

**THE INFLUENCE OF AUSTRALIAN SOCIAL PATTERNS ON THE  
TWO MAIN CHARACTERS' PERSONALITIES IN KOCH'S  
"THE YEAR OF LIVING DANGEROUSLY"**

**Thesis**

Presented to the English Department, Faculty of Letters,  
Jember University as one of the requirements  
to get the Award of Sarjana Sastre Degree  
in English Studies

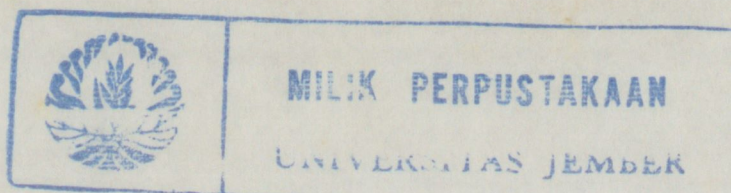
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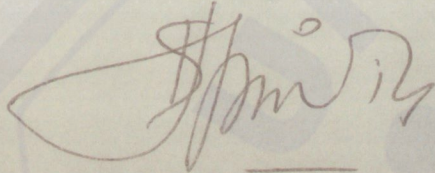


APPROVAL SHEET

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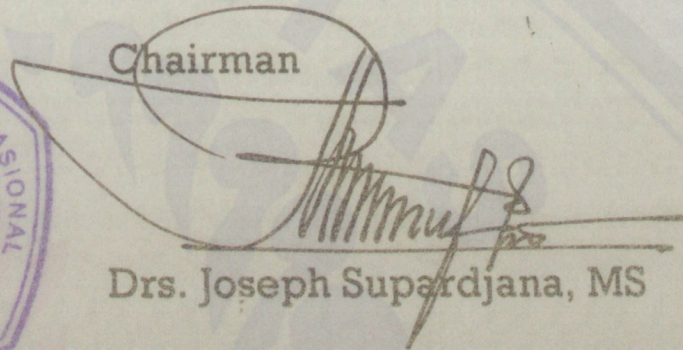
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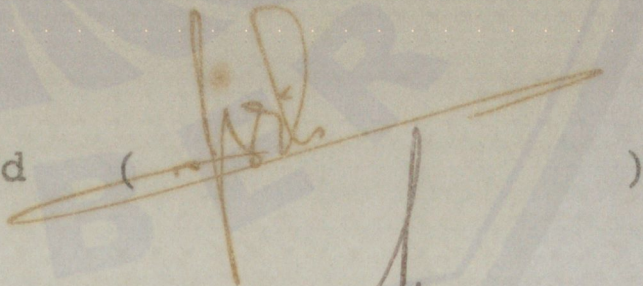
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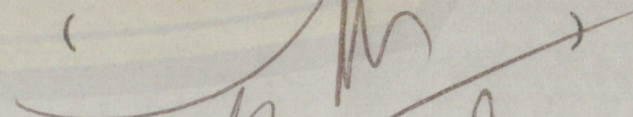
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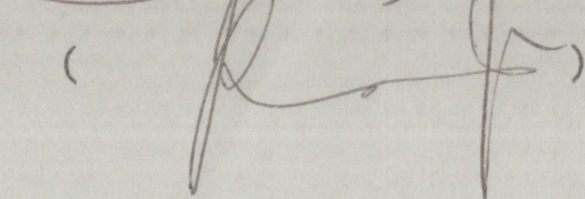
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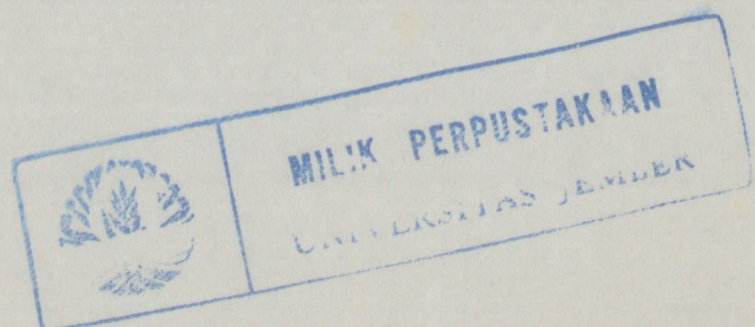


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This thesis is dedicated to:

- ◆ My beloved parents, Atim Priyadi and Aminah for their great affection to my whole life
- ◆ My brothers and sister, Ivan Irawan, Dandi Novario, and Dinda Novarita for cheering up my life
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Motto:

