

Chapter One

Postcolonial- Cum-Postmodernist Historiographic Metafiction

Peter Carey's *Oscar and Lucinda* and *The True History of the Kelly Gang* have been taken as the stories of Australian post colonialism with an attempt of exploring Carey's revisiting of Australian history, which has effaced its violent past, particularly the dumping of convicts, from Britain on the Australian soil and the brutal suppression of the aboriginals. In *Oscar and Lucinda*, Peter Carey portrays the lives of aboriginals through the protagonist Oscar as obsessive and ambivalent character a contradictory man, both pious and corrupt who raised by a strict, religious father but the abandons his father's religion in favour of Anglicanism. He spends of his life wondering and endangers his soul when he takes up gambling while he was in divinity school. Oscar's mother believes that he was one of the early Anglican pioneers and a missionary such a vision reflects accounts of official history where all settlers' suffered hardship. Lucinda, another main character of the novel, is shunned by society for her independent views and refusal to wear dresses with corsets. Lucinda is returning to Sydney from a long sojourn in London where she had hoped to find a husband but she was shunned more than Sydney society and dared to befriend Oscar. On the way, Oscar is a great grandson of Theophilus Hopkins collected stress from the past. Then, he recorded and interpreted the stress from past. By the help of those collections, finally, he is able to rewrite these stories. In the present, Lucinda is a feminist ahead of her time in Victorian era as Carey Portrays her as compulsive character. In Carey's next novel *The True History of Kelly Gang* is writing a series of letters to his unborn daughter as he attempts why Kelly became outlaw and provides true history. The past has long been dead or silenced for aboriginals even poor transported convicts as if the memory of what was left behind is too painful to take

about. His father, Red Kelly is killed by police then family is led by his mother Ned Kelly. In Greta and police arrest his mother and detain in Beechworth prison. Kelly Gang ambushed police at stringy bark, three police die in ensuing violence. Byre, Kelly's friend suggests him to go California but he denies until he frees his mother and others from prison. Kelly plays a role of bushranger who fights against government force. Eventually Kelly is taken to Melbourne Jail where he waits his execution this last word 'such in life' requests for the release of mother and be buried in consecrated ground. The original penal Colony faces severe hardships due to, starvation, illness and general ignorance about how to live in the unfamiliar climate. Therefore, gruesome accounts of the violence perpetrated upon them. The aboriginals are beaten, humiliated, imprisoned, burnt and hanged under the auspices of institutionalized force.

My focus in this research is on exploring how two novels, *Oscar and Lucinda* and *The True History of Kelly Gang* revisit the history of Australian country as a collective memory of culturally, economically and socially. While examining the role of memories and historiography meta-fiction that means fiction within fiction in forming the inner consciousness of the 1980's and 1990s in Australia. . Carey's literary writing basically gives a voice to those on the margins, particularly aboriginals and transported convicts from Britain in Australian soil. I have tried to examine these texts as post-modern historiography meta-fiction as Carey seems to have fallen back upon postmodern subversion of traditional history and his politically attempt to rewrite a history that includes the voices so far elided that gives inclusive history. In this, I have applied theoretical concepts of Linda Hutcheon's theory of his historiographic meta-fiction, Gayatri Chakaravorty Spivak's 'Can The Subaltern Speak?', Antoni Gramsci's notion of subaltern to read these novels for examining the

exclusive history which did not incorporate the nation, gender, marginalized voiceless, the journey and tall tale which are used an emergent against in the Australian consciousness of 19th century.

Drawing mainly on Linda Hutcheon's theory of historiography meta-fictional notions the postmodern, collective history and a newly problematized sense of female community the treatment to aboriginal people historiography is prototypical of a postmodern context, effects of economic colonialism and cultural remnants is colonization in contemporary post colonial country like Australia by reinterpreting history. Moreover, Spivak's "Can Subaltern Speak?" who are economically, culturally, socially or even national subaltern can they play a crucial role while shaping the history of any multi-faced country will be tool for reading these two novels through the feeling of nationality, gendered violence, cultural separation, economic loss and treatment upon aboriginals and poor transported convicts.

Although transported history has shaped the emancipation of convicts of Britain and starting of new disciplined society but this documented history has forgotten the history of aboriginals and poor people among convicts from Britain on the Australian soil. The history of aboriginal Australian has not been incorporated in the history of Australia, thus, documented history remains bias to marginalized people's history.

The primary objective of this study is to examine two of Peter Carey's fictional texts that confront this problem as in the postcolonial world, textbook history has been recognized as a barrier to the development of a multicultural identity. It can not read only the suffering and hardship of aboriginals of Australian but also read the preoccupation as nation, gender and tall tale that facilitates to create the shape the new history in Australia. This project also aims to show how these texts are postmodern

historiography meta-fiction as the author tries to subvert the narratives of Australia that is told about how this country got developed from colonizers by presenting, major character Oscar and Lucinda and Kelly Gang in next novel as marginalized and oppressed people's collective memory of the past, at present that gives them agency to subvert the colonial norms and values which are based on the documented history. Those multiple voiced character come closure in most turbulent circumstances to resist the forces working against the suppression of colonizes and the treatment of settlers to aboriginals. Carey has assigned narrative to look at the history of Australian, that examines how the historical events have been set up creating intimate intervention in to official historical narrative is another main objective of this study. The plot, structure and the devices personal family, facilitates Carey to record the traumatic events by juxtaposition convicts and aboriginal and how the novelist sees from neutral lenses or unbiased angle, to examine the biased record in official history is also the objective of this research.

Some of the major common issues that have attracted the critics of *Oscar and Lucinda and The True History of Kelly Gang* incorporate feeling of nationalism, cultural identity, gender suppressed voices, effects of economic colonialism and cultural remnants of colonization in contemporary postcolonial countries like Australia that show the revising of Australian history. A critical reading of the stories helps the readers to expose the effect of exclusive history in historiography meta-fiction and the crisis of identity, gender biasness, and treatment of colonizers that creates unforgettable wound. The aboriginals became subaltern in the historical processes of colonial Australia. Postcolonial in this sense is unhyphenated because it is not a situation in time after colonization but the subversion and liberation of literature, language and nationality. The trauma suffered by White settlers is

considerable but the trauma of aboriginal people by convicts and colonizers is not tolerable. The language of margin and center reflects the historical inequality between the colonized and colonizers, is the same case in Australia that happened between convicts and aboriginals. In order to revisit the history to create an inclusive history, a story needs to be told from different angles with different voices that assume that the story told as a Layman does have true history of the country rather passing official history to next generations. So, the history in *Oscar and Lucinda* and *The True History of Kelly Gang* have been given importance to victims voice and tries to subvert the conventions set in the official history and representation of the subaltern history or marginalized history that could be inclusive history in multicultural and post colonial country like Australia.

In the both novels, Carey makes a use of historical narratives to show the feelings of belongingness, aboriginal's identity and certain distinct elements of historical perception draw attention in two studies which cover periods prior to the emergence of the national movement. Gyanendra Pandey's comparison of official records with the chronicle left by a member of a Muslim Zamindari as Pandey enables to enlarge the comparison to understand what went on in minds the 'lower classes'. According to Pandey, as distinct from the official records, the two indigenous sources reflect types of community consciousness that combine religious bound, incipient class links and territorial identity. While both the nobleman and the commoner 'speak of a fight on several fronts for self-respect and human dignity' (33). One cannot have pride in nation if that official history runs against the value of equality and inclusion imagined community (Anderson 53). Carey attempts to portrait the main characters to evoke the sensation of hatred towards the colonizers and sympathy towards the aboriginals that is the sensation of being out of place in society and history so all

individuals that react against the misrepresentation of an exclusive dominant culture's history.

Paul Kane, one of the critics writes about the Carey's novel *Oscar and Lucinda*, describes the connection between the language and history at the heart of Carey's postcolonial concern with Australian society. He believes that Carey does have aim to expose the opposition of imperial culture as he asserts "Carey in effects dismantles the centre periphery opposition of imperial culture and this novel; *Oscar and Lucinda* is a reading of disjunctions and a project of demilitarization" (5) In his criticism he points that Australian scare dress is imagined in postmodern and postcolonial culture that it was common place for cultural critics in the late twentieth century to situate the formation of Australia at the time of western concern about the scared move specifically religion. Another critic Lyn Mecedden, as a post colonial literary scholar presents his idea regarding the aforementioned texts. He interprets the novel in terms of how this novel digs out the value of religion and cultural pursuits as the voiceless people's culture and religion is muted by convicts and new settlers in this novel. By using a term "Scared Exchange" , he further states "Not only is the religious thematic deemed un-Australian, almost unanimously, the critical community has understood white to be exalting and idealizing the four mustic in opposition to profane, malignant and aesthetically stupid suburban Australia" (3). Hence, he argues that aboriginal are treated as un-Australian in their on land and own country who were the real owner of this land.

Likewise, Jue Ryan Fazilleau comments on the novel *Oscar and Lucinda* as representation of myth deconstruction in his essay "Boh'p Dreaming: Playing with Reader in Oscar and Lucinda" and sees the present text as postcolonial text. In the sense, it subverts the myth narratives because those colonial narratives of myth create

an exclusive history and exclusive history cannot address the margin and their voice. In this reading, the novel is a contemporary that addresses contemporary Australian preoccupation such as: gender, nation, the journey and the tall tale which represent an emergent against in the Australian consciousness. Elaborating the notes of centre and periphery Fazilleau states:

During the Victorian era, the colonies were a liminal presence that haunted the periphery of imperial awareness: place where criminals were punished or progressives next to try out their ideas and preoccupation is regularly underlined by anachronism and geographical references that are displaced from the English center to the Australian periphery, myth are created on the basis of center and lead the generation. (1)

Through these lines, we infer the fact that Fazilleau's focus is on the myth narratives that are created by centered people or colonizers which are biased to marginal and voiceless people in Australia. These lines further demonstrate how the colonizers express their colonial attitude by representing them as a superior while colonized as inferior and barbarian. These texts are the representation of deconstruction of Australian myth created by official history. Official histories do not represent the real condition of common people since they are associated with power and politics. By presenting aboriginal as poor, uncivilized, irrational and Australia as a periphery, they became anarchist. However, westerners present themselves as rich, civilized and rational which shows the colonial nature of westerners. Fazilleau has projected a lense to make a comparison between the East and the West in terms of human civilization. In the history of human civilization, the West has always appeared in privilege position over the East in terms of its material prosperity as well as military power.

