Ramsey who looks back on disastrous Arctic expedition after 40 years. Ramsey memories were haunted by the details of Stephen Leeming’s death, where later he discovered her body in the glacial ice. He fears a change in his life which is as absolute as the death. Thus, the writer deals with the life of a man who was haunted by unnecessary memories and nightmares throughout his life. *A Dutiful Daughter* (1971) is Keneally’s personal favourite novel. In this novel, he creates a family which is in isolation. The characters are portrayed with beastly behaviours and their horrific physical metamorphosis which has left them half human and half animal. In this work, he depicted about the search for uniqueness and the autonomy through the daughters Barbara and Damian Glover. The disagreement with the woes of puritanical Catholicism, juvenile disorientation, unnaturally long-standing virginity, exacerbated aggravation and sexual culpability were discussed in the novel.
Gossip from the Forest (1975) interprets the character, a leading diplomat for Germany Matthias Erzberger. He could not control the events around him especially when he was caught in great difficulties. At the end of the war he was forced by Kaiser and Fredrech to sign the armistice. Finally, he was assassinated in the year 1921. Keneally describes him as a commoner who represented the peace movement and as a conscientious politician. The next novel is Season in Purgatory (1976) deals the among Tito’s partisans in the II world war. The other novel is Ned Kelly and the City of Bees (1978) is a book for children. Another interesting novel A victim of Aurora (1989) is a first detective story of him. It was set on an Antarctic expedition. The expedition leader Sir Stewart invited the protagonist Piers. The journalist Victor Henneker was murdered and the story runs on Stewart investigation to discover the mysteries about the death of Henneker. The issues of moral and ethical principles especially in the position of authority were discussed. Normal societal issues adulatory homosexuality illegitimacy and class distinctions were observed throughout the novel. It is found to be the most interesting novel by Keneally. The Passenger (1979) deals with the properties of human individuals who were mired in problems. Confederates (1979) are a novel based on Stonewall Jackson’s army. It is a story of personnel conflicts between the neighbours.

The Cute Rate Kingdom (1980) deals with the historical aspect of war in Australia in 1942. Mullhall finds himself intertwined in personnel dilemma and the demands of public role as ruler in a cute rate kingdom. While the nation struggles for its establishment, Molhall mind revolves around his power.

Family madness is a novel of great power both more imaginative and subtle than Schindler’s List (The Listener’s review). Family madness is published in 1985. This is a story about two families, where the characters always invade the madness
not only in their dreams but also in their lives. This is a powerful and disturbing love story. It deals with desperate politics in Eastern Europe and the comparative innocence of Australian urban life. It is described as a brilliant book (review - The Guardian).

*The Playmaker* (1987) was a work which was played by the prisoners in Australian jail in the 18th century. Australia shows viewpoints of prisoners who were transported there from Britain. It was a framework for depicting early history of Australia which reveals about the group of criminals who were hanged for their crimes ranging from petty theft to the assault. Keneally describes about the British system of criminal justice and reveals the life of a criminal in the prison colony.

*Act of Grace* (1985) is a novel written by Keneally under the pseudonym William Coyle and published as Firestorm in the United States. The very next novel is *By the Line* (1989) which discusses how the working class families face the World War II in Sydney.

In the year 1989, he wrote the novel *Toward Asmara* which deals with the conflict in Eritrea. Timothy Darcy is a man who is trying to escape from his past. He was seriously wounded by his bitter marriage. Each and every character in the novel has to hide something or has to answer someone. A prolonged tragic struggle of the characters may not be real but the events are authentic. *Flying Hero Class* (1991) is a novel about Palestinians hijacking an aeroplane which was carrying an aboriginal flock dance troupe. In this work he describes the plight of Frank McCloud, an aspiring Australian novelist who was a failed husband and the manager of this aboriginal flock dance troupe. The political debates between the cultural
representatives and the psychological games in the aircraft were discussed in the novel. The novel stems out from culminating physical action.

Another novel, which was written under the pseudonym of William Coyle, was *Chief of Staff*. It was published in the year 1991. The very next novel is *Women in the Inner Sea* (1993). In his thoughts, an imagery young woman haunted Keneally. In this novel, Keneally retells the story which was once told him by that young woman. The novel explores full range of modern Australian society. The protagonist of the novel is Gaffney–Kozinski who was deceived by her husband. She lost her dearest two children in the fire. Throughout the novel she tries to ease her anguish by embracing drifting life. Loss of children, self-exile to the outback, flood, and death of loved one are the tragic elements which were discussed in this work of fiction.

In the year 1993, the novel *Jacko* was published. It was a story about madness and television. The next novels *A River Town* and *Bettany’s Book* were published in the years 1995 and 2000. *An Angel in Australia* was published with the title *An Office of Innocence* in the year 2000. The novelist discusses his experiences as a child during the World Wars. The priest in the novel feels very bad for not participating in the war as he was supposed to be a merciful confessor. He has many startling challenges to his faith including an abusing of child, homosexuality, transvestism, unfaithfulness, and feelings of insecurity etc. In this perplexed life of spirituality, a woman whose husband was behind the bars in Germany attracted him. Thus the novel deals with the issues of Sydney during the wartime in 1942 and sketches the life of a vulnerable young priest.

*The Tyrant’s Novel* (2003) is a novel told by an Australian immigration detainee. It is a serious political novel. He depicts the life of ordinary people who are
facing the extraordinary pressures from the totalitarian rule. The novel centres on a man called Alan Sherrif who was given a month of time to write an autobiographical novel. It is called a novel within the novel which has opinionated ramifications. The next novel *The People’s Train* was published in 2009. The narration deals with a rebellious person who escapes from Russia to Australia in 1911.

The most recent publication is *The Daughter of Mars* (2012). It deals with two main characters called Sally and Naomi. The war itself has become a machine for them to turn out to be true sisters. The story moves from rural Australia to mysterious Egypt. Many blackened villages of Normady were observed in tormented Europe. The voices of innocent and offended survivors were heard. Thus the novel runs by the remnants of war which were both geographical and emotional. A lyrical realism presents throughout the story.

Thomas Keneally is a celebrated historical novelist. He was interested in English and history subjects at his schooling. He was awarded honours in these two subjects. His integrity, his thirst for justice, his sense of humour and his empathy for others can be appreciated. He was inspired by his teacher John Ritchie, who was a legendary teacher of Australian history in the history department at the Australian National University. He even proposed a new book about people’s history of Australia. A nation’s record of the life of a very public writer will cherish to be rich and profound. His works are too close to history. He is remarkable for his power in narration. Eventually, the promptings to history that had been shaped at school proved resettable. He studied the pages of Sydney Gazette, Sydney Herald and Sydney Morning Herald. His writings about New Historicism were started with the book *Bring Larks and Heroes* published in 1967. A series of publications – Fiction, History, Memoir and Social comments had brought him International Fame and the
National esteem. “Blends history, psychological insight and epic adventure . . . it echoes in the head long after it has been put down” (The New York Times Book Review).

*Daughters of Mars, Gossip from the Forest* and *Shame and the Captives* are historical novels which discuss the effect of World Wars on those who were left behind. *Schindler’s Ark* (1982) is the story of Oskar Schindler who was caught in war. It is a booker prize winning novel which was filmed as *Schindler’s List*. The purpose of this thesis is to show how the author has applied the genre New Historicism in these four Historical Fictions.