*"God creates mothers to represent Him  
in all the earth"*

*(Chicken Soup for the Kid's Soul)*

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**TABLE OF CONTENT**

<b>FRONTSPIECE.....</b>	<b>i</b>
<b>APPROVAL SHEET.....</b>	<b>ii</b>
<b>DEDICATION PAGE.....</b>	<b>iii</b>
<b>MOTTO.....</b>	<b>iv</b>
<b>ACKNOWLEDGEMENT.....</b>	<b>v</b>
<b>TABLE OF CONTENT</b>	
<b>CHAPTER I INTRODUCTION</b>	
1.1 Rationale.....	1
1.2 The Problems to Discuss.....	3
1.3 The Goals of The Study.....	4
1.4 The Scope of The Study.....	5
1.5 Hyphothesis.....	5
1.5 The Approaches to Use.....	5
1.6 The Organization of The Thesis.....	6
<b>CHAPTER II LITERATURE IN REVIEW, THE WRITER AND THE SYNOPSIS OF THE STORY</b>	
2.1 Literature in Review.....	7
2.2 Short Biography of Christopher J. Koch.....	9
2.3 The Synopsis of <i>The Year of Living Dangerously</i> .....	10
<b>CHAPTER III METHODOLOGY OF RESEARCH</b>	
3.1 The Type of Data.....	13
3.2 The Data Collection.....	13
3.3 The Type of Analysis.....	14

**CHAPTER IV THE INFLUENCE OF AUSTRALIAN SOCIAL PATTERNS ON THE TWO MAIN CHARACTERS' PERSONALITIES**

4.1 The General View of Australia .....	15
4.1.1 Australian Social Patterns .....	18
4.1.2 The Development of Australian Literature	21
4.2 The Factor Influencing Koch in Forming The Two Main Characters' Personalities .....	24
4.2.1 Personal Experience .....	25
4.2.2 Strong Nationality .....	27
4.3 The Influence of Australian Social Patterns in Forming The Two Main Character's Personalities	29
4.3.1 The Influence of Australian Social Patterns on Billy Kwan's Personality .....	30
4.3.2 The Influence of Australian Social Patterns on Hamilton's Personality .....	34

<b>CHAPTER V CONCLUSION</b> .....	38
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<b>BIBLIOGRAPHY</b> .....	40
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<b>APPENDIXES</b>	
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## CHAPTER I INTRODUCTION

### 1.1 Rationale

Appreciating a work of literature is interesting. A story is not only read but also brings some points in a certain literary work that usually gives us example how should human being behave in their everyday lives. Hudson (1965:10) says that literature is a vital record of what men have seen in life, what they have experienced of it, and enduring interest for all of us. Literature describes the events and conflicts that exist in life. The French philosopher, Louise de Bonald (1754-1840) was one of the first writer to argue that through a careful reading of any nation's literature 'one could tell what this people had been'. On this view, literature is a reflection of various problems of social structure, conflict, and population.

Fiction (from the Latin *fictio*, 'a shaping, a counterfeiting'), is a name for stories not entirely factual, but at least partially shaped, made up, and imagined. It is true that in some fictions, such as a historical novel, a writer draws upon factual information in presenting scenes, events, and characters. But the actual information in a historical novel, unlike that in a history book, is of secondary importance (1991:1). The main cause of the appearance of a new literary work is the writer. He works together with his great talent then the creativity process is began. The inspiration may come from the writer's experience, his own life even good and bad things he has ever gotten. There is any relationship between literature and biography. Some artists say 'yes' for that opinion and some others deny it with a lot of consideration. Wellek and Warren in *Theory of Literature* states that the first holds the opinion that biography explains and depicts the real creativity process. Whereas, biography as the knowledge or psychology of art design is stated by the later (1990: 82). This thesis is not a work using biographical approach substantially and totally. It can be said more and close to psychological and sociological approach, in which, the creativity process occupies all the steps starting from the subconscious nature give birth the art work until the last

treatment had been finished by the writer. Wellek says more that anyway there is still any relationship and similarity within the literary work and the writer. The work can be a mask, or a dramatized convention. But the convention used clearly based on his true life (1990: 88). *The Year of Living Dangerously* is a historical novel. It is the 4th book of Christopher J. Koch, an Australian. The film script which he write, was nominated for an Academy Award. Koch was working as a radio producer in Indonesia for a UNDP project to Gestapu. He depicted Jakarta situation until the downfall of Sukarno. This novel is not pure a true life story but ornamented by a high sense of art of the writer himself. The historical background as the social element in this work makes the story comes close to a reality and nice to read for the Indonesian readers since they know the context very well.

In the story, Koch creates Hamilton and Billy Kwan's characters to be two interesting personalities. Billy Kwan is a Chinese-Australian mixed that give him advantage and disadvantage. In one side, his physical appearance is able in covering him from being accused as a *Nekolim*. However, he feels more superior as being an Australian and become furious when his journalist friends called him a Chinese. Hamilton is a Londoner but he works for the ABS (Australian Broadcasting Service). Confrontation policy never makes him feared because Sukarno thought and praised him as an Australian. Those two phenomena lied on the two main characters' personalities are interesting to discuss.

This thesis is focused on the social element of literature. A writer has a great role in producing a work of literature. Whatsoever personality of the writer, he is also a part of his society, his country, and his century. As Moore pointed out the statement of Sir Leslie Stephen (*English Literature and Society in The Eighteen Century*) in *Social Patterns in Australian Literature*.

“Every writer may be regarded in various aspects. He is, of course, an individual, and the critic may be endeavour to give a psychological analysis of him...But every man is also an organ of the society in which he has been brought up. The material upon which he works is the whole complex of conceptions, religious, imaginative, and ethical, which forms his mental

atmosphere. Fully to appreciate any great writer, therefore it is necessary to distinguish between the characteristics due to the individual with certain idiosyncrasies and characteristics due to his special modification by the existing stage of social and intellectual development” (1971: 5).

The quotation above refers that a writer will be more or less influenced by his native country land consciously and uncounsciously.

## 1.2 Problems to Discuss

In *The Year of Living Dangerously*, Koch tells about the life of some Western journalists who cover the situation of Indonesia in 1965. Those journalists have a great courage to stay in this hot and bloody country. The political violence is a crushing of ideology between some political parties. Indonesia is described as a creature who is still looking for her identity and ideology at this age. *The Indonesia Communist Party* (PKI) that is supported by China, especially for funds and weapons, has a hard effort to reach their ambition in taking the control of the Indonesian government. PKI is one of the biggest party with an enormous total amount of followers but the other political parties do not agree with communism ideology are much bigger. Confrontation between those political parties is a usual scenery in Indonesia at that historical period.

Among the journalists, there are two characters play dominant role in this story. They are Billy Kwan and Hamilton. Billy Kwan was born in this world with two physical characteristics. Sometimes he looks like Chinese and some other time his face performs white Western skin. Truly right that he is a hybrid, a mixture of Chinese-Australian but grows up to have interesting, attractive, and skillful personality in Australia. He is a freelance cinecameraman, works also for the ABS bloke and Japanese. In Indonesia he's got his duty to cover and take the amazing scenes might caught by his camera. His Chinese-Australian face gives a lot of advantages for him. Sukarno just left behind Russian influence to Indonesia and turns over political direction into China whose communism as ideology and the way of life.

Indonesia, at that time, has the policy against *Nekolim*, hates all Western people and states to get out from the membership of United Nations. China that seems help much to Indonesia get their nice position. Sukarno is so fond of Chinese existence in Indonesia. As the result Kwan becomes easy to move anywhere and he feels lucky of God's blessing. It is no longer run when Pete Curtis, a Canadian reporter teases Kwan as having funny physical appearance; short and merely looks like a dwarf in a cartoon movie. Of course, it makes Kwan uneasy and protests so many times that he is not Chinese but Australian. This phenomena is interesting to discuss. In one side it makes him proud and the other side takes him into sorrow.

Hamilton is an Englishman but grows up in Singapore and Australia. Along his career he always uses Australian passport so the Indos won't hurt him. It may happened because Australia still gets credits in the independence struggle of Indonesia as Kwan says, "We still get special credits for the time in the independence struggle when our wharfies wouldn't load Dutch ships (Koch, 1995: 9). So, his pride of getting this benefit is more or less similar to Billy Kwan's attitude.

Eventually, it is interesting to analyze the influence of Australian Social Patterns, from the author himself and the country he has been living on Billy Kwan and Sir Guy Hamilton's personalities. It will be revealed more detailed in the following discussion.

### 1.3 The Goals of the Study

The goal of writing this thesis is firstly to understand that social environment can affect the works of literature and helps us to understand about life. Secondly, I would like to appreciate, elaborate, and apply some theories especially on the influence of Australian Social Patterns on The Two Main Characters' Personalities in *The Year of Living Dangerously*.

#### 1.4 The Scope of the Study

In order to avoid overlapping in analyzing the problem of social patterns, it will be focused on the influence of Australian Social Patterns in relation to the forming of the two main characters' personalities. The events can be seen from the narration, which depicts their personalities, figure and daily behaviour.

#### 1.5 Hypothesis

The study concerns with the Australian Social Patterns. The hypothesis in this thesis is whether or not Billy Kwan and Hamilton's personalities are influenced by the social patterns of Australia, in which they have been living and grow up.

#### 1.6 The Approaches to Use

To cope with the appropriate discussion focusing on the topic, the sociological approach is used in writing this thesis. As Scott (1962: 126) says in *Five Approaches of Literary Criticism* that it is clear that as long as literature maintains its bonds with society-and that cannot help but be forever-the sociological approach, with or without the persuasion of a particular theory and will continue to be a vigorous force in criticism. The sociological approach in this thesis is interesting to use since there are many social conflicts occur. A nationality is an interesting topic as we can see that there is such a kind of social jealousy in Billy Kwan as a half-Chinese and a half-Australia. It will not only involve sociological approach because inner conflict may influence why a strong nationality is hold by Billy Kwan and Hamilton though Kwan is a Chinese heritage and Hamilton is not an Australian. Furthermore, the psychological analysis is used as a supplement in this thesis since the human problems in society can be formulated competently by psychology and society. This consideration is based on Kimbal Young's statement: "Psychology deals with the various relationships between man and his physical and social culture environment"(1958: 1). The verification to support the discussion is based on the

quotations those are explicitly or implicitly in the story, from the references, and of course, by reasoning.

### **1.7 The Organization of the thesis**

This thesis is divided into five chapters. The first chapter is introduction, which includes rationale, problem to discuss, the goals of the study, the scope of the study, hypothesis, the approaches to use, and the organization of the thesis. The second chapter is literature in review, the writer and the synopsis of the story. The third chapter is methodology of research. The fourth chapter discusses the data that will support and give a vivid and more details about the influence of Australian Social Patterns on The Two Main Characters' Personalities. Whereas, the last chapter is the conclusion.



JEMBER

## CHAPTER II

### LITERATURE IN REVIEW, THE WRITER, AND THE SYNOPSIS OF THE STORY

#### 2.1 Literature In Review

Literature and society has a close relationship. We can see man's social world in a work of literature. A novel, which is one of a literary work can be seen as an attempt to recreate the social world of man's relation with his family, with politics, and with his surrounding that is completed by a lot of conflicts and tension between groups and social classes. The first really systematic treatment of the relationship between literature and society belongs to the French philosopher and critic, Hippolyte Taine (1823-93). He was not the first, of course, to grasp the social implications of the imaginative arts : Plato's conception of imitation implies a view of literature as a reflection of society. Plato (428 BC) is a philosopher who lived in Athens . His philosophy in the field of literature is well-known because of its dialogue form. He put social phenomena as the theme that have a tight relationship with his work of literature. Kahn in *Plato and the Socratic Dialogue* states that Plato's dialogues are firmly planted in Athenian soil, in the social and political reality of the Socratic Age (1996: 67). But prior to Taine, the social analysis of literature was in the main sociologically thin in content, lacking in scientific rigour (Swingewood, 1971: 23-24). *The Year of Living Dangerously* is a mixture of artwork and depiction of true life. Koch, represented by Cookie as the first person that is involved in the story, tries to retell his experience in Indonesia at Gestapu time, of course, with his own words.

Dealing with the field of the study, this thesis categorized into literature study in which *The Year of Living Dangerously* is the main object. Moore says in *Social Patterns in Australian Literature* that literature itself is taken as a social mirror reflecting those traits and sentiments and outlook distinguishing a particular society which are best called *social patterns* . This are associated as a complex in which a

common home in a country, common blood, common language and literature, a common system of government, education and religion, all serve to unite the members of a society, make it a community, and give it a collective spirit from other societies (1971:3). Though various societies have similar social patterns, each has a special combination of them, which is distinctive.

Social element with its patterns may be expressed either implicitly or explicitly. It is usually implicit in the attitude of the writer to his subject. However, mostly the social patterns get a conscious articulation in Australian writing. The writer as a human being is also a social creature, in which part of his personality determined by his environment. Therefore the great majority of Australian writers express some of the prevailing social patterns (Moore, 1971: 7). Implicit intention to focus on a certain subject is not always confessed by the writer of the novel itself. He will give free interpretation to the readers.

Moore (1971:10) states once more that the great majority of Australian writers are certainly 'truly national', since here the literature, like the society it mirrors, developed a distinctive character of its own. It reveals that Australia has a strong nationality for in its own culture manifested in the literary work. Through a careful reading on *The Year of Living Dangerously* we will be shown how Australian characters hold the superior feeling above all, how proud Hamilton and Kwan to be an Australian though Kwan is a Chinese heritage and Hamilton is not Australian and how Indonesia admires much on the greatest of Australia.

The opinion above is also supported by Kramer (1981: 9) in *Oxford History of Australian Literature* who states that the aspiration to produce a literature which would accurately reflect the character of Australia was, for some writers, realized in the last decade of the nineteenth century. So strong was the desire to identify national characteristic, and later, to endorse the identification, that only recently have the literary complexities of the period begun acknowledged.



## 2.2 Short Biography of Christopher J. Koch

Christopher J. Koch is an Australian, born in Hobart in the year of 1932. He lives in Wahroonga in Sydney now. He has lived for extensive periods in Europe and America and has travelled in Asia. He worked for more than ten years as a producer for the ABC, becoming federal supervisor of school broadcasts but resigned in 1973 to write full time. Apart from some striking, uncollected poetry, some of it anthologized (Wilde, 1985: 393). In an interview with Dennis Finney, the manager of IALF (Indonesia-Australia Language Foundation), he said that Koch doesn't write much, only six books in 28 years. His 6th book, *Highways To A War*, is set in Tasmania and Cambodia. It's about a search for an Aussie journalist who goes missing in Cambodia while covering the Pol Pot years. *Highways To A War* won the Miles Franklin Award (Australia's Booker) in 1996. but is on the verge of becoming the center of literary scandal as the plot line follows closely that of another novel published in 1990 in the United Kingdom (3 June 1999).

Wilde, Hooton, and Andrews in *The Oxford Companion to Australian Literature* add that some of his previous novels are *The Boys In The Island* (q.v, 1958, extensively revised in 1974), *Across The Sea Wall* ( 1965, a heavily revised version in 1982), and *The Year of Living Dangerously* (q.v 1978). *The Year of Living Dangerously* won the 1978 Age Book of The Year Award and a National Book Council Award in 1979. It was made into film of the same title by Peter Weir in 1982, and the screenplay being written by Weir, David Williamson and Koch himself. *The Boys In The Island* is an unsentimental account of a boy's childhood and adolescence in Tasmania and Melbourne, received wide acclaim. Although the boy's experiences are captured with immediacy, it is his fresh openness to experience as he restlessly pursues his dream of a paradisiacal, illimitable state that memorable. Striking the book are the youth's disillusioning love affair, described with lucid honesty, and his excited response to the magical lure of the big city. *Across The Sea Wall*, written entirely in the present tense, spans six years and is set partly in India, partly in Australia. It deals with the strange, obsessive relationship between a young

Australian and a Latvia shoregirl and traces a similar pattern of dream and disillusionment. Koch's concentration on missionaries had led earlier to his being classed with Patrick White and Randolph Store, but the reception of this novel was very mixed. *The Year of Living Dangerously* revived Koch's reputation. More of a mainstream novel, set in Indonesia in 1965 just before the fall of Sukarno, it is an engrossing narrative. Diverse yet unified, it convincingly meshes public and private worlds, setting the unpredictable political events against spiritual and multicultural background (1985: 393).

In 1985, Koch produced *The Doubleman* and an essay *Crossing The Gap* in 1987. He is also the member of Australian Society of Authors. Because of his great works, he was honoured Doctor of Literature by The University of Tasmania in 1990, the place in which he finished his BA 1st class Honours (Kay, 1991: 359).

Christopher J. Koch is a novel writer who has the characteristic of having a great care to human spirit but no relation with sociological work or even political tendency, as he said in the interview (14 February 2000) as follows:

“A good novel should speak for itself- all that I want to say is in it, ... Secondly I try to create a work of art, and to write about the human spirit. My novels are not works of sociology, and not political in their intent.”

Apart from his statement, it seems that he doesn't realize that his works involves a lot of social and political features.

### 2.3 The Synopsis of “*The Year of Living Dangerously*”

*The Year of Living Dangerously* is a story about situation in Jakarta, