

CHAPTER 4:
CONCLUSION

CHAPTER 4:

CONCLUSION

Justice Nicholas Hasluck, a significant modern Australian writer, is a prolific and prize-winning author of fiction, poetry, essays, dramas and short stories. His work takes seriously, while at the same time parodies, the institutions of both Western Australia and Western society. He has gained particular renown for his fiction. His short stories also established him as a writer of great reputation. He has been greatly successful in his ability to combine his legal career with his second life as a famous creative writer in the world of literature in Australia.

The first chapter deals with the short story as a form of literature and highlights various aspects of the short story. The development of short story, from its genesis in America and then in Russia and England, is also considered briefly. However, as this dissertation falls in the specialization of New Literatures in English, the development of the short story in Australia is discussed at length in this chapter. The contribution of Australian authors such as Henry Lawson, Vance Palmer, Gavin Casey, Frank Dalby Davison, Alan Marshall, Dal Stivens, Peter Cowan and John Morrison has formative influence on the development of the short story in Australia. The chapter states clearly the approach to the study of the

short stories of Nicholas Hasluck. It also states the purpose and the limitations of the proposed study.

The second chapter focuses on the life and works of Nicholas Hasluck. Hasluck's inspiring growth as a promising figure is taken into account here. At the same time, his evolving writing and legal career is also taken into account in this chapter. A brief survey with critical comments on of his novels including *Quarantine* (1979), *The Blue Guitar* (1980), *The Hand That Feeds You* (1982), *The Bellarmine Jug* (1984), *Truant State* (1987), *The Country without Music* (1990), *The Blossville File* (1992) *A Grain of Truth* (1994) and *Our Man K* (1999) is dealt with in this chapter. A very brief survey of his poetry and other writing and of his short stories is taken here.

The third chapter entirely focuses on his short stories with special emphasis on the thematic concerns that Hasluck touches on. The approach of the present study has been to bring into focus the major themes such as brotherly involvement, betrayal, violence, love, friendship, patience and childhood. The collection, thus, provides an exciting insight into the range and craftsmanship of Nicholas Hasluck. Hasluck touches on variety of concerns in these stories. The present study, thus, focuses on the major themes in his stories collected in the book entitled *The Hat on the Letter O and*

Other Stories.

Upon the basis of the study of the themes as found in Hasluck's short stories I have come to the following conclusions:

Hasluck shows a serious concern with the form of the short story in the sense that he follows almost all the accepted norms that mark the distinction in his art, i.e., brevity, stylised linguistic expression, suitable characterisation, well constructed plots leading to a definite point of view, etc. Hasluck's treatment of variety of themes shows that he is seriously concerned with the multifaceted society of the modern period. The selection of themes comments on both the positive and negative aspects of human life. For instance, the treatment of the theme of love, brotherhood, *vis-à-vis* the theme of violence perfectly establishes the aesthetic balance in his art of writing. Again, from the cultural point of view, it can be said that his stories are a succinct comment on the fabric of modern culture which is being endangered due to the onslaught of modern technology. Thus, it makes Hasluck an important contributor to the tradition of the Australian short story in particular and English short story in general.