The so-called material prosperity of the West, led it to expand its colonial empires in the East by exploiting the materially poor countries. Official histories, created by westerners, thus, are always and often biased and unable to represent the voice of the voiceless aboriginals.

Likewise, another critic Gaile Andreas examines the novel *Oscar and Lucinda* and *The True History of Kelly Gang* in his essay "Fabulating Beauty" as he shows the fabricating of the past through the reading of the novel and he finds this novel is more problematic than *Waterland* as Carey invites a plethora of questions concerning false narrative as it devastates the reader who realizes that Oscar and Lucinda's lives are only connected through a story where the narrator's mother worships "The sacred glass Daguerreotype of (his great grandfather)" (1). Narratives do not always become true nor do they represent the context neutrally rather they often represent the context falsely which makes the reader feel deprived of truth. Moreover, false narratives create a problem for the reader and they challenge the difficulty in the collection of the truth about people who are suppressed by regime. He questions the validity or the authenticity of the narratives whether or not they truly represent the people of contemporary regime. In his evaluation the text's assumptions the reader made throughout the novel are shattered, leaving the reader to question the validity of the narrator; subsequently problems with the narration arise that disrupt the meaning of the story itself. He shows that fabricating the past means the creating of new history which suits the countries where multiculturalism is prevalent and they are post-colonial countries like Australia.

The majority of criticism on *The True History of Kelly Gang* also focuses on the issues of collecting past memory in the present that shows the marginalized voices, fabricating the past, myth and cultural remnants of colonization in contemporary

postcolonial country like Australia. Lisa Fletcher Elizabeth Mead is one of the opinion in the novel, she shows the inscriptions of imperial power on the body of its subjects. She describes the novel as the image that exemplifies the way of how Ned's body (Kelly's mother) acts as a conduit for the pleasure and pain of historical speech and silence. Elizabeth maintains:

The thematic of bodily violation circulate around the unarticulated trauma of transportation for the Australia colonies. This graphic representation of historical disempowerment as bodily trauma continues into the scene. The way body is read in the broader discourse of imperial history, the suppressed body isby the discusses of Australian nationalism, the amour signifies resistance to British imperial rule. (7)

Therefore, Elizabeth shows that the feeling of nationalism does not remain inclusive nationalism and all the people are not treated equally due to the trauma of body speaks itself to rise to voice against biased nationalism as resistance. In colonial texts, there is an exclusion of colonized voice and it is Othering. However, in post colonial texts, there is no exclusion of colonized rather there is exclusion. In this context, colonizer assumed that the exclusive nationalism is more reliable than the inclusive but exclusive nationalism is, in fact, the big problem that creates the hierarchy among people. This kind of feeling about nationalism ultimately leads people towards the conflict and violence. Hence, the suppressed people protest against the biased nationalism after realization about the unequal and unjust behavior of British imperial rule that advocates the English only as the nationalism and other the Australian nationalism. Moreover, in some cases, narrativization is not necessary to know about the subaltern that is unable to express the problem, suffering and pain. However, the

body of the subaltern or colonized itself speaks which is more real and better way that can express the condition is of colonized effectively. The colonizers retained the notion that the creation of the Australian nation and the formation of the consciousness of Australia— it is, Australian nationalism—was exclusively the achievements of the elite. Historiography in colonialist and neo-colonialist points of view regarded the modernization and civilization of Australia as the accomplishment of British rule. Therefore, in the name of nationalism, colonizers, restrict on the body of subaltern people. The politics behind the restriction in the body is a kind of torture, in that sense, they are ultimately deprived of their fundamental right that they granted by birth.

Likewise, by focusing on *The True History of Kelly Gang*, Graham Huggan interpretable as retelling of history as folk legend and for the ideological processes by which social memory may be reworked into the fabric of a nation's cultural myths. He examines the text as bodily presentation and mutilation that dispel the myth of remembrance as redemption and uncovering memory. As he shows the framework of the Holocaust to come to terms with personal and collective trauma releasing deep sealed anxieties not just over the past, but the specific forms in which it should be recalled; the further anxiety that with the much vaunted acceleration of history:

Public ceremonies of commemoration may be designed that is less to honour the dead than to protect a handful of the living, shoring up the threatened authority of the nation's ruling elite and implications might include for instance the paradoxical reification of bourgeois subjectivity in the name of postmodernist relativities. (24)

The traumatic assault of split images of aboriginals as subaltern do have traumatic record but that is unaddressed by official documentary. Through collective memory

Carey wants to revisit the history of Australia. The terror is represented in the text in graphic images of bodily penetration and mutilation officials just present the hegemonic documentation in the name of history but the hardship and traumatic events are not included in the official history. Hence, it shows the Australia, a country that is full of injustice and discrimination and questions to the validity of official history which others the aboriginals.

Eggert Paula a postcolonial scholar mentions the voices of marginalized by settlers in Australia in his essay “The Bushranger’s voice”. He provides a physical description of each parcel and summarizes its contents as neutrally as possible and lastly and most impressively the voice of Ned Kelly. Jerilderie letter was an answer to the colonial press which had painted him as a notorious villain after his shooting dead the three pushing policemen. He defends his own actions by exposing the correlation of police in his letter, as he claims: "the police got the great credit and praise in the papers for arresting the mother of 12 children one an infant or her breast" (36-37). Ned Kelly’s emotional dependence on his mother is one of the main interpretations of his character that only gradually emerges in this novel. It is like situation of architects in the Victorian age. Unlike, Kele Darian Smith and Paula Hamilton, in their introduction to a collection of essays on memory and history in twentieth century Australia, assert that the scene of Ned’s daughter’s birth exemplifies the novel’s self conscious, investment in ever lasting title. They examine that there in inauthentic imperialism on the colonial terracing, the distinction in other words between the history of the naturalized settlers and the history of imperialism. They state:

It is through the simplified and selective of collective myth that historical events are rendered emotionally comprehensible and memorable. Mythic narratives are thus the well spring of nationalism

and they constantly mobilized to serve differing ideological political interests. (2)

Hence, Carey demands that his text to be read against the graphic of its own hegemonic nationalist authority. Myth makes the historical events simple and readable that the readers are able to understand or read the historical events through myth narratives. The writer also tries to create certain affect in readers through the myth. To some extent, this attempt helps to promote the margins history. The critic further elaborates that there is a nexus between the nationalism and the myth narratives. Myth narratives have social and cultural power among several ethnic and social groups that bring the people from different ideology together. Hence, mythological narratives have the social, cultural and historical power that creates a sense of togetherness, unification and blend the different social groups. Thus, they have such a power that they even unite the groups who have reverse political interests that deliberately helps to promote the human civilization.

Historical myths have “a profound significance for the act of remembrance”. Regarding the issue of the historical myth, Nicolas Berdyaev is of the opinion “A myth contains the story that is preserved in popular memory and that helps to bring life some deep stratum buried in the depths of the human spirit” (670-72). That's why, memory of historical events enhances the human strength of contemporary way of life in colonial literature contains such thematic value of the historical myth. In the colonial texts, by foregrounding the past memory, provides hope in the possibility of creating new language free from the colonial objectification. Through the help of past memory characters are able to evade the labels placed upon them and gain voice.

Memory on the other hand, is always likely to supersede state sanctioned attempts to regulate it. As Smith and Hamilton suggests that it is combination between

past and present that memory is constituted and retrieval. The past has long been dead or silenced for marginalized politically and economically. However, there are people with no cultural memory, adrift, rootless and left without any meaningful future.

The main purpose behind presenting the marginalized characters, Carey is to visit back to raise the voice of marginalized people of Australia Carey's revisions both spoken and written, felt and submerged aspects of history. His reconstruction forces his readers to revive a back long of memories about the history of Australia that had a trauma of Australian aboriginals both culturally and economically. Their voices are silenced and their issues are unaddressed in Australian history. Thus, Carey raises the issues like indignity, ownership, national identity, subaltern and margin. This fictional representation of Australian voiceless people, Carey expresses his doubt that contemporary Australia can be considered a postcolonial society due to the numbers of factors including the tiny percentage of Australians who are descendents of the indigenous peoples. The aboriginal Australians failed to become an independent republic mainly due to the lack of power afforded to indigenous peoples within Australian society and the lack of a truly hybrid culture that blends indigenous and colonial cultures. Marginalized people did feel pride of becoming Australian though they were the native peoples of Australia and their voices were suppressed. Portraying the major character Oscar and Lucinda as marginalized character shows the hardship and suffering of the aboriginals. So, it is the main cause to raise the voice against suppression and to be included in Australian history. Likewise, Carey's attempts to revisit of Australian history in *The True History of Kelly Gang* the collection of stories called meta-fiction that addressee a wide range of Australian texts produced during the colonial period. However, at present the novel is writing a series

of letters to his unborn daughter, in that sense, he explores why and how he goes beyond the canon and provides true history. There are some people who have no cultural memory, rootless and no hope for the future. Surprisingly he presents the view from the perspective to the victim's chronicles of the traumatic events they endured as marginalized whose experiences were systematically disregarded, mistrusted or disremembered by historians of Australia.

The protagonist of this novel plays the voice of Bushranger and distorts the convention of law. Hence, he fights against the hegemonic authority that creates an emotion to all people to revisit the Australian history and reevaluate the official history. Carey disregards the concept of organized colonization where the official history distanced aboriginal and even new settlers were badly treated by authorities. Thus, Carey avoids the structural linearity through the resistance of characters in this novel.

My research mainly focuses on how the history of Australia has remained biased to aboriginals and convicts. On the individual level, Carey's story is that of persons who have hardship and suffering resonate the historic cultural suffering and pain of marginalized people by virtue of being a voiceless people of Australia of a historically oppressed tribe. Excluded feeling has been focused by Peter Carey in both novel *Oscar and Lucinda* and *The True History of Kelly Gang*. Carey attempts to go back through the metanarrative. Hence, the methodological framework of this study derives from theories of subaltern or marginalized which tries to subvert the official documentation and sets the ideas unwritten history might be inclusive history.

The subaltern classes by definition are united and cannot unite until they are able to become a "state": their history, therefore is intertwined with that of civil society and thereby with the history of states and

groups off society. (Gramsci 2)

The history of subaltern social group is necessarily fragmented and episode subaltern groups are always subject to the activity of ruling groups, even when they rebel and rise up: “permanent” victory breaks their subordinated and that not immediately. Every trace of independent initiative on the part for subaltern groups should therefore be of incalculable value for the integral historian. Unlike others, a postcolonial critic Homi. K. Bhabha emphasized the importance of social power relations in defining subaltern social groups as oppressed, racial minorities who is social presence was crucial to the self-definition of the majority group; a such subaltern group nonetheless also are in a position to subvert the authority of the social groups who hold hegemonic power (6). This research dramatizes the hybrid culture of Australia during colonial period. The term 'hybridity' has frequently been used in post – post colonial discourse to mean simply cross – cultural exchange. Regarding this Homi Bhaba says, “All cultural statements and systems are constructed in a space called the third space called enunciation” (37).

Another main aspect of my methodology comes from the idea of historiography meta-fiction originally coined by Linda Hutcheon in which historical sense and reality enters into the sphere of art imperceptibly. According to Hutcheon, in “*A Poetics of Postmodernism* works of historiography meta-fiction are “Those well known and popular novels which are both intensely self reflexive and yet paradoxically also lay clear to historical events and personages” (Hutcheon, "Poetics" 122). Hypsographical meta-fiction points the fact by using the Para-textual conventions of historiography to both inscribe and undermine the authority and objectivity of historical sources and explanation. Meta-fiction tries to reevaluate the tendency of narratives and creates an impact on readers that something might be

wrong in past. The total history should be de-totalized as she quotes the idea of Dominick LaCapra where his work has acted to denaturalize notion of historical documents as representations of the past and of the way such archival traces of historical events are used within historiography and fictive representation. It is not simply a case of novels meta-fictionally reveling in their own narratives or fabulation; here narrative representation is story telling that is a historical and political act. As LaCapra focuses on total he states "history corroborating the . . . own desire for mastery of a documentary repertoire and furnishing the recede with a vicarious sense of control in a world out of joint" (25).

Moreover, Gayatri Chakravorty Spivak, a key theorist of subaltern, talks about the subaltern in her essay 'Can the Subaltern Speak?' in her geographies of post colonialism. The subaltern's abandonment of culturally customary ways of thinking and the subsequent adoption of western ways of thinking are necessary in many post colonial situations. The subordinated can be heard by oppressors only by speaking the language of the oppressor; thus intellection and critical filters of conformity muddle the true voice of the subaltern. The shifting distinctions between representation within the state and political economy, on the one hand and within the theory of the subject on the other, must not be obliterated. The next scholar, Ashok Sen has developed the theory of 'Subaltern Studies, Capital, Class and Community' that will also my methodology a reading the novels. He states "the institution introduced by the British for the government the country and corresponding sets of law, policies, attitudes and other elements of superstructure what thing is left out of this unhistorical historiography is the politics of the people (2).

Linda Hutcheon talks about the similarity between the post colonial and the post modern in his essay "Poetics of Empire" according Ashcroft both have distinct

political augends and often a theory of agency that allow them to go beyond the post modern limits of deconstructing existing orthodoxies into the realisms of social and political action. There is an affinity between the imperialist subject and subject of humanism while post colonialism takes the first as its object of critique and post modern takes the second, feminists point to the patriarchal underpinnings of both.

This blends the theories of historiography meta-fiction and subaltern that breeds its significance in my research that shows how Peter Carey's postcolonial vision intersects with post modern techniques as Carey wants to show the negative aspects of total history set by official. Carey's main politics is to rewrite the history of Australia that includes the voice of marginalized people. However, this research does have some limitations as well. It does not offer comprehensive analysis of postcolonial theories. Rather, an analysis of postcolonial reading to revisit the history of Australia through literature conceptualized by Linda Hutcheon historiography meta-fiction and Spivak subaltern theory as resistance the pre-history of Australian people a comprehensive analysis of *Oscar and Lucinda* and *The True History of Kelly Gang* of Peter Carey. Given the nature of research, available home and resources, this study does not offer of Peter's own complex relationship between history written ' official and its validity from common ground.

Postcolonial-cum-Postmodernist Historiographic Metafiction

Historiography is one of aspects of history that studies about the knowledge of the past and present and how the past knowledge is transmitted. In a layman's definition, historiography is the history of history. Actually historiography attempts to examine the writing of history and the use of historical method. The historiography refers to a body of historical work. The historiography writing focuses on the history of any country that transmits the knowledge of the past to present generation. There

are several meanings and definitions of this H.N.F. Shree Dharan defines historiography as:

Historiography literally means the art of writing history or the history of historical writings. Historiography tells the story of the successive stages is the evolution and development of historical writings. It has come to include the evolution of the ideas and techniques associated with the writing of history and the changing attitude towards the nature of history itself. Ultimately it comprises the study of development of man's sense of the past. (2)

He focuses on different types of history on the basis of different context and people. It also varies according social context of any country and their sense of history is reflected through literature as specially called historical literature. We can find differences in the nature and quality as well as quantity of historical literature So historiography is a special branch of history that traces the social life through the centuries. The history is the historian's reconstruction of the past and it is really the history of historical thought.

Similarly Chris Lorenz in *Comparative Historiography: Problems and Perspectives History and Theory* writes that writing historiography is limited to one spatio-temporal setting and the trend of historiography writing was the chronological structure of nation-state. As s consequence "historiography tends to localize explanation for historiography developments within national contexts and to neglect international dimensions" (38). Every country do have this history that is not general but remains specific.

Official history is documented history based on information given by officials, archives and record of government agencies. It is authorized history sponsored and

supported of an agency of government. True history that can be found in common people. It is unwritten and passed to next generation. Actually, existed history in society is inclusive history. Official history may have to overlook or even suppress pertinent information. The scholar, Martin Blumenson, in "Can Official History be Honest History" mentions "It can not consequently, meet the tests of objectivity, balance and independence of Judgement. At best a bland, caution, diluted version of the truth, official history cannot be honest" (153). Officials do not have freedom to mention actual information with evidence because they are suppressed by power and guided by government policy and intention of ruler as well. Regarding honesty of official history he further states:

Historians in the employ of the government, they say, are court historians, "kept" men who allow their work to be censored or who censor it themselves before publication. This historian was conscious of his official role that he could not heart include material unfavorable to the government and to high ranking officials and commanders. Officials influence officials, they raise legitimate issue, many academicians continue to have reservations, and still others remain entirely dubious of the value of an official product (153-155).

Every country does have its own written history as Australia does have documented history that shows Australian history has incorporated all people and their identity and that is unbiased. The lies are written in Australian history which left aboriginal unaddressed as Christina Thompson writes in "A Brief History of Australia as he mentions:

Australian history replicates that of America in some significant ways. Both were originally established as colonies. In both cases, this

establishment entailed the displacement and subjugation of an indigenous people by a predominantly Angle-Celtic Population. Both grew as a result of migration from the fraught places of the world. Australia is perhaps more confusing to Americans than to the English because to the English Australian has always had a colonial identity. A vision of a narrative that does not exist but is surely imminent. This would be a narrative written in the manner of working back through the layers of colonial and projecting an Aboriginal view of the immensely complex net in which we are all, without exception, entangled.(61-63)

Aforementioned lines show that aboriginal people are not addressed in official history. Their culture, language and contribution of aboriginal people are left to include in documented history that is the main defect of exclusive history. Australia is a developed and post modern country that should include culture, identity and contribution of all people but it has lacked in Australian official history.

Historiography meta-fiction refers to the fiction within fiction that tries to rewrite history of any country showing historiography is a most problematic act. Historiography meta-fiction does have multiple layers of stories within a single story where protagonist attempts to examine the most and reevaluate the past to revisit or dig out some drawbacks to rewrite the history. So historiography meta-narrative tries to subvert the traditional rules and focuses on plurality. Fredric Jameson has argued that historical representation is as surely in crisis as the linear novel and for much the same reasons:

The most intelligent "Solution" to such a crisis does not consist in abandoning historiography altogether, as an impossible aim and an ideological category all at once, but rather – as in the modernist

aesthetic itself – in reorganization .Its traditional procedures on a different level. Althusser's proposal seems the wisest in this situation: as old fashioned narrative or "realistic" historiography becomes problematic, the historian should reformulate her vocation ...but any longer to produce some vivid presentation to history "as it really happens" but rather to produce the concept of history. (Jamson Qtd. in Hutcheon 112)

Hence, historiography meta-fiction includes the postmodern concept of plurality because it shows the problem of individuality of historiography. It tries to recognize the differences through pluralism. According to Hutcheon, Historiography meta-fiction suggests a distinction between "events" and "facts" that is one shared by many historians. Hutcheon in *A Poetics of Postmodernism* mentions: "Historiography meta-fiction and narrative history cannot avoid dealing with the problem of the states of theirs" 'facts' and the nature of their document. Documented history is totally dependent on facts but facts are given by states. There is problem of validity and reliability of truthiness. Regarding textual facts in fiction, Doctorow says: "The source of this problematizing in postmodern fiction seems in the textual nature of archival traces of events which are made into fact. Because those traces are already textual zed, they can be buried, exhumed, deposited, contradicted, recanted" (23). The story is said of facts one presented in texts that belief or opinion does not have reliability as common people do have.

Similarly, Dominick LaCapra talks about historiography meta-fiction Narrative is human made or not natural so narrative implies that structure to impose meaning and order too. He uses the word total history for narrative as it plays the role to create other history and the next word used by LaCapra is de-totalized that refers

historiography meta-fiction. The de-totalized means to bring periphery into centre and views everything from liberal humanist ideas to the aims of historiography. As

Dominick LaCapra has pointed out, the

dream of a total history corroborating the historian the reader with a mastery of a documentary repertoire and furnishing the reader with a vicarious of – or perhaps a project for-control in a world out of joint has of course been a Lodestar of historiography from Hegel to the Annales School. (LaCapra Qtd. in Hutcheon 63)

Thus, total history is the documented history what is controlled and manipulated by someone. The subversion of total narrative as LaCapra coins the term "de-totalized" (LaCapra Qtd. in Hutcheon 62). Total history is guided by imperials that does not address to common people. Regarding this, Hutcheon further asserts that the historiography meta-fiction means the writing a history as fiction about fiction. She mentions "documented history is predominantly a cataloging events and uses from the perspective of the dominant culture of society which in the settler colonies, is the history of the white male descendant" (Hutcheon "Poetics" 15). History is written from the dominant culture and many lies are drawn as truth in settler colonies. Irony and allegory are the techniques which are commonly shared by both post modernism and post colonialism Hutcheon wants to evaluate the past using irony in historiography meta-fiction. It ionizes the wrong concept with hidden intention. Local past should be revalued which was imposed by colonies. She states:

After modernism's self consciously and often even periodically to reconstruct its relationship to what came before: Similarly, after that imposition of an imperial culture and that truncated indigenous history which colonials has meant to many nations, post colonial Literature's are

also negotiating (often periodically) the once tyrannical weight of colonial history in conjunction with the revalued local post. (131)

She gives the clear ideas that how meta-fiction examines the based or unaddressed history is to be revalued through irony in historiography meta-fiction. She ahead mentions "it is strategies theatric one: the use of trope a irony as a doubled and split discovers which has the potential to subvert from the valorization of irony" (Hutcheon "Poetics" 21). Diana Brydon and Helen Tiffin in the in book *'Decolonizing Fiction'* discusses regarding the narrator, the author, imaging history from the perspectives of a modern Australian informed by the predominant issues in 1980 such on humanism, native right and postcolonial literacy theory. They state "the lingering legacy of the imperial / colonial relationship in all its positive and negative aspects" (13). Tiffin also focuses on liberation to people from the imperial structure through historiography meta-fiction. Meta-fiction is a tool to subvert the linearity and fixed boundary of colonial narratives and it helps to react and subvert the traditional strategies of imperils. In this context Tiffin argues that :

Through polyphony, hybridization and continual erosion of all the traditional strategies of European containment, post colonial texts liberate those serves from born historical cultural and contemporary containment; and escape relegation as a "Other" by reintegrating "Self" in the process of annihilating such constricting binaries. (179)

His main concern is to liberate Australian people from the colonial attitude by subverting the traditional norms and conventions in terms of terms of literature, language and national identity. Post colonial country like Australia, people are not getting chance to feel free from monolithic language and crisis of identity which is a feature of excluded history. Australian narratives regards that British were good

people who come for the betterment of Australian but gradually they studied territory and its people to understand politics. Eventually British ruled over the country in narrative, the mainly specific interest is hidden that is digged out from the historiography meta-fiction. Regarding this Guha says the intention of elite and colonizers are nothing more than self-interest. Guha states : "a share in the wealth, power and prestige created by and associated with colonial rule' – actually lacked idealism pursuing the country's own benefits" (2). The elite groups try to make other subaltern with the help of power and create facts through literacy writing and narratives. They advocate as they are beneficial to others actually they rule over other for their own benefit. Guha also writes in the second chapter of *Elementary Aspects of Peasant Insurgency in Colonial (total) India'* "It was they (The Elite groups) who made him (The subaltern) aware of his place in society as a measure of his distance from themselves" (18). Since the subaltern can not be mentioned without reference to the elite, the subaltern in effect serves as the model that offers the desire for the elite to produce the image of self. Narrative is created by historiography to impose their matters as truth nesses to next generation that fulfills the desire elite group. Irony is one of the techniques to dig out the past event in historiography meta-fiction. It is like allegory that reveals the illusion of time “a truly temporal predicament” which Derrida names a “mirror” (37). In the second part of “The Rhetoric of Temporality” de Man parallels irony with allegory:

The act of irony, as we now understand it, reveals the existence of the temporality that is not definitely organic in that it relates to its source only in terms of distance and differences and allows for no end, for no totality. . . .The temporal void it reveals is this same void we encountered when we found always implying an unreadable

anteriority. Allegory and irony are linked in their common discovery of a truly temporal predicament. They are also linked in their common demystification of an organic world Postulated in a symbolic mode of analogical correspondence . . . in a mimetic mode of representation in which fiction and reality could coincide. (222)

He focuses on impact of inauthentic western intellectual epistemology that deconstructive irony shows the cognitive bias of the Eurocentric western intellectual's history by subverting it through its own inauthenticity. Historiography is the aspect of history. Hayden White is one of the prominent historiographers who breaks the boundary between history and fiction' in histories historiography is a ideology that colors the historian's representation of the past. In his essay "Fiction of Factual Representation" he asserts "The use of ideology points of the fact that there is no value neutral ... description any field of events whether imagination or real. Fiction not given but are constructed by the kinds of questions we ask of events (H. White Qtd. in Hutcheon "Poetics"123). His tones are representations structured by the various different tones in which it is possible to tell stories. History uses allegory of real events and historical stories on the narrativization that just talks about past. As White asserts in his own words :

Historical Stories: The product of narrativization can be said the correspond to anything other than the generic story types of which they are instantiations The story is told an allegory a how real events can be said to replicable the structural pattern of generic story types: false epic, roman's tragedy, comedy force etc. (White Qtd.in Panday "History" 3)

Thus, he emphasizes on cultural aspect that determines the boundary. The event can

be shown in meta-fiction using different techniques and culture and society one revalued can be tested again. There is no contradiction between imagination and the real because the real is always something that is imagined.

Regarding the similarity between post modern and post colonialism' Hutcheon has mentioned views in her essay on *Circling the Downspout of Empire* that she notes "both have subject of humanism: language, humanization, identity, culture and rights but both have distinct political agendas and a theory of agency that allow them to go beyond the postmodern limits and deconstructing"(ibid) The production might be different and there similarity in textual gaps. Postcolonial text uses the culturally marginalized texts imposed by imperial culture. There still considerable overlap in the post modern and the post colonial concerns in terms of formal, thematic and strategic. As she further explains:

Formal issues such as what is called magic station; thematic concerns regarding history and marginality, and discursive strategies like irony and allegory are all shared by both the post modern and the post colonial, both often place textual gaps in the foreground but their sites of production differ; they are those produced by the colonial encounter and those produced by the system of writing itself. At the relation to history that brings the two posts together; there is also shared concern with the notion of marginalization with the state of what we could call ex-centricity. (30-33)

Aforementioned quotation reveals the similarity between the post modern and post colonial that both uses the same ground, they talk about marginalized voice and tries to subvert the centrality through meta narratives. So post modernism is politically ambivalent as Peter Carry's strategy is to indicate the relevancy meta-fictional

techniques to post colonial writing to point out a number of metonymic thence particular to post colonial literature as Saleem Rushdie designates on "third world cosmopolitans' from "post modernist" (Rushdie Qtd. in Hutcheon "Politics" 66)

Subaltern perspective is my second technique to examine these two novels written by Australian writer, Peter Carey. Subaltern is a product of capitalism and those people who are economically, culturally and socially marginalized called subaltern. Their voice is unaddressed by imperial states and they never feel of comfortable to live happily in their own ground. The subaltern can not speak who come from the despair as Lenin writes:

For Europe the time when the new capitalism definitely suppressed the old can be established with fair precision : It was the beginning in the twentieth century . . . With) he boom of the end of the nineteenth century and in crisis of 1900 – 03 ... [C]apitalism become one of the foundations of the whole of economic life. Capitalism has been transformed into imperialism. (28)

He emphasizes on the capitalism that is imposed by imperialism. Imperialism suppressed others and marinate those people who are economically poor. Those voices are file need by powerful people and do not give space to those people in terms of their language, culture and social status. So postmodern tries to go beyond the traditional representational forms of both fictional and historical narration. These two novels, *Oscar and Lucinda* and *The True History y Kelly Gang* offer the sense of smell as the vehicle not for only historical and social contextualizing but also for its fictional commentary.

The another scholar, Spivak generates this term subaltern in her *Subaltern Studies* as a continuous sign chain and the possibility of subverting the position of

the subaltern "lies in the dynamics of the disruption of this object, the breaking and relinking of the chain" (5). She attempts to refuse the concept of subaltern and subvert the subordinate position that is totally based on binary opposition sign system. In the last part of "*Subaltern Studies: Deconstructing Historiography*", Spivak focuses on a gendered subaltern – women. This concept shows the subordinate position of women as subaltern that reveals the predicament of women by both class system and patriarchy. This concept has put the women as subject of discussion in literary writing and subject the old attitude towards women through historiography meta-fiction as says "In a collection where so much attention is rightly paid to the subjectivity or subject positioning of the subaltern, it should be surprising to encounter such a difference to the subjectivity, not to mention the indispensable presence, of the women as crucial instrument" (27). Male domination is a linearity of history that is narratives of powerful people who do not give the people write to women that is guided by male centered structure. By asking the question: "Can the Subaltern Speak?" She doubts if the subaltern actually has his/her own consciousness to speak for him herself. Moreover, she submits the term "gendered subaltern" to focus on the long-ignored figure – women.

A series of named subaltern studies appears in the last decades of the twentieth century has introduced an almost new literary genre of history writing on post modern country like Australia, Sreedharan connects subaltern and nationalism. As he says "historiography of nationalism is riddled with a prejudiced elitism and nationalism as primarily as idealist nature in which the indigenous elite led the people from subjection to freedom" (Ranjit Guha, Qtd. in Sreedharan (1992)). In subaltern studies; historiography highlights the insurgency of the lower class. The economically poor people, lower cast and having less majority people are counted in subaltern class

and the industrial era created exclusive environment that excludes the people who are subaltern. Guha asserts that "Parallel to elites politics in which the principal actors were the subaltern classes and groups constituting the mass of the population" (Qtd. in Sreedharan 492). Similarly a prominent scholar Gynendra Pandey in his essay on "Prose of Otherness" mentions that subaltern history is silenced and their plight in internationally hidden, the violence perpetrated upon them is not highlighted in official history as he states "the history of violence has been treated as absence, not the real history of all common people, violence official as absence, not the real history of all common people. violence appears as absence because historical discourse has not been able to capture the movement the almost always about context-about everything that happens around violence"(198) in the master narrative violence and torture are elided or not mentioned in national history as it is either consigned to the other side of history or ignored as no history at all in his concept, the history is only collection of selected and fixed events related to the state and ruling class. Subaltern do have a feeling of pride being a citizen country due the alienated feelings from the state and within voice is not incorporated in main stream of official history. Their identity is looted as Dipesh questions in his essay " A Small History of Subaltern Studies" as he further states " one cannot have pride in nation if that official history runs against the value of quality and inclusive imagined community (Dipesh 19). The subaltern class may not home voice until they come in power and their status may not be boosted up without coming in centre themselves. A scholar Antonio Gramsci defines subaltern in his essay " Notes on Italian History" as he asserts:

The subaltern classes by definition are united and can not unite until they able to become a " state" : their history therefore is intertwined with state of civil society and thereby within the history of state and

groups of society when they are in power they try to subvert the official documentation and sets the ideas unwritten history (Gramsci 2)

Gramsci's focus has been given to the official power to resist against elite group or defend the state and change the documented history and attempts to create inclusive history. Unlike other critic, a postcolonial Homi k. Bhabha gives more priority to social power relation while defining subaltern group as oppressed, racial minorities who is social presence was crucial to the self –defining the majority group as Bhabha defines " a such group nonetheless also a position to subvert the authority of the social groups who hold hegemonic power" (6).

In the same way, Anderson has also focused on subaltern in terms of nationality as he asserts "one cannot have pride in nation if that official history runs against the value of equality and inclusion imagined community" (Anderson 53). All scholars have an attempt to define the marginalized voice and subaltern perspective. Equality is to be given to all citizen in country and they should have feeling of inclusion as it should be unbiased.

Chapter Two: Writing Back the Marginalized Voice in *Oscar and Lucinda*

The story is narrated by the great grandson of Oscar Hopkins as first person narrator who tells the story of Oscar Hopkins and Lucinda Leplastrier, two young people who meet on board a ship sailing to Australia. Peter Carey explores the use of a specific narrative device; use of child narrative or the child points of view is how novelist historicizes the loss of innocence by reconstructing the past through memory and meta-narratives. Personal family narratives facilitate Carey to record the traumatic events by just a positing aboriginal and new comer of London on Australian land. Using the post colonial strategies Peter subverts the colonial boundary to create intimate intervention in to official historical narratives. Actually, the official version of the nation's history is called "History of Australia" whereas what it really tells the history of White Australians and it is a frustrating from the Aboriginal perspective. The main protagonist, Oscar Hopkins is a contradictory man both pious and corrupt who abandons father's religion in favour of Anglicanism. He decides to work in dangerous missionary whereas Lucinda Leplastrice is a feminist and shunned by society. While returning to Sydney from a year long sojourn in London meets Oscar in ship and fall in love. Lucinda goes to London to find a good husband however society shuns more racially than Australian society. The narrator thus demonstrates for the aboriginal version .. One of the characters, Bob sets himself apart from the imperialist approach to history, including his mother's version. The story of Oscar and Lucinda annihilates power of hegemony that erases the culture, nationality and accessibility of aboriginal people. Due to the patriarchy, the characters of colonizers who plays dual role in the novel, subverts the preconceived structure. colonization paves the way of replacing Australian history with a multiplicity of Australian histories. The physical torture that Peter Carey records the individual suffering has

been excruciated that gives the agency of voice whose who had hardship life but the official history did not include their voice in documented history which becomes lie in Australian official history. The original penal colony faced severe shard ship due to starvation, illness and general ignorance how to live in the unfamiliar climate. They subjugated even their land and me unacceptable language while treating the aboriginals that people in Australia as Peter Carey mentions in this novel through the Thorn Hill character who desperately wants to own the land but once he settles there, he has to work hard to deny the evidence all around him that it is already owned by indigenous Australians: art etched and painted in to nocks, crops planted indigenous settlement. He relies upon his own cultural references to deny the habitation as he sees in front of him:

There were no signs that the blacks felt the place belonged to them.

They had no fences that said this is mine. No house that said this our home. There were no fields or flocks that said we have put the labour of our hands into this place. (140)

He is post colonial subaltern who is not given a room or the role to speak. This story is told by him but not heard because native history is unimportant to him that remains ostensibly in different about the past. This aforementioned hardship, trauma and torture have been mentioned in official history so he has reason to rebel against documented history. Lucinda's fate destination shocks and yet, attentive rereading reveals that it was also prefigured. The first instance is when Lucinda is introduced into the story as a child and she provinces a violent reaction in her parents: "These missiles were not directed at her, but the air was filled with a violence whose roots she would only glimmers years later when lost her fortune to my grand mother and was made poor overnight. Then she wondered how much had cost" (81). Here this

narrator is not his grandmother, when she is not yet even familiar with the character. This is narrative “cheating” insofar as the real outcome is actual foreshadowed. In a same way the actual reality has been exterminated as aboriginal history has not incorporated is the official history,

Carey initially describes the Lucinda’s childhood and introduces the possibility of alternate stories and diverse history Carey represents official history and characters from this invented history. He combines both factual events with fictional characters and fictional events with factual characters. The text is interpreted with historical data, events incidents and characters from documented history as it is set in the real history of Sydney. Lucinda’s mother takes advantages of the population growth due to the gold rush of the 1850’s and patrons of her land. "It is right time in history to sell” (190). Such vision reflects accounts of official history where all settlers suffered hardships. So, it can be said that the abundance of space stands in sharp contrast to the vision informed by documented history as Hayden white breaks the boundary between history and fiction he believes unlike the scientist it is condemned to inadequacy by the every native of his task. According to him, historiography is ideology that colours the historian representation of the past: whether imagination or real-not only all interpretation but all language is politically contaminated (129”. It is composed of one short chapter, often digressing and including the back stories of a crowd of minor character. Every chapter is a self contained episode, each one a testimony to luck. There is also its framing device for the novel is narrated by someone revealing his own genealogy. We know from its first paragraph that “the Reverend Oscar Hopkins is my great grandfather”(66). They get heterogeneity that tries to give the voice to margin and supported people rather giving the chance to a single narrator as hegemonic texts do have. This style of narrative is a

subversion of colonial text that was based on single narrated truth. It tries to give a voice to have retrospective towards the subordinate people of Australian. There is lie freedom and right of speech but the actual information has been excluded from the real history of Australia.

This is a love story of two protagonists who are gamblers' Oscar is obsessive whereas Lucinda is compulsive, despite them separation, they are tied together due to conducting glass industry and more particularly their unquenchable thirst for gambling through which Carey creates the past that implausible bargain is made so real and believable. Lucinda's father is killed by horse and mother dies when she was seventeen. After mother's death she comes into her considerable inheritance and she is forced to leave the subdivided farm for the city. Carey's depiction the Lucinda as counter part of male or patriarchic in capitalism as she is industrious female is Australian economy that have rarely been portrayed in official history in 19th century. This irony is regarding on tool to subvert the colonial text as mentioned by Linda Hutcheon. Irony is one of the tools in postmodern fiction that brings to the fore revisionist historiography which exposed the claimed objectivity of history. Lucinda does not leave glass industry though she gets deceived from male co-partners that becomes unconventional female, Peter Carey implicitly shows the subversion of male domination in Australia and how London and Australian society used to shun the female as Carey has adopted a lucid approach to be written out of official history. The narrator of Oscar and Lucinda sets out to rewrite family history because he is unsatisfied with the oppressive version his mother imposed on the whole family during his childhood. If we analyze the first chapter of this novel, Oscar recalls his mother's version of how Hopkins transported a church to Bellingen, how she used the story to embarrass and cow her family and how they are resented it without daring to

challenge. According to this version of family history, Oscar was a stereotypical Victorian clergyman; the narrator declares that this is untrue. He implicitly casts doubts on the legitimacy of his mother's version by explicitly proving another form of official history unrealizable as Oscar narrates. He narrates:

She would not tell the bishops that my grandfather is dog-caller was an act of rebellion. They would look at Victorian clergyman. This was obvious to me but i said nothing. In a moment the Bishop would ignore our big nose and many other pieces of contradictory. I was away at the time but it seems unlikely to me. I learned long ago to distrust local history, Darkwood for instance, they will tell you at the Historical Society, is called Darkwood because of the darkness of the foliage, but it was not. So long you could hear people call it Darkeies point, families should record this when they are arguing about who controls this shine and pushed an entire tribe of aboriginal men and women and children off the edge. (1-2)

The narrator contradicts the imperialist maternal version that reduced the rest of the family to silence. Actually, the name of local forest... "Dartwood" has been remained 'darkness of the foliage by official history, the current name being a bowdlerized form of 'Darkies Point' where some of the local men went not so long ago, to massacre a whole tribe of Aborigines. This shows that how official history seems to be a side issue, and it simply becomes on description of the fact that official histories are sometime not to be believed. So, the story is story of silenced holy and broken soul that leads to the unmaking of aboriginal world. The aborigine's language and culture becomes the repository of the brutal sportive transported convicts and rulers of officials their voice is lost but going to back to the original name and plight of settlers

shows that Carey tries to give voice those silence people and wants to rewrite the common history or inclusive history.

According to Hutcheon there is an affinity between the imperialist subject and subject of humanism. Post modernism takes the first as its object and postmodern takes the second feminists point to the patriarchal underlings of both. Feminism has had similar impacts on both post colonial and post modern that regards history and marginality. In this novel a character Anna who is a marginal member of the Dawe expedition due to her gender and race and even she does not become consumed by the concept of rediscovery history. Women are ostracized as Dawe ostracizes her because of her sex “we have no place for women” (9). She is welcomed as a servant and later as a purveyor is a sexual favour. At the end of the narrative the pursuit of history overwhelms the men. After her husband dies, Elizabeth Laplastier lives in New South Wales in stead of returning ‘Home’ statement altered by one of her neighbors “non ladies wont be having in to worry your pretty heads about such things in Gravest” (88). But he develops agricultural system in the place continuously that subverts the mentality of colonial people in chapter on the topic” A cheque amidst her petticoat is talking and Lucinda about the Miriam who worked as a servant, Lucinda writes:

There is no disputing that you are a thief, but a thief, I think, made so by fear and weakness and as i too understand the terror you have felt in your soul to contemplate a woman’s life alone in New South Wales, then I forgive you” knowledge of the poor woman’s situation, it is alter all, who was brought to this town thought ill fortune was shipwrecked and although a governess have had to suffer the indignity of a life better suited to an Irish servant. I know better than she knows, that her situation must mean to her.” (374)

Carey mentions these words spoken by Lucinda to show that sensation of hatred is the sensation of being excluded from society. It makes the reader to go back in Australian history that did not give space to sexism equally and raise the voice for inclusive history of Australia. Lucinda is suppressed to leave the subdivided farm for the city, determined to experience the working world as a child Lucinda experienced the wonder of the explosion of a glass ornament called a Prince Rupert's Doop. Linda Hutcheon uses the irony to subvert the colonial and structural mentality as operation use to pressurize in society and norms made of hegemonic concept. Carey uses the gambling played by Lucinda and Oscar is Australian society that breaks the norms and construction of Australian society. Carey uses gambling as irony to create a new history of Australia. Carey portrays the concept of identity by using the word 'orphan' because orphan children struggle for their identity. In chapter (82) Marian says "our history is history of orphan..." (390). She is set as new character that starts telling about her and her family background in this chapter. Even Oscar and Lucinda's fathers are killed and their mothers die after husband death that reveals that orphan characters did not have voice and their struggle for better Australia was not included in official history and how they fought for identity to have feeling of nationalism in their own country. Another irony is a gamble on Oscar says "the world is a gamble (261). Peter Carey mentions a gambling as for liberty for men and women in Australia. He states:

It was at this moment a Lucinda began to gather these triumphantly proportioned notes together. She played cards with a cool elegance and skill and she did fancy shuffle the card and invites Oscar to shuffle cards she called Oscar. "Crab" is lost its bones and colour she enjoyed it as much as she had enjoyed the dizzy lightness of losing at fan-tan.

Oscar watches all with almost as much astonishment as Lucinda. He has hardly been aware, so nervous was he, of what he had been saying and invites Judds to play it and one was not compelled as one did it. (227-229)

Bringing the play cards, Carey tries to give the voice to those who were silenced and compelled to involve in gambling as Oscar rewrites history of the sin of gambling ironically he wants to be reformed himself but Lucinda feels ecstasy to play card and have free liberty while playing cards that deconstruct the construction of norms and values of society said by rulers to show so called good norms for society.

Carey portrays the liminal character as they are seen to indigenous and non-indigenous Australian people and Oscar himself shows the ambivalent character having both positive and negative attitude towards something. Oscar goes against of father's religion and becomes impoverished Anglican and his father strikes him because his father Theophius was a preacher for the Plymouth Brethren but Oscar again accepts god's direction and confess on God to playing cards or gambling, he says: 'the true will be God' (108) and "we bet that there is god he believe on it" (261). Oscar admonishes Lucinda for thinking of playing card is less recessing. Carey brings liminal characters in this novel. The description of communal guilt as Smith likens his drugging of Oscar to his allowing the slaughter of an indigenous community. By equating his guilt, over not helping Oscar with no helping the indigenous Australians. Smith reinforces the novel's establishment of Oscar as colonial victim as well as the indigenous Australian. In a same way Oscar in further identified with the indigenous victims of colonization then his mild-mannered co traveler Mr. Smith equates his collusion in Jeffris tortures of Oscar with the massacre of the indigenous community:

He [Smith] was a counterfeit and a coward. He had fortunated Oscar

Hopkins with a funnel. He had not understood up to defend him...He had gone along” He had persuaded himself it would do not harm. And he had sat there-how dimmable this was-which native’s mere slaughtered. And when Mr. Hopkins [Oscar] had protested [against the Aboriginal massacred he had been the one of those who tied him to a tree-on Jeffris’s orders-so that he would cause no harm. All his anger and disgust, all that which should have decently gone outwards, was driven inwards. (406)

Oscar is an ambivalent character both weak and brave; his dual role provides a counterpoint to the lies of an exaggerated masculine history. If we analyze aforementioned lines that gives the history of Australia is ambivalent. It is not true or that history has not incorporated all the hardship and suffering of aboriginal people and transported convicts by new settlers on Australian land and their role has been silence in documented history of Austria. So in *Oscar and Lucinda* , Carey creates sympathy towards aboriginal people of the blacks by Jefferis, he evokes to Mrs. Burrows mourning because of the murder of her husband. So Carey goes back by portraying ambivalent characters to raise the lost voice for demanding inclusive history rather than exclusive version of Australian history. Examination of church in the past and present is to create new history in Australia because religion was and still is closely linked to the process of colonization. So, religion was a matter of imperialism and the lie of an exclusive history so the narrative is told by Oscar who gives against father religion subversion tool of colonization and intends to give the voice of silenced one.

In this novel, *Oscar and Lucinda*, we find self consciousness that is reflected in meta-fictional device and the issue of settlers indigenous relations comes to the

forepart. The lie at the base of Australian history that the country was empty when they arrived in Australian soil. The elderly "lady" Mrs Business, is not a typical when she advocates the "bye bye damp" solution of poisoned food" (160) and all blacks encountered by Jerrish and this party are massacred. This echoes the early observation that the name Darkwood did not derive from the colour of the foliage but rather in earlier name of Darkies point, when Aboriginals shushed to their death. Colonizers give the story that they were first on that land but silenced the real native people of Australia. Lucinda thinks of her inheritance as taken from the land and there for easy in some sense stolen from the blacks" (126). But even her "find romantic "father could kill blacks (92). Helen Daniel observes the glass Church Cracles and Crazes in ambunger landscape. Carey himself has suggested that the progress of Christianity as presented physically by the glass church bring the death to aboriginal.

Aforementioned textual representation shows that how aboriginals are suffered and how the glass church factory becomes the death of aboriginals. When new settlers arrived in Australian land they started ruling over the aboriginal but their history does have lie that is dramatic country that gives equally priority all people and their imagery is including but in reality that is exclusion so Carey wants to make it inclusive giving the voice to aboriginal of Australia.

Revisiting History of Australia in True History of Kelly Gang

Peter Carey portrays Ned Kelly as a protagonist of this novel who was the legend hero of Australia. His life story is narrated chronologically in the first person with wrong faithfulness to the facts. Actually he belongs to an Irish catholic, his father 'Red' Kelly is an ex-convict transported for the theft of 1000 pigs and he elopes with Ellen Quinn. His father, Red Kelly dies before finishing his sentence then his mother, Ellen Kelly takes family to a Slabhut at Eleven Mile Creek in the north-west of the

colony where Ned Kelly becomes the main breadwinner. Ned's real problems with the police began when his mother, Ellen Kelly is arrested for aiding and abetting in the attempted murder of Constable Arthur Fitzpatrick police officer on 15th of April. *The True History of the Kelly Gang* presents a fascinating example of story in which the supposed "facts" may lend themselves to radically different interpretations. In the narration, during the gang's raids, Ned Kelly meets 'young Irish girl named Mary Hean, who already has a young son by Kelly's stepfather, George King. Kelly falls in love with Mary and makes plans to escape the colony with her after she becomes pregnant with his child, whose father will never know its father. Mary immigrates to San Francisco with son and Kelly's unborn daughter and Kelly stays in Australia until his mother is released from jail. At the end, second narrator relates the tale of the gunfight and Kelly's death by hanging. Before his death Kelly writes a series of letters to his unborn daughter in which he tries to explain why he first became an outlaw-because he had no choice, she says "what is to be raised on lies and silences"

(2) The past has long been dead or silenced for the transported as if the memory of what was left behind is too painful to talk about. Kelly himself is painfully aware of what that means for him and his culture: they are a people with no cultural memory, adrift, rootless and left without any meaningful future. Ned Kelly is an underprivileged and unjustly persecuted man forced against the arms of the law due to injustice.

Kelly's narrative is, in fact, transformation of his speaking voice once shattered in the horrors of colonial act where Kelly uses his narrative techniques to create the background for his own voice to be included in Australian history. It should incorporate the marginalized or specially convicts voices who were ill-treated by colonial people. Peter Carey gives direct speech to his characters to highlight the

suppression and domination which was inflicted on the transported convicts for dramatic emphasis. In the light of subaltern, Gramsci talks about the subaltern classless as Kelly gang has been treated by colonizers. He states “The subaltern classes by definition are united and cannot unite until they are able to become a “state” their history, therefore is intertwined with that civil society and thereby with the history of states and groups of states (2). However, my analysis differs from Gramsci's definition in the sense that Kelly Gang is united without becoming state. Though they all are subaltern, they protest against the domination of police force and killed three policemen in ambush to give the voice of marginalized people; not only transported convicts but also all common and poor people of Australia who are regarded as subaltern at that time. Ellen Kelly, Kelly's mother speaks to police office in parcel one, she states: ‘I know you're very low about your farm but I would rather die than go to prison’ (8). It is concerned with how subaltern raise the voice against injustice and give the voice of all supported people. This is against of even bad or abuse language used by police person like “adjective possums” and “adjectival worm” these notorious words are used by official persons to convicts. Kelly Gang does not react with them, while Kelly's mother raises the voice against their dominated language used by powerful persons. Kelly narrates the pathetic plight of his family in colonial period in Australia. As he mentions:

The question of our lost opportunity were now always present my mother could not leave it alone my father would sit solid in his chair and quietly rub the belly if his big black cat I am thinking now of one night in particular when he broke his silence. My uncle Jimmy Quinn was a man by now there was a dreadful wildness in his eyes like a horse that has been tortured. My mother were how subbing magic also

& could hear her little rabbit noises on the far side of the curtain. (84)

As Kelly narrates a story of his family and tries to give the voice that are silenced and mother's crying is compared with rabbit noises on the far side of the curtain. Having this narration, Carey attempts to show the margined voice and its pathetic situation thought the lies that Australian are more democratic and treat to all people equally. It shows that true history should be written that includes the margined voice and the fake documented history should not be biased to all Australian. Helen Tiffin mentions that imperial colonial relationship in all its positive and negative speeches that becomes documented record for colonizers and provides the focuses data facts to common people as Peter Carey mentions that how commissioners and police implicated as declined Kelly outlaws. He states:

There can be little doubt that constable Fitzmaurice's conduct, however justified by the rules of the service was unfortunate in its result. It may also be mentioned that the charge of persecution of the family by the members of the police force has been frequently urged in extenuation of the crimes of the outlaws but after careful examination, your commissioners have arrived at the conclusion that the police, in their leaving with the Kelly's and their relations, were simply desirous of discharging their duty conscientiously; and that no evidence has been adduced to support the allegation that either the outlaws or their friends were subjected to persecution or unnecessary annoyance at the hands of the police. (43)

In a same way, imperialist records becomes history in colonial history that is biased history which is transformed generation is generation. The reality does not take place and gives injustice to all the people and becomes the issue of nationalism. The data

based history does not have any evidence that is not accepted by all the people of a country so Peter Carey brings these aforementioned lines to provide the false history that makes the reader to revisit the history of Australia when Kelly is arrested and kept in jail (Goal), he writes a letter to Joe Byrne, a colonizes officer. In this letter he wants to defend his own actions and exposes the corruption of police such as Fitzpatrick called "Squalters" he further writes "The police got great credit and praise in the papers for arresting the mother of 12 children on an infant on her breast" (36-37). This only surviving piece of writing should justify the gang's actions and make clear how Irish had suffered unjustly under the British colonial rule. This memory becomes fundamental, not only for the retelling of history as folk legend but also for Australia's construction of a national identity. As Linda Hutcheon raises the issue of nationalism and identity in post modernism and post colonialism to treat literacy texts. Within own country, common people are accused of doing crime without any evidence and they get severe punishment even they are killed by police personals. Peter Carey portrays this Kelly's letter to show the Kelly as an icon for Australia's identity occupied Australians ever since his death and became one of Australia's most powerful narratives. Peter says in letter "I never involve in such activity and don't give any sort of punish life me in the country" (38) this shows he collects the guts against imperial rulers and subverts the norms in police camp just to give the voice to voiceless people in Australia. This letters interweaves the language of Kelly as dictated to Byrne in the Heraldries letter in Australia's manifesto of the oppressed Irish man, declaration of independence and map to the individual community dichotomies of Australian concept and the other extant letters spoken by Kelly, in addition to newspaper reports and other archival information, rendering them into a fictionalized account that preserves language and yet plays with the idea of literacy

production. Kelly directly reacts against unfairness and injustice. Visiting the subaltern especially women subaltern means creating the inclusive history of any country. Spivak mentions that outwardly it can be heard by oppressors only by the speaking of the oppressor, thus intellectual and cultural filters of conformity muddle the true voice of the subaltern but that is not real To prove this Carey successfully portrays the narration that is narrated by Kelly Gang's sister, sister Kate who is deeply concerned with the representation of women in Australian nationalism narrative treatment. Kate Kelly retells the story of Kelly women 'true' life story of those women eclipsed by nationalist. As Kate further reveals:

I helped mother onto her bed which were made I thick samplings set into the wall and a piece of jute bag suspended between the shafts. I could not see my mother's pain and were vexed. I could not do nothing to please her she asked for water but would not me go to fetch it. All the while expected the doctor but there were no sound from outside not even a mopoke nothing save steady rain on the bark roof and the thumping of flotsam in the flooding waters of Hughes Greek. (11)

Carey focuses on exploring the mother daughter relationship and daughter tries to redefine the Australian history on the auspicious occasion of Bicentenary in which imperialist think up they are great people who made Australia but left the remembering the true history of subaltern women who represented indigenous people of Australia spent hardship and painful life. Peter Carey brings a metaphor or irony as 'calling doctor and nothing' doctor does not make them well and valueless for Australian indigenous people. Giving the no value to doctor by Peter Carey tries to revisit the story of marginalized aboriginal people of Australia. Actually this novel was published just before bicentenary in Australia that celebrates the important even

Australia mentioned by documented history as Hutcheon talks about documented history does not account the true voice of common people. Peter subverts an exclusive history by searching for the stories of those is submerged people and brings up the voices of those who have been either marginalized or silenced into the voice the Kate Kelly.

Hutcheon talks about identity is a similar issue in post modern and post colonialism that subverts the colonial concepts as Peter Carey portrays the convicts specially women is this novel and go against the conventional rules made by so called disciplined society only for women. In the chapter six, Ellen Kelly [Ned Kelly's mother] is found with next husband George King as Kelly's age and before him, she does have love affairs with Frost and even Frost tells about the involvement of his mother with Power Ned Kelly tries to kill to Power. As Ned Kelly states "My mother fed George King's new baby the same breasts had given such to me 20 years" (77) and even Ned Kelly tells to his brothers "You've got a girl friend he sneered, you know I ain't got any girl Dan" (85). Looking at these squings, Peter Carney intends to show the unconventional society that is against disciplined society as prostitute. Prostitute is a phenomenon that subverts the hegemonic norms and values of Australian society. All the women and men characters brought in novel indulges in this sort of activity. Even Dan tells to Ned Kelly how Ned raised a voice a against George as he says "You got a grudge against George cause he married your girl and Hubb a Hubba Mamma is your girl" (86). Who were so called civilized, their history has been documented in official history and those margin aged voices we are isolated from the mainstream so Carney might bring the sexuality as subversion tool to cry out a reaction against a history of cursing injustice. The true history is actually the opposite, for revisionist or not a western is always the story of a man in men, while

this is the story of a people. In chapter one Carey mentions. In short, "Australian gods were and are misogynist; theme is not just masculine but actually deeply misogynist" (12). Carey quotes these lines how hegemonic masculinity has taken place in Australian history as history of men not women. Peter focuses on inclusive voice and creates inclusiveness in history for better Australia. Not only prostitution but also suffering the women in Australia as mentioned in this novel there is narration that, in 1879, judge Redmond Barry sentenced Ellen Kelly, to three years hard labour for assaulting a police officer, even though the officer's testimony was dubious Ned Kelly did not try to break into Beechworth goal to rescue his mother as planned, he offered an ultimatum to the government of the day to give those who are suffering innocence, justice and liberty. If not I will be compelled to show some colonial stratagems which will open the eyes of not only the Victoria notice and inhabitants but also the whole British" (142). Ned fights for liberty for women and other innocence to raise the voice those who were left and silenced. He not only focuses on women but also general identity that is collective and individual identities to all the Australian and shows in post modernism egalitarianism that should be focused then only, margined voice comes up and they get chance individually, this concept is also against of utilitarian respective that has been focused in Austrian documented history as Carey asserts:

[...] he first bush rangers were mere 'Australian than anybody. Nearly all of them were convicts "bolters" I whom many mere Irish [...] a few were native born youths, and the very existence of all dependent upon their beings more completely "Independent" of the authorities, more adaptable, resourceful and loyal to each other, than even the most thoroughly acclimatized bush workman. (6)

Carey emphasizes on heterosexual community rather than homosexual as it has been one of the burning issues in post modernism. He intends to raise the voice of not only convicts transported from the British but also aboriginals and reveals that none of them situation was good due to hegemonic power and colonial authorities. Not only Irish but also native youths were bush workman in Australia. This metaphoric language proves that Peter does not only focus on Irish convicts and also aboriginals. He shows that all have equal contribution to develop Australia as multilingual and multicolor country but their voice and status have not been included in official history that Australia is a country of all tribes and people. They created a myths as tall tale which is misinterpreted in Australian history as Carey states “as the myth of these men inflects our imagination, they two are suckled on their own myths of a past misremembered and the historical injustice written in black and white” (9). Myth has been wrongly created and the past official history has been misremembered that is injustice to aboriginal people and even convict because marginalized language has been given importance as language is one of the main is used that is similar between postmodernism and post colonialism. According to Linda Hutcheon's concept language and culture are main aspects of both post modernism and post colonialism migration does not only bring the geographical changes but also becomes a epistemological one that plays a vital role to set up a memories with migrated people. This mentality shapes the cultural background that becomes a complex layering of Irish homeland:

In Australia each arriving Irish generation brought a new phase of Irish experience, its Ireland frozen for it at the moment of departure, . . . be overlaid by that of the next influx, so that within Australia a procession of Irish histories, Irish comprehensions, proceed once; to be confused

further by the camera images (and fantasies) generated in Australian descendants. (25)

He describes narration that now Ned Kelly reproduces these images transformed by his family without even having been “home” Ireland becomes a source of epistemological process and cultural phenomena. So the culture of Irish has been omitted in Australian history and equality in terms of culture and development in Australia is wrongly created myth that goes beyond the ethics of developed country like Australia. Carey brings this culture isolation concept to demand the focus of marginalized and aboriginal people of Australia to make their history inclusive.

The language of the text is very unique in that most explicitly, it embraces a distinct lack of punctuation and grammar- a deliberate technique used by Carey to reflect the illiterate nature Ned Kelley's writing. Linguistic vulgarities, which are presented at one point in excerpt, are gracefully censored through the use of the term "off this" 'less that' and adjectival for the benefit of Kelly's fictional daughter. Kelly's Irish background is frequently cited in the text, particularly the first, introductory part. He explains how his father or his "Dad' had been ripped from his home in temporary and expects that his daughter is jaw will drop in astonishment hewn she is told of "the injustice we poor Irish suffered" phrases such as "the root were leaking above the camp oven" "buried my face into my flour sack pillow" (18) and "rain like needles in my eyes" (24) help to encourage the reader to sympathies with Kelly and his effect is further exaggerated through his misery at watching his parents argue Jwishing that he "had known (them) when they truly loved each other"(26). Carey seems to be distinct from other writers in colonial period by rupturing the traditional norms of writing. His attitude towards the colonizer has clearly reflected in his writing technique as well. With the help of ungrammatical language used in the novel, Carey intends to violet

the linearity of colonial period and give the voice to the poor transported convicts, as he uses the language:

Your grandfather were a quite and secret man had been ripped from home. I were all knees and elbows and shy. It were during Sgt O'Neil's hateful reign we heard. West of the road the weather were salt. There was fifing and flush talk and grog drinking and galloping up and down the fancy riding down the fancy riding. We was on the tenderhks a waiting the heists but it were not until dusk on the day before the auction we heard that particular mortal believing on the wind it were a mob of castle. I tole Jan I were going to meet them. We wasn't furthered kinding to the pigs and chooks we did not care our feet was bare the ground. (1-4)

In above mentioned lines, Peter Carey focuses on language that subverts the linearity of colonialism texts and gives the voice to Ned Kelly, and Kelly's post story.

Mentioning the sufferings and hardship of Irish transported convicts whose contribution hasnot been given space in official history so he promotes the position of the aboriginals of Australia. The nature of language as ungrammatical gives more focus to Irish language as well. Using the ungrammatical language in metanarrative, Peter Carey wants to write inclusive history. The standard language refers to linearity ad purity that did not include the history of marginalized people. The whole narrative representations more a reality than history. "True History elaborates the folklore of Ned as radically other: a poor Irish"(p.351).The novel is presented from the perspective of decent, hardworking aboriginals who have been suppressed from the colonizer. Thus, it becomes the story of all struggles against oppression which shows the troubled relationship between colonizers and colonized. Regarding this issue,

Susan K. Martin asserts that the radical ambiguity of Carey's Kelly is dangerously seductive, as it holds the promise of absolution for the illegitimate possession of indigenous land. She questions, "Is Kelly's Irishness a kind of 'white' blackness, transformable into whiteness?" (388) Ned's violence is never skated over, but it is presented as the inevitable and tragic result of police persecution of poor rough settlers. The contribution of Irish people should be given space in official history of sign justice them. By portraying Ned Kelly as a victim, Carey has shown his selfless and unconditional towards the so-called barbarian, aboriginal. The more humane he becomes in his relation with Ned, the more closely he recognizes him. Carey's selfhood arises by accepting the radical alterity of the other, in this sense; Carey's ethical attitude is deconstructive. Instead of acknowledging with the imperialistic campaign, it is the Carey, who is always opposing with British empires and intimate with the margin, aboriginals. Through Ned Kelly, Carey makes an unnatural biological distance between the perpetrator, who have inflicted that torture and the victims who have suffered by the tortures of transportation to the Australian colony. To elaborate his argument he further states, "they was Australian they knew full well the terror of the unyielding law the historic memory of UNFAIRNESS were in their blood... deep in [their] bone and marrow(pp. 359-60). The relationship between Ned Kelly and his father depict the genealogy of Australian victimhood, i.e. death of Ned's father- provokes him to protest against the colonizer. Though the Australian aboriginal, the suffered, and ,British colonizer, sufferer have the same blood and have equal right by birth but the colonizers create hierarchy between them in the name of 'pseudo- biology'. In this sense, Australian history is biased and one-sided and unfair because the colonizer construct the history of Australia then it becomes the official history and followed by all. The aboriginals were also aware of the fact that the

colonizer misrepresent, misinterpret the history, after realization, Ned warns that the new generation are no longer compelled to accept the 'unfair' Australian history. "we cannot credit the tortures our parents suffered in Van Diemen's land - Port Macquarie - Toongabbie - Norfolk Island - Emu Plains....[my father] were bulging with all the poisons of the Empire"(pp.40-41). Ned's raze can be read through his depiction, after realization the fact that of the colonizers inflicted torture and pain over the innocent aboriginals like his father. As a representative of subaltern victimhood, Ned again warns the colonizer that the young generations are ready to protest against the colonizers brutality. In addition to, he declares that his father's death is different from the common people's death rather it is precious valuable. The death, he claims "finally granted everlasting title to the rich soil of Avenel"(p.45). It shows that a new ethical awareness is affirmed by the Ned, in that sense, he is able to understand the exploitation of the colonizer and able to resist against the discrimination. Being a representative of all the subaltern aboriginals, thorough his tone, he is evoking the aboriginals to protest against the white discrimination and brutality. Thus, the novel illustrates how westerners exploits, dominate, torture, and misrepresents the marginalized people in the name of civilization. The present research explicitly shows the real nature of westerners i.e. violence over Ned by police. Moreover, it demonstrates how the westerners express their colonial mentality and represent white as superior, civilized and rational whereas non- white as inferior, barbarian and irrational.

Chapter Three: Conclusion

Peter Carey has shown that history of Australian has been, in fact, the history of violence, hardship, torture, abduction, suffering and loss. However, in the master narratives of documented history, violence is either avoided as non narratable or given a very short shift as a aberration or accident or mistake. In the official history, only the elite or powerful people, who are a few in numbers, their contribution and involvement is glorified by limiting the real events and violence of others. Peter Carey explores those aspects that have not been incorporated in official history and appeals to make the Australian history inclusive rather than having the pride of exclusive history which is based on documented history. Documented history does not conceal the real picture of all people neutrally and the real history remains in layman or common people's memory which is not officially authentic in the eyes of elites. Peter Carey revisits the Australian historiography and rewrites history of Australia by valorizing the facts and events happened to aboriginal and conflicts of Irish people in initial developmental stage of Australia. Both novels *Oscar and Lucinda* and *The True History of Kelly Gang* explores the multiple aspects of Australian history such as hardship, suffering, loosing, torture, domination , destruction of lives, and intolerable condition of women are highlighted which were not given space in official history in Australia. Peter Carey attempts to convey that the aboriginal convicted people are witness in the text as they were the silent witness of official history. Hence, the history of Australia is ambivalent and a series of interconnected.

In *Oscar and Lucinda*, Peter Carey portrays the female character, Lucinda as industrial female settler that has not been brought to official history by powerful people to subvert the stereotypical assumptions and values of Australian patriarchal society. Oscar is portrayed as an ambivalent character that always remains busy in

playing cards and provides counter points to the lies of an exaggerated masculine history. In the other novel, *The True History of Kelly Gang*, Carey tries to recover cultural trauma and lost voices by writing a series of letter in Kelly's unborn daughter and tells why Kelly becomes outlaw. His father was an Irish convict transported to Australia and the past has long been dead or silenced for the transported as it the memory of what was left behind is too painful to talk about. By depicting the narration by Kelly Gang, Carey intends to create intimate intervention into official history. Intolerable violence and tortures are perpetrated upon marginalized convicts but Kelly resists as a member of bushranger and threatens police officers in order to release his mother and wills to be buried on consecrated ground rather than to surrender to colonial authority. Carey portrays Kelly's action against police and authority to show the subversion of the nation of a strictly linear in documented history and he undermines official history by integrating the lies of Australian history. Carey eventually digs out the inauthentic representation of official things through consciousness of suffering as a witness, aboriginal people and Irish convicts and their pathetic plights and critiques the master narratives of inclusive history of Australia.

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