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A) Australian Novel in English

A.1 Introduction

Australia is a multicultural nation which created its own literature from the mixing of British, American and native sources. Australian literature is heavily influenced by the European tradition and the tradition of British literature because Australia was a collection of British colonies. Australian writers explore the themes as aboriginality, democracy, migrant and national identity through their writing. Australian writers who obtained international recognition are Nobel Prize winning author Patrick White as well as Peter Carey, Thomas Keneally, Collen McCullough, and Morris West. Though a small number of populations lived outside the major cities in Australian, history the great stories and legends originated from those places.

Early aboriginal Australians do not have written form of languages while their stories, songs, legends structured in oral literature. The major subject of their narrative is the land. As they travel place to place, their journey, experiences, relation to land and knowledge of local geography reflect in their literature. The first aboriginal author is David Unaipon, who deals with the aboriginal mythology in *Legendary Tales of the Aborigines*. Some significant Australian writers include David Malouf, Beverley Farmer, Rod Jones, James Clavell, and Peter Carey.

A.2 Early and Classic Fiction in Australian Literature

A Statistical, Historical and Political Description of the Colony of New South Wales and Its Dependent Settlements in Van Diemen's Land is the first book by white Australian published in 1819 by William Wentworth, poet, explorer, journalist and politician. In the last decade of the

nineteenth century as Australia moved towards federation, fiction writers began to depart from generic conventions of romance, melodrama and colorful tales of the colonies. This is reflected in the writers like Henry Lawson, Miles Franklin and Joseph Furphy. The best-known fiction of the early twentieth century are Henry Lawson's *Joe Wilson Stories*; Miles Franklin's *My Brilliant Career (1901)*, and Barbara Baynton's stories.

Henry Lawson was a writer of established reputation of style, content and opinions. His name associates with what was 'Australian' before he published his work in 1901, *Joe Wilson Stories*. In this work, his national characters exemplified and celebrated by mate ship, class egalitarianism and laid-back stoicism. Many stories of *Joe Wilson and His Mates* were written in London. One aspect of these stories that does give them a 'colonial' flavor is what John Barnes calls,

An obvious awareness of a foreign audience in Joe Wilson's explanations- and aspect of the Joe Wilson stories that some Australian readers find irritating.¹

Joe Wilson and His Mates consist of two sections: *Joe Wilson*, containing a sequence of four linked stories narrated by the main character. The four stories- *Joe Wilson's Courtship*, *Brighten's Sister-in-Law*, *Water Them Gerainums* and *A Double Buggy at Lahey's Creek* show Lawson's skills in narrative and characterization, with the representation of the effects of environment on character and events. This sequence is intervening by a central theme of the strain that the hardship of bush life has placed on Joe's marriage. Second is *Joe Wilson's Mates*, fourteen stories, which include the classics *The Loaded Dog* and *Telling Mrs. Baker*. In this work Lawson presents 'the bush' is as good for mate ship but bad for marriage.

They present masculine bonds strengthened by adversity in the bush, but marriage ties are weakened by it.

Lawson wrote a preface to another book published in 1901 by Miles Franklin *My Brilliant Career*. This novel explores a combined romance, anti-romance, thinly veiled autobiography and a sentimental nationalism that is echoed in Lawson's preface. In this period of Australian nationalism masculinity gets profound value so the book's feminism is odds with its nationalism. The fact that neither Franklin nor her narrator-heroine Sybylla Melvyn seems aware of this is one of the things that give the narrative its disorganized and slightly un-understanding feel. *My Brilliant Career* is ambivalent about the bush life and the scenery. In this novel, we see the Sybylla's view towards both is mixed with either positive or negative emotion, and that often seems a projection of her own state of mind. This energetic novel is a long monologue dramatizing a number of inner conflicts between love and ambition, desire and propriety, static and motion, and Sybylla's love of Australia and her desire for cultural life of cities of other countries. This novel on one hand points to the harshness of life for women in the bush and the other hand it upholds the traditions of nationalism through its depiction of bush landscape and character.

The third book, Joseph Furphy's *Such is Life* is one of the great masterpieces and challenges of Australian literature. It is published in 1903. He is an outstanding writer of Australian fiction. He is inspired by the country's new-found nationalism. His novel shifted Australian fiction away from the colonial romance genre and also earned him the reputation of 'father of the Australian novel'. In this novel, Furphy randomly chose a week from the diary entries of the narrator Tom Collines which is at once a late experiment in realism and also a very early future preparation of postmodern techniques of fragmentation, allusion, pastiche and authorial

self-consciousness. This novel's rural setting helped to make stronger "the bush" element essential in Australia's idea of itself with the earlier two books.

A.2.1 Historical Fictions

In the twentieth century as a form of nation-building, of alternative history writing or comment on their own times Australian fiction writers returned again to the historical novel. These novels tell stories about the countries that construct it as a nation exploring the process of nation formation. The nineteenth-century historical fiction mostly known for its methodology, which is in a simple form of psychological and social realism or they dealt with convicts, pioneers and gold. Gold is central symbols in Dorothy Green's book on Henry Handel Richardson *The Fortunes of Richard Mahony* (1930). It explores the nineteenth-century Australian society's mentality of greedy, venal and get-rich-quick which is powerfully represented both by Mahony's financial ruin when the share market collapses and by the opening scene where a prospector is buried alive by a vengeful landscape. It was originally published in three volumes; *Australia Felix* (1917), *The Way Home* (1925) and *Ultima Thule* (1929), but afterwards with some minor editing, it is republished as a trilogy in 1930. With the initial focus of Ballarat gold rush of the 1850s, this book deals with the gold, wealth and nation-building, as well as about marriage and money, about restlessness and dislocation, about emigration and the meaning of 'home' and death and relation of death to nationality.

Gold also signifies in the Katharine Susannah Prichard's *Goldfields Trilogy*, *The Roaring Nineties* (1946), *Golden Miles* (1948) and *Winged Seeds* (1950). In this trilogy gold are a symbol of wealth, an occasion for class struggle and industrial strife. Prichard's trilogy is a vast

mass of historical detail dealing with the goldfields of Western Australia, the developing mining industry and the industrial strife that inevitably resulted. As the first commonwealth decades Australian writers, Prichard's major works of fiction were published in British and American publication. During 1912 to 1915 she was involved in feminist and Fabian socialist circles. Her first novel *The Pioneers* is published in the 1915 deals with the spirit overcoming various adversities to make a better life. *The Pioneers* won wide critical acclaim in Britain, the United States and Australia. Prichard's next novel, *Working Bullocks*, was hailed as a major achievement in Australian literature. After that *A House is Built*, prizewinning, financially successful and critically acclaimed novel was published in 1929. Marjorie Barnard and Flora Eldershaw write this novel in collaboration as "M. Barnard Eldershaw". This novel is known for the very different angle on the views on the nineteenth-century nation-builders. Barnard and Eldershaw used the genre of the historical novel for reflecting the lives of nineteenth-century middle-class women who are denied access to public life.

Landtakers is another novel by Brian Penton, which explores ideas and theories about Australia. It also examines the effects of the Australian landscape and historical conditions on the European sensibility. It gives the message that Australia's pioneer history was not heroic but brutal and corrupting and that Australian history and literature had rewritten it in whitewash. It is very different and much blacker version of the rural 'Pioneers' novel. *Landtakers* was the first of what was to be a trilogy though he published only one sequel, *Inheritors* (1936).

Miles Franklin published another prize-winner and successful pioneering novel *All That Swagger* in 1936. Title of this novel is ambiguous.

The word “swagger” is used here as a noun, as Franklin explained: “All That Swagger” simply means the bravado of the bravura days - a little dash, a little extra virility which carried them through hardship and loneliness.²

After this successful novel, she published a sequence of six other ‘Pioneer’ novels between the periods of 1928 to 1956 under the pseudonym ‘Brent of Bin Bin’. In 1938, Xavier Herbert published historical novel *Capricornia*, which is a narrative of race relations. It set in the Northern Territory at the turn of the century. Novel’s main purpose is to investigate and comment on some of the past social values and practices from which twentieth-century Australian society evolved. So during this increasingly political decade pioneer experience was politicized through the novels of Penton and Herbert. The post-war novel of Patrick White *The Tree of Man* (1955) is about new beginnings, to psychologize and privatize the pioneer experience. During this period, all the historical novels mainly focused on Australia’s convict past. Brian Penton in *Landtakers* and its sequels argue Australia’s convict past was also explored by Judith Wright in her essay *The Upside-Down Hut* (1961) and R.D. FitzGerald’s poem *The Wind at Your Door* (1958). Penton, Eleanor Dark, Patrick White are some notable Australian fiction writers of this period who used Australia’s convict history in their characters, plots and themes.

William Gosse Hay was the earliest of these writers. His major novel was *The Escape of the Notorious Sir William Heans* published in 1919. His novels were chiefly entertainments as well as elaborated historical romances in the nineteenth-century style. As we see in the earlier novels central subject of the convict system or the convict era addressed as a

direct, but two notable exceptions are published within ten years. They were very different novels. First exception is the Hal Porter's *The Titled Cross* published in 1961. It is set in Tasmania in the 1840s and uses antipodean metaphors of inversion to structure this moral fable about injustice and the abuse of power. The second is Thomas Keneally's *Bring Larks and Heroes* published in 1967 which is known for the more realists and less mannered. It is set in the very early days of the penal colony, in New South Wales. He makes use of the antipodean trope in his investigation of the British use of Australia as a place of punishment. Their novels' patterns of imagery rely on the idea. The idea is that injustice will inevitably prevail in a place where all the stars and seasons feel upside down and wrong.

There are a number of historical novels treated as major milestones in the fiction of this period but do not fit into any of these categories. One of the finest examples is Eleanor Dark's trilogy - *The Timeless Land* (1941), *Storm of Time* (1948) and *No barrier* (1953). It is a first describes the relationship between the white and the black man, Governor Phillip and Bennelong. It is a later expanding to recount the fortunes of two pioneer families and several subsequent governors of New South Wales. *The Timeless Land* was the detailed examination in fiction of contact history as well as most sympathetic about the Aboriginal people which we can see through one early scene, in which the arrival of the First Fleet in 1788 is described from the Aboriginal people's point of view that they watching it form the cliffs. This extraordinary novel was very debatable in that period to begin with an account of black subjects and white objects. Ernestine Hill's novel *My Love Must Wait* explores the 'convict' and the 'explorer' elements of Australia's nineteenth-century history in 1941. In this novel, she fictionalizes the life of explorer

Matthew Flinders while remaining faithful to her detailed researcher of his life and achievements.

The notable 'explorer' novel in this period is Patrick White's *Voss* published in 1957. *Voss* explores the mysterious and shadowy figure of Ludwig Leichhardt as well as makes imaginative use of the diaries of another explorer Edward John Eyre. Subjects of this book elaborate the relationship between history and myth, between hard evidence and metaphysical experience. Ethel Anderson's *At Parramatta* is also notable book in this period which was published before the *Voss* in the 1956. Nancy Cato has been publishing historical fiction since the 1950s, but is better known for the *Murray River* trilogy: *All the Rivers Run* (1958), *Time, Flow Softly* (1959) and *But Still The Stream* (1962). It is reissued in one volume as *All the Rivers Run* in 1978. In 1983, it was also adapted for TV series.

A.2.2 War Fictions

War fiction covers a lot of territory, geographical and otherwise. Since First World War, war literature was introduced in Australian fiction. *Flesh In Armour*, Leonard Mann's Australian novel, is well-known of World War I which is published 1932. The novels of Frederic Manning and Frank Dalby Davison also refer to World War I. As compared to the novel of World War I, World War II novels and stories were more plentiful and more varied in their approach. T. A. G. Hingerford's *The Ridge and the River* (1952) is the novel deals with the war experiences of violence in an unfamiliar landscape which is based on the Australian campaign at Bougainville. Among all the writers, Martin Boyd's novels deal with the World War I and World War II. His *Lucinda Brayford* (1946) and *When Blackbirds Sing* (1962) are two examples of literature. Quite a number of novels of World War II concentrate on the

effect of the war on women. A group of female POWs captured by the Japanese in Malaya explored in Nevil Shute's *A Town Like Alice* (1950). Dymphna Cusack and Florence James' *Come in Spinner* (1951) describes the lives of women left at home. Xavier Herbert's *Soldiers Women* (1961) is an odd mixture of moralism and masculinism. Two other novels, George Johnston's *My Brother Jack* (1964) and Randolph Stow's *The Merry-Go-Round in the Sea* (1965) both autobiographically based and are written about the war experiences.

A.2.3 Women and Fiction

In the 1930s, there emerged many women fiction writers who produced some notable and prize winning works. Among them Drusilla Modjeska's *Exiles at Home: Australian Women Writers 1925-1945* (1981) is used some of the energies generated by second-wave feminism. Women, says Modjeska,

Were writing and publishing in large numbers, in the thirties and they were able to give each other comfort and support. They were politically active, they were often angry, and they made sure their presence was felt as writers and women. Their remarkable history and the broader tradition that stretches beyond them has been undervalued and obscured.³

In 1938, Marjorie Barnard and Flora Eldershaw produced a collection of critical essays in Australian fiction. Richardson's *The Fortunes of Richard Mahony* and Stead's *The Man Who Loved Children* (1940) and *For Love Alone* (1944) were Australian literature's canonical texts in the 'fiction by women' category. Gender relation in the context of a relentlessly harsh and sinister bush landscape is a central theme of Barbara Baynton's *Bush Studies* (1902). In Baynton's stories women are

represented as victims of their men folk and the landscape: trapped, exploited, deceived, bereaved, humiliated, raped and murdered. Stories like *The Chosen Vessel* and *A Dreamer* represent the maternity. Baynton's two contemporaries, Henry Lawson and Steele Rudd also represent the bush in their stories. Richardson's fiction not only explores the relationships between men and women but also the disjunctions and discontinuities between sexual desire and social arrangements. Her first novel *Maurice Guest* (1908) is a disturbing study of obsessive, destructive sexual and romantic love. *The Getting of Wisdom* explores the subject like lesbian love and this similar issue is also treated by her in other short stories like, *Two hanged Women*, *The Wrong Turning* and *And Women Must Weep*. In nineteen twenty-nine Miles Franklin and Nettie Palmer contributed to fiction by women. After Franklin, Katharine Susannah Prichard from her first novel *Black Opal* (1921) explores political concepts in general and critique of capitalism in particular in her fiction. Afterwards, her novels began an impressive sequence of women's fiction about working life like; Jean Devanny's *Sugar heaven* (1936), Eve Langley's *The Pea Pickers* (1942), Kylie Tennant's *Ride on Stranger* (1943), Dymphna Cusack and Florence James' *Come in Spinner* (1951) and Dorothy Hewett's *Bobbin Up* (1959).

Marjorie Barnard and Flora Eldershaw, both were high-profile and most influential members of the Australian literary community in the period between the wars and both were active 'women of letters' in the development of a literary infrastructure within Australia. With the social justice of various kinds and psychological state of the individual, feminism is also a force of Dark's fiction. In *Slow Downing* (1932), she explores the problems of autonomy and agency in a young woman's personal and professional life.

Christina Stead is also politically active writer. Her two best-known novels, *The Man Who Loved Children* and *For Love Alone* represent among other things the struggle of a daughter to free herself from the household and values of an oppressive father. Her other two books *Letty Fox-Her Luck* (1946) and *Miss Herbert (The Suburban Wife)* (1976) also consider the problems for women in addressing the questions of what to believe and how to live. Dymphna Cusack, Kylie Tennant and Ruth Park are other notable women writers publishing in the middle decades of the century. All these writers set their work in or around Sydney. It is a deal with social injustice and the plight of the poor women. Problems of women and the consequences of sexual freedom are central in a work of Cusack and Tennant. Unwanted pregnancies, abortion and death, are major themes of the Cusack's *Jungfrau* (1936), Tennant's *Ride on Stranger* (1943) and James and Cusack's *Come in Spinner* (1951). In the 1950s two most significant women novelists, Thea Astley and Elizabeth Harrower emerged. Harrower's *The Long Prospect* (1958) and Astley's *A Descant for Gossips* (1960) is well-known books in that period. Harrower's *The Watch Tower* (1966) is a horrifying story of a marriage which again demonstrates how easily women could become trapped in unbearable life situations during that period.

A.2.4 Realism

Social realism is a dominant mode of Australian fiction from the 1930s to the 1950s, when the so-called 'metaphysical' fictions and stylistic complexities of White, Porter, Astley and Stow began to compete with social and socialist realism for the attention of readers and critics. The stories of Vance Palmer, Tennant and M. Barnard Eldershaw, as well as Leonard Mann, Gavin Casey, Alan Marshall and the Margaret Trist are categorized under social realism Australian fiction of the 1940s.

The writers like Prichard, Devanny, John Harcourt, Judah Waten, Frank Hardy and Hewett were mostly active members of the communist party. They are identified as socialist realists. Apart from Prichard, each writer's name tends to be strongly identified with his or her best-known novel. It is included Harcourt's *Upsurge* (1934), Devanny's *Sugar Heaven*, Hardy's *Power Without Glory* (1950), Waten's *Alien Son* (1952) and Hewett's *Bobbin Up*.

A.2.5 Aboriginal Representations

The novel *Wild Cat Falling* (1965) by Mudrooroo is the only Aboriginal Australian novel published under his 'white' name Colin Johnson in Australian literature before 1970. In the early decades of the nineteenth century, the representation of the Aboriginal people is totally neglected by white writers. Prichard's *Coonardoo* and Xavier Herbert's *Capricornia* broke new ground in their fictional representations of Aboriginal people. Aboriginal people are used as material for the romance plot in the two novels of Rosa Praed, *Fugitive Anne* (1902) and *Lady Bridget in the Never-Never Land* (1915). Through these two novels, the course of a troubled marriage between white characters is determined by events in the lives of their Aboriginal counterparts. Catherine Martin's *The Incredible Journey* (1923) illustrates the maternal love that transcends racial difference through its heroic and devoted Aboriginal mothers. Susan Sheridan argues that this novel is a 'breakthrough' next in its representation of Aborigines, saying it is

The only colonial woman's text of this period that I can find in which the Aboriginal woman is central to the narrative and is constructed as a subject in her own right.⁴

In Australian fiction, Aboriginal representation is related with two subjects. One is black/white sexual and emotional relations, and the other is the nature of the Aboriginal relationship to the land, with its central importance to Aboriginal culture and its implications for the white descendants of a settler culture. The earliest fiction writers treat both the subjects in their work. For example, E. L. Grant Watson's *Out There* (1913) is a story of a white man, an Aboriginal woman and a white woman. In this story, the values of Aboriginal culture are explored. Problems for a settler culture in Australia's north-west and the values of Aboriginal attitudes and relationships to the land are present in Watson's novel *The Desert Horizon* (1923). Mary Durack's *Keep Him My Country* (1955) also focused on white male subjectivity like Prichard's *Coonardoo*. Most of the twentieth-century fictions deal with the race relations. Vance Palmer also treats the subject of interracial sexual relation in his two novels; *The Man Hamilton* (1928) and *Men are Human* (1930). The theme of interracial sexual relations and the fate of mixed-race individuals in the novels became progressively more complex and less racist as the century progressed. They include Gavin Casey's *Snowball* (1958), Leonard Mann's *Venus Half-Caste* (1963) and Dymphna Cusack's *Black Lighting* (1964). The liminal status of the so-called 'half-caste' in post-war Australian society is examined by two novels. These two novels include Nene Gare's *The Fringe Dwellers* and Patrick White's *Riders in the Chariot*. Another novel by Randolph Stow *To the Islands* (1958) is explores the Aboriginal spiritual values as superior to Christian ones through the character of missionary Heriot. This novel also includes the nature of relationship to the land.

Before 1970, the most extraordinary writing on Aboriginality occurs in the detective novels of Arthur Upfield. His novels include all these subjects but within the conventions of the detective-

fiction genre. He is the first Australian writer to reverse the usual form of interracial sexuality and create a white female character as a desiring subject. His best-known work is *Trap* (1966). The history of white writing on Aboriginality throughout this period is marked by such ambivalences like one long effort to hold two opposing ideas in mind at the same time.

A.2.6 Patrick White

Patrick White was the most prolific writer in Australian literature. In 1973, he won Australia's first Nobel Prize for literature. Between 1935 -1989 he published eleven novels, a collection of poems and stories, a novella, eight plays, two collections of short stories, a full-length autobiography and two collections of auto-biographical and polemical essays and reflections. In the history of Australian literature, his works dominated for three decades and his influence continues to go wide and deep in the work of contemporary Australian writers.

White's fiction was well received in the United States and to a lesser extent in Britain, had fared less well in Australia. White received mix reactions from the Australian writers. The most famous negative Australian comment was made in A. D. Hope's review of *The Tree of Man*; Hope as an academic, classicist, actively anti-modernist poet, perhaps inevitably called White's writing Pretentious and illiterate verbal sludge.⁵

His style and subject matter was regarded as suspect by realist writers and rationalist critics who found White's mysticism unpalatable or worse. White's *Happy Valley* is set in an Australian valley where nobody is happy. *The Living and the Dead* is set entirely in England, shows some of the themes motifs and stylistic devices of White's later work. *The Aunt's Story* also shows the complexity of his

vision. The novel explores two kinds of disintegration. In the 1950s, he published two novels, which established his reputation internationally. *Voss* (1957) elicited mixed reactions from Australian critics. He became one of the country's great artists, with the publication of *Riders in the Chariot* in, 1961. He constructed a nation and its social history in his writing and suggested possibilities for a spiritual dimension to life in a relentlessly secular country. In a similar vein of protest or resistance, *Riders in the Chariot*, with its racially assorted four main characters-

an orthodox refugee intellectual Jew, a mad Erdgeist of an Australian spinster, an evangelical laundress, and a half-caste Aboriginal painter", as white described them- was also an early model for the ideals of multiculturalism.⁶

This novel though realistic in nature represents Australian life as having spiritual dimension. His *The Solid Mandala* (1966) was also well-known in Australian fiction. White's next two novels, *The Vivisector* (1970) and *The Eye of the Storm* (1973) are known for complex and ambivalent characterizations. His last five novels- *The Vivisector*, *The Eye of the Storm*, *A Fringe of Leaves* (1976), *The Twyborn Affair* (1979) and *Memoirs of Many in One* (1986)- all focus on questions and problems to do with individual subjectivity and individual consciousness and the transcendence of various forms of socialization and cultural difference. *The Twyborn Affair* explored the theme of self-construction and self-deconstruction.

A.2.7 Other Voices

In this period another there emerged three prolific best-selling writers are there, whose popularity stayed high all through the

1930s, 40s and 50s. They are Ion L. Idriess, Jon Cleary and Morris West, internationally popular. Cleary is an adventure writer, crime novelist and scriptwriter and also won a number of prestigious awards and prizes, including the Australian Literature Society's Gold Medal in 1950. Idriess wrote some fiction, non-fiction, all were grounded in historical fact and documentary realism and usually set in the most exciting parts of the Australian landscape, the outback and the tropics. Another three different writers are Norman Lindsay, Martin Boyd and Kenneth "Seaforth" Machenzie. Lindsay was well-known as a visual artist; he wrote eleven novels, essays, sketches, stories, autobiographical writing and children's classic *The Magic Pudding*. Martin Boyd's *The Montforts*, was published under his early pen-name 'Martin Mills'. He also won the Australian Literature Society's Gold Medal for 1928. This is the only novel, to get a whole essay to itself in the authoritative *Essays in Australian Fiction* by M. Barnard Eldershaw ten years later. Boyd is now best known for *Lucinda Brayford* (1946) and the Langton tetralogy: *The Cardboard Crown* (1952), *A Difficult Young Man* (1955), *Outbreak of Love* (1957) and *When Blackbirds Sing* (1962).

The Langton novels explore one aspect of Australia's historical relationship with Britain through the representation of the Langton family's geo-cultural restlessness. *The Young Desire It* (1957) is best-known of the Kenneth "Seaforth" Machenzie. His novels explore the subject of male homosexual love and desire. In the 1960s, several other fiction writers' works came to prominence. Hal Porter wrote three novels and seven collections of stories as well as *The Watcher on the Cast-Iron Balcony*, the first volume of his autobiographical trilogy. Peter Cowan produced seven collections of stories and several novels. Dal Strivens wrote eight story collections and was known for doing experiments with genre. In 1970s Australian writing a new dimension with Australia Council

encouraging a rapid growth of Australian literature and the easing of censorship restrictions around the same time.

A.3 New Narrations: Contemporary Fiction

Contemporary Australia has provided a fertile ground for novelists. It is a nation now of increasing population, great social and political complexity, growing economic structure and marked cultural diversity. There are many rapid changes occurred in material and intuitional structures of Australian literary culture. There were also increased public funding for writers and publishers and the consolidation of teaching and research in Australian literature. Expansion of government funding for writing and publishing is good for innovative writing. By 1968, the Old Commonwealth Literary Fund had been replaced by the Literary Arts Board, reconstituted in 1973 by the newly elected Whitlam Labor government as the Literature Board of what were first the Council of the Arts, then the Australia Council. The main purpose behind this fund is to award grants to various individual writers, publishers and literary magazines which will be useful for growing and flourishing Australian literary culture. State government literary funding is now part of the arts grants structure which has also funded writers' festivals. There were also some innovative activities for writers and readers.

Each year and in the several major city festivals, as well as numerous regional weekends and other gatherings, a writer read and speaks about their work. Since the 1980, Australian fiction publishing has been extremely active, but the readership for that fiction in markets has seen a little increase. National opportunities and the global publishing are competitive for the small internal market. It is most difficult for an Australian publishing industry to compete with the UK and the USA and many mainstream; independent publishers have been taken over by

multinational publishing groups. If the writers participated in the world market, how we can differentiate 'Australian fiction' because their writing will be shaped as per demands of that market, for example, some expatriate Australian writers the connection between their writing and their national allegiance is irrelevant.

Shirley Hazzard has lived outside Australia, mostly in the USA and Italy, still she known as an Australian writer. Among all her writing, in only one novel, *The Transit of Venus* (1980), she uses Australian as well as other settings and characters. David Malouf is another internationally reputed Australian writer who lives most of time outside of Australia. His prose is urbane, poetic and classically allusive, themes and settings of his works are often Australian, but their concerns are universal and humanist. Thomas Keneally's earlier prose fiction dealt with Australian subjects, for example, Convict history in *Bring Larks and Heroes* (1967) and the history of Aboriginal dispossession in *The Chant of Jimmie BlackSmith* (1972). His later publications deal with the international subjects, for example, holocaust history in *Schindler's Art* (1982). Though he has achieved a considerable reputation, he is known around the world as an Australian writer. There is controversy also, Peter Carey has lived for some years in New York and also achieved a respectable international reputation with fiction that is Australian precisely in its continuing preoccupation with movements between the 'new world' Australian culture and others. For him, expatriation binds him more closely to Australian history. Elizabeth Jolley, an emigrant writer, is a hybrid. Her fiction refers to her European literary and intellectual background but at the same time also inscribed with her Australian experience.

A.3.1 Establishing Writing

In the early 1970s, several major novels and collections of stories appeared by well-established writers. It including Patrick White's *The Eye of the Storm*, *The Cockatoos*(1974) and *A Fringe of Leaves*, Xavier Herbert's *Poor Fellow My Country* (1975), Frank Hardy's *But the Dead are Many* (1975). Every writer represents an important aspect of Australian literary history, for example, Hardy and Herbert is realist, nationalist writers, and White is a modernist. Christina Stead is also contemporary writer, who proves her greatness through her first adventurous work *The Salzburg Tales* (1934). Her *I'm Dying Laughing*(1986) like White's last novel *The Twyborn Affair* (1979) presents a bleak catalogue of the breakdown of pre and post war Western civilization. Both novels received a pre-eminent contemporary status because of their scope and imaginative scale.

The 1970s is marked for the beginnings of an institutionalized literary critical tradition in Australia because in this period, a number critical works on the Australian novel, are published. Australian fiction became internationally recognized in 1973 as White became the first Australian writer to win the Noble Prize for literature. In addition, Keneally won the Booker Prize for *Schindler's ark* in 1982, followed by Carey for *Oscar and Lucinda* in 1988. In 1995, David Malouf won the first Impac Dublin Literary Award for *Remembering Babylon*. Other popular Australian novelists, who have gained international sales and reputations, are Colleen McCullough, Morris West and Bryce Courtenay. Some other writers, who have had international sales of one book, are like, Sally Morgan, Helen Darville, Justine Ettler and Mark Henshaw and some are like Elizabeth Jolley, Helen Garner, Tim Winton, Robert Drewe and Drusilla Modieska have achieved modest international reputations. Now many of the writers' works are translated into foreign languages.

Though little attention was given to women writers, two of them Stead and Thea Astley are regularly cited as worthy of mention by the new critics of the 1970s. Astley is a prolific writer, who has been publishing since 1958. She wrote sixteen novels and two collections of stories. *Drylands* is the latest novel published by her in 1999. She is highly influenced by Patrick White, which are we seen in *The Acolyte* (1972) which is also response to White's *The Vivisector*. In the starting two decades of her career, her relationship with the male-dominated canon of Australian fiction remained ambivalent but afterwards she got totally involved in new 'women's writing'. Her novels and stories present a skeptical view of social relationships among ordinary people. Astley's contemporary writer Jessica Anderson also became known for women's writing with the publication of *TirraLirra by the River* (1978). She published in the same period as Astley treated her novel as the beginning of a feminist critical industry which gained her a modest national reputation. She wrote seven novels and one collection of stories, which are always concerned with domestic issues, of family structures and relationships, female identity and the possibility of self-realization. Her work gained its contemporary significance because of her conscious experimentation with narrative form and genre and a consistent interest in questions of gender, power, female sexuality and experience that is why her each book investigates the gender and power politics of their fictional social worlds as well as the technical possibilities of writing a woman's history.

A.3.2 Feminism and 'Women's Writing'

As entering into the masculine literary territories of genre or modernist fiction or post-modernism, the new writing by women has been radically changed in its themes and narrative techniques. The feminist writers have molded themselves in that flow. Jan Mckemmish through her thriller *A Gap in the Records* (1985) and her crime fiction *Only Lawyers Dancing* (1992) deconstructs the masculine conventions of these genres by adopting postmodern techniques of pastiche and maze-like unfinished narratives to interrogate social corruption and violence. Finola Moorhead constructs the web-like narrative structure in *Remember the Tarantella* (1987) and the young female detective of *Still Murder* (1991) discovers that the crime she seeks to solve is part of an institutionalized chain of violence. In the novel *Speaking* (1984), Janine Burke conveys both themes postmodern concerns with finding spaces for woman's speech and representing its multiple, interactive nature. Her *Second Sight* (1986) recalls contemporary theories of secularity as the female narrator discovers her own way of seeing. Problems and potential of using contemporary theory and poststructuralist techniques in the service of feminist politics are illustrated by Marion Campbell in her novels, *Lines of Flight* (1985), *Not Being Miriam* (1988) and *Prouler* (1999). She explores feminist art practice as a process of negotiation between pleasure of formal innovation and the ethics of feminist politics. Other writers are consciously using feminist theories in their fiction. Carmel Bird explores irony, humor and Gothicism. Sue Woolfe deals with the issues of women's intellectual ambition and relationships between mothers and daughters in *Leaning Towards Infinity* (1996) and *Painted Woman* (1989). Gail Jones' two collections of short fiction, *The House of Breathing* (1994) and *Fetish Lives* (1997) are related with liberation of women.

There is a small but important body of writing, the Lesbian fiction, which is radical in its expression of woman-to-woman sexuality.

Elizabeth Riley's *All That False Instruction* (1975) is related to lesbianism. It is claimed as the first Australian feminist novel. Helen Garner's most successful novel *Monkey Grip* (1977) is about the heterosexual love. Writing the lesbian body, Mary Fallon in *Working Hot* (1989) is representing the challenge of that body to hegemonic heterosexuality through an excessive, eroticized and apparently meaningless narrative pastiche.

Beverley Farmer in her early fiction, *Alone* (1980), *Milk* (1983) and *Home Time* (1985) describes female characters as a subject of memories and experiences of rape and male violence. In the later work, she describes straightforward representations of sexual politics become subtle narrative resistances to masculine power. Her style is poetic and meditative, but her presentation of forms of domestic violence is confrontational and realist. The physical, emotional and psychological conflict between Bell and her Greek ex-mother-in-law is depicted in her novel, *The House in the Light* (1994). The experiences and meanings of female sexuality are central in her fiction. The prominent representative of a new mode of domestic realism is Helen Garner. Her *Monkey Grip*, *Honour and Other People's Children* (1980) and *The Children's Bach* (1984) present women trying to find alternatives to living in traditional family structures, whereas *Cosmo Cosmolino* (1992) describes the desolation of those without families. She focuses on family relationships. Kate Grenville's *Lilian's Story* (1985) is concerned with the ways women's stories are subsumed within or controlled by grand masculine narratives of imperialism and nationalism. Contemporary women writers have experimented with narrative form for find ways to tell women's stories. Such novels are Jean Bedford's *Sister Kate* (1981); Amanda Lohrey's *Camille's Bread* (1995). Sara Dowse's *Westblock* (1983) and

Georgia Savage's four novels are with different settings dealing with issues particular to women's lives.

A.3.3 New Realism

Olga Masters began publishing fiction in the 1980s. Her fiction centers on home life with a new intensity. Her observation with detail and comic irony, characters' lives reveal the rigid social constraints. The fictional mode of realism is characteristic of Indigenous writers and writers from non-English speaking backgrounds. Technical innovation is less important than the story for migrant writers, and they often choose short-story as fictional form than the novel. The powerful social realist narratives are Archie Weller's *Day of the Dog* (1981) and collection of stories *Going Home* (1986), rich in use of language and metaphorical patterning. Sam Watson explores fantasy and magic realism as well as Aboriginal myth in *The Kaidatcha Sung* (1990). Kim Scott's *True Country* (1993) is very different in its approach, which represents the scattering of an Aboriginal fringe group and the unreason of racism in its fragmented narrative structure. One of the effects of these writers has been its imaginative and political influence on contemporary fiction. Richard Flanagan's *The Sound of one Hand Clapping* (1997) is deals with post-war migrant working and family life. In Eva Sallis' Vogel Award winning first novels *Hiam* (1998) narrator is an Arabic woman whose alienating view of Australian society is a reminder that multiculturalism is the recognition of cultural differences.

A late twentieth-century realist Robert Drewe is a prominent writer whose novels are based on historical or contemporary events. His characters are marked by failed sexual, emotional relationships and ambition. Drewe treats the public and private politics of Australian life with comic irony. Nicholas Hasluck's focus is on the

history of Western Australia's colonial past. Amanda Lohrey's political fictions are also based in real events. Her *The Morality of Gentlemen* (1984) reveals the gap between political events and their public interpretation. Her complex narratives are not only interested in political corruption but also in the issues of gender and sexual politics.

B) David Malouf: Life and Works

David Malouf is a prominent author of Australian literature. The present research is a study of male identity in David Malouf's selected novels. The men reflected in the two literary works *An Imaginary Life* (1978) and *Remembering Babylon* (1993) reveal the Australian ethos, social milieu, and cultural realities of the period when they were being written. As well, his novels elaborate the description of the men's lives, and identity in the Australian society. It is necessary here, to give biographical sketch of David Malouf in order to understand his perception about the men in general and the men reflected in his works in particular.

B.1 Life and Works of David Malouf

David George Joseph Malouf was born at Brisbane, Australia, on March 20, 1934. Malouf's family was from Lebanon. They came to Australia in 1880. His mother's family is from Spain. They had gone to England via Holland and migrated to Australia in 1913. Malouf's father and mother met and married each other in Australia. Malouf was born at a private hospital 'Yasmar' in South Brisbane. His childhood home located at 12 Edmondstone Street. His childhood was spoiled by events of the Second World War. He had written about that home and other places of significance in his essay *12 Edmondstone Street* published in 1985.

His first schooling was in Brisbane Grammar School, where he finished his elementary education. His mother was English and a non-Catholic, but, at the insistence of his father, David was baptized as a Catholic. He tells us in *Johnno* that he gave up attending Mass when he was fifteen years old. Since childhood, he was passionate about reading. When he was twelve year old, he was reading books like; *Wuthering Heights*, *Bleak House* and *The Hunchback of Notre Dame*. This reading taught him about amazing passionate life. His remarkable reading influenced him for his great writing. In 1955, he got a graduate degree from University of Queensland and taught in the English department there as a Junior Lecturer, 1955-57. He left Australia in 1959 and lived in Europe up to the 1968. He taught at Holland Park School in London till 1962. He got permanent teaching position at St Anselm's College in Birkenhead from 1963 to 1968. Although Malouf was born and raised in Australia, he is greatly interested in Europe. Especially in his novels we can often find reflection of Europe. He returned to Australia in 1968, where he lectured at the University of Sydney, his old school. As well as he lectured at the Universities of Queensland and Sydney 1968-77.

During this decade, he developed increasingly sophisticated body of poetry. At the beginning of his literary career, he publish the volumes of verse *Bicycle and Other Poems* (1970), *Neighbours in a Thicket* (1974), *Poems 1975-76* (1976). It is won some Prizes for poetry. In 1975, he published his first novel *Johnno*, which is innovative contribution to Australian writing. His poetry is rich in a style which distinguishes him among other writers. Though he is a very good poet, he is well-known as a novelist. His opinion about poetry is, I suppose I started writing prose when I was still at school, for the school magazine, that sort of thing, and I did not start writing poetry until I was at university. But what happened was that my poetry reached a

publishable point before the prose did. In fact, I do not see such a great gap between the two. I do not see why we've got ourselves into a bind about these forms; you know, what is poetry? What is the essay? What is the novel? I think the forms are open to us in any way we want to use them. Something that has happened in the last ten years in Australia however is that the centre of Australian writing appears to have shifted from poetry towards fiction.⁷

In 1978, Malouf retired from teaching after winning a three-year fellowship from the Literature Board of the Australia Council. He wanted to devote himself for full-time writing. For the inspiration of his writing he loved the privacy in his life and because of that he lived alternately in Tuscany, Italy and Sydney. In 1978, he bought a house in a village in Tuscany and began to spend a part of each year, but though he lived partially outside Australia, the main body of his work is about Australia. In an interview with Richard Kelly Tipping, Malouf said,

It is Australian-ness that I'm trying to work out. My work is one attempt to give an account of what being an Australian is.⁸

Malouf was exceptionally diverse writer. He is the author of poetry, novels, novellas, short story collections, much autobiographical and prose nonfiction. He is also described as a post-colonial author. Through his writing, he points out the problems of indigenous and immigrant people in Australia. He has written of the source of his inspiration,

I was never very interested either as a child or later on in books that dealt with the life immediately around me. I've always wanted books that were imaginative and excessive in some way. At school in Queensland, we read

a lot of Australian writing... But I was reading other books at the same time that threw me into a state of almost hysterical excitement. Things like *The Hunchback of Notre Dame*, *Wuthering Heights*, *Moby Dick*, Dickens ... These books were telling me what I actually wanted to know at that moment. They were telling me how monstrous and strange the world could be. How odd people could be and still somehow remain part of society.⁹

His first published novel *Johnno* (1975) is a semi-autobiographical novel. From his first book, he explored the themes of male identity. In *Johnno*, Malouf described Brisbane as both a mythological and most ordinary place in Australia. It is a story of two boyhood friends Johnno and Dante. Malouf's first novel gained wide critical acclaim.

In *An Imaginary Life* (1978), Malouf tells the story of the Roman poet Ovid. When he was in exile in Tomis he lived with the natives. He did not understand the language of that people because they were not cultured. When Ovid came to Tomis, he was civilized. He wished to teach a language and conventions to the boy. It is a work of extraordinary imagination and lyricism. Through this novel, Malouf presents the problems of aboriginality versus settlers. That time the treatment of the indigenous people of Australia was the major issue of Australia. This novel was published in seven languages as well as arguably the most widely known and admired. Both when it was first published the novel attracted a great deal of critical attention. In 1979, Malouf received the New South Wales Premier's Literary Award for this novel. After the publication of this second novel, Malouf resigned as a university lecturer and became a full-time writer.

In 1981, he published the novella *The Bread of Time to Come with the Child's play*. In 1982, he republished it separately under the title *Fly Away Peter* while *Child's Play* was republished in 1982 with two short stories *Eustace* and *The Prowler*. *Child's Play* is a chilling portrait of a terrorist. It is about planning his attack over one man named 'P'. As part of preparation of his mission, he studies his victim; a great writer but he becomes himself a victim. This novel won the Australian Literature Society's Gold Medal in 1983. *The Prowler* is a comical story of the suburbs. *Eustace* is the story of innocence fighting with a dangerous stranger.

Fly Away Peter, 1982 was set in Queensland before the First World War. Three very different people were brought together by their love for birds on the Queensland Coast. It is the story of Jim Saddler, a bird-watcher, who becomes drawn into the war. In Queensland, Saddler's life enriches those of Ashleys. Malouf repeated the theme of male relationship in this short novel. The class difference between the two male characters is well brought out. Though both of them are living in Australia, they are from two different worlds. The bird-watching unite them and they die on the Western Front. This novel also won the Australian Literature Society's Gold Medal in 1983 and Age Book of the Year Award in 1982.

Harland's Half Acre was next published in 1984. It is lengthy and historically detailed novel, which was set in Brisbane and rural Queensland. Central figure of the novel is Frank Harland, an artist-figure. Frank Harland is the son of a Clem. *Antipodes 1985* and *12 Edmonstone Street (1985)* is Malouf's next published works. In the Victorian Premier's 1985 Literary Awards, *Antipodes* won the Vance Palmer Prize for fiction. He explores the relation between place and self. The houses with their tennis courts and the weather-board one-storied constructions surrounded on three sides with wide-roofed verandahs, the tin-roofed houses nestling

among paw-paw trees and mango trees, his grandfather memories from Lebanon who refuses to learn English, Brisbane, the headquarters for General Douglas MacArthur during the war, all these things he describes as at present. In 1988, Malouf was awarded the inaugural Pascall Prize for excellence in creative writing. It is the richest literary prize in Australia.

The Great World (1990) spans a seventy-year period as well as focusing on Australians affected by their experiences of World War II. Malouf describes the personalities of two men and their experiences in the Second World War. One is Digger Keen, the archetypal, gifted with a photographic memory and other is Vic Curran, whose ambition and drive take him from poverty to the top of the business world. This novel is not only the epic history but also a more intimate history, recording the unrecorded, and mapping the inner topographies of self and the effects of time, change and memory. Malouf presents the main relationship in between man and man, and the interesting thing about it is that nothing emotional is even implied. Vic and Digger, two main male characters of this novel, are prisoners of war together on the Thailand railway. David Malouf won the 1991 Miles Franklin Award, the Adelaide Festival Award and two international awards for this novel. He also won the 1991 Commonwealth Prize for fiction and the Prix FeminaÉtranger in France for the best foreign novel.

In 1993, Malouf published a multiple-award winning and recognized novel *Remembering Babylon*. The novel is set mainly, in mid-nineteenth-century settlement, in Queensland. The story is the young man, Gemmy Fairely, who has been living with the aboriginal tribe for sixteen years. He originally from London, has shipwrecked off the coast of the region by the British settlers. A picture of Australia is at the time of its foundation focused on the hospitality between early British settlers and native aboriginals. *Remembering Babylon* is won the NSW Premier's

Prize for fiction in 1993 and the International IMPAC Dublin Literary Award in 1996. He won the inaugural Australian-Asia Literary Award in 2008 for this novel, and also he was shortlisted for the Booker Prize.

Malouf's next novel, *The Conversations at Curlow Creek (1996)*, has been getting positive reception. The story is set in Australia in 1827. It concerns the impending execution of Irish rebel and colonial bushranger Daniel Carney. In 2007, his short story collection, *Every Move You Make* was published and won some numerous awards. Australian critic Peter Craven described it as,

Formidable and bewitching a collection of stories as you would be likely to find anywhere in the English-speaking world.¹⁰

Malouf's one play, *Blood Relations* published in 1988, uses dream sequences and inner dialogue to dramatize the characters' inner journeying. He has written libretti for three operas. He produced *Baa Baa Black Sheep* in 1993 with music by Michael Berkeley.

In 2000, he won the Neustadt Prize for Literature in the USA for his achievement in writing. In 2008, he won the first Australia-Asia Award for his *Complete Stories*. His literary works often explore aspects of Australian identity, society and landscape. Besides his career, as a writer, he has been very active in public life and the creative arts in Australia.

He now lives in Sydney. His career as a poet, fiction writer, playwright and engaging public speaker continues to flourish, after giving five decades service to literature. In 2009, he published his ninth novel *Ransom*, which won a wide critical acclaim. In Malouf's novels feature triangulated relations between central characters, which are the bonds

between two men partly in relation to a woman. *Fly Away Peter* and *The Great World* explore the mythology of the Australian digger.

Malouf's works explore Australia at the centre and the people of the outer edge of Australia who always aim at a secure position inside, for example, criminals, soldiers and poor or socially neglected people. These characters are present in *The Child's Play*, *The Conversations at Curlow Creek*, *The Great World*, *Remembering Babylon*, *An Imaginary Life* and shares a notion of movement. Johnno (*Johnno*), Ovid (*An Imaginary Life*), Gemmy (*Remembering Babylon*) all always feel that they do not belong the places where they momentarily are. The places and they do not match with each other, and that is why they are permanently moving physically or mentally.

B.2 David Malouf's Major Works

- *Johnno*. St. Lucia, University of Queensland Press, 1975; New York, Braziller, 1978.
- *An Imaginary Life*. New York, Braziller, and London, Chatto and Windus, 1978.
- *Child's Play, with Eustace and the Prowler*. London, Chatto and Windus, 1982; as *Child's Play, The Bread of Time to Come: Two Novellas*, New York, Braziller, 1982.
- *Fly Away Peter*. London, Chatto and Windus, 1982.
- *Harland's Half Acre*. London, Chatto and Windus, and New York, Knopf, 1984.
- *The Great World*. London, Chatto and Windus, 1990; New York, Pantheon, 1991.
- *Remembering Babylon*. London, Chatto and Windus, and New York, Knopf, 1993.

- *The Conversations at Curlow Creek*. New York, Pantheon Books, 1996.
- *Ransom*, Chatto and Windus, 2009.
- *Antipodes*. London, Chatto and Windus, 1985.
- *Dream Stuff: Stories*. New York, Pantheon Books, 2000.
- *Voss* (opera libretto), music by Richard Meale, adaptation of the novel by Patrick White (produced Sydney, 1986).
- *Blood Relations*. Sydney, Currency Press, 1988.
- *BaaBaa Black Sheep* (opera libretto). London, Chatto and Windus, 1993.
- *Four Poets and others*. Melbourne, Cheshire, 1962.
- *Bicycle and Other Poems*. St. Lucia, University of Queensland Press, 1970; as *The Year of the Foxes and Other Poems*, New York, Braziller, 1979.
- *Neighbours in a Thicket*. St. Lucia, University of Queensland Press, 1974.
- *Poems 1975-76*. Sydney, Prism, 1976.
- *Selected Poems*. Sydney, Angus and Robertson, 1980.
- *Wild Lemons*. Sydney, Angus and Robertson, 1980.
- *First Things Last*. St. Lucia, University of Queensland Press, 1980; London, Chatto and Windus, 1981.
- *Poems, 1959-89*. St. Lucia, University of Queensland Press, 1992.
- *Selected Poems, 1959-1989*. London, Chatto & Windus, 1994.
- *New Currents in Australian Writing*, with Katharine Brisbane and R.F. Brissenden. Sydney and London, Angus and Robertson, 1978.
- *12 Edmondstone Street* (essays). London, Chatto and Windus, 1985.
- *Johnno, Short Stories, Poems, Essays, and Interview*, edited by James Tulip. St. Lucia, University of Queensland Press, 1990.
- *A Spirit of Play: The Making of Australian Consciousness*. Sydney, ABC Books for the Australian Broadcasting Corporation, 1998.

- *The Fox and the Magpie: A Divertissement for 2 Voices* (lyrics), music by Kurt Schwertsik. London, Boosey& Hawkes, 1998.
- Editor, with others, *We Took Their Orders and Are Dead: An Anti-War Anthology*. Sydney, Ure Smith, 1971.
- Editor, *Gesture of a Hand* (anthology of Australian poetry). Artarmon, New South Wales, Holt Rinehart, 1975.

B.3 David Malouf's Major Awards

- Australian Literature Society Gold Medal, 1974, 1983;
- Grace Leven Prize, 1975;
- James Cook Award, 1975;
- Australia Council Fellowship, 1978;
- New South Wales Premier's Prize, for Fiction, 1979;
- *The Age* Book of the Year Award, 1982;
- Commonwealth Prize for Fiction, 1991;
- Prix FeminaÉtranger, 1991;
- Miles Franklin Award, 1991;
- New South Wales Award for Fiction, 1991;
- Los Angeles *Times* Fiction prize, 1993;
- International IMPAC Dublin Literary Award, 1993.

C. SIGNIFICANCE OF THE STUDY

The purpose of the present study is to have proper perspectives of male identity in Australian contemporary society with reference to the *Remembering Babylon* and *An Imaginary Life* by David Malouf.

David Malouf is a prolific writer in Australian fiction. From his first novel, Malouf's major concern is to elaborate the description of the man's life, his identity in the Australian society. As well, his novels describe the aboriginal people and their problems and immigrated people in Australia which explore the complex and changing relationship between indigenous and non-indigenous cultures in Australia.

David Malouf has written many novels, short stories, plays, poems etc. He has also published numerous articles, reviews in journals, in Australia. David Malouf is more known as a novelist. Hence, the present study concentrates on Malouf's novels. In all, he has written nine novels, out of which two major novels have been select for the present study. It includes the *Remembering Babylon* (1993) and *An Imaginary Life* (1978).

D. OBJECTIVES OF THE STUDY

The research Study focuses on David Malouf's selected novels to explore how he was presented a different aspect of the male identity in the Australian literature. The objectives of the study are as follows:

- To examine how Malouf's presented the male identity in contemporary Australian society.
- To study various approaches of maleness in Australian society in his novels.
- To explore the characteristics of male identity in Australian literature.
- To examine the aboriginality the major theme of the Australian author which reflected in Malouf's novel.
- To focus on David Malouf's contribution as an artist in presenting everyday man's accurate life description through his novels.

E. HYPOTHESIS

The present study hypothesizes that male identity is a major concern of David Malouf in terms of aboriginality, self identity, soul searching, etc.

F. SCOPE AND LIMITATIONS

David Malouf is a prolific writer in Australian fiction, who has written nine novels. Along with novels he has written a short story collections and non-fictions, as well. But here it is not possible to study each and every work of him. Many themes and approaches can be attributed to his narrative body, but it might be digression under the said title.

The present research work tries to analyze the select novels in the light of the concept of male identity. The scope of the present study is limited to the select novels with reference to the select themes. Works chosen for the present study are *Remembering Babylon* (1993) and *An Imaginary Life* (1978).

G. METHODOLOGY

Analytical, interpretative and evaluative methodology will be used for the present study. The focus of the study is laid on the close reading of primary and secondary data available on the subject. Initial part of the dissertation that is Introduction contains research frame of the dissertation, Australian novel in English, and biographical sketch of David Malouf. It also contains objectives, hypothesis, scope, limitations and methodology

to be used. Chapter first discusses the concept of male identity in literature and the theoretical framework of male identity. The analytical parts of the dissertation are chapter second and third discusses the two select novels. The fourth chapter discusses the comparative perspective of the select novels. The fifth chapter concludes the dissertation by summing up the entire argument made in the previous chapters.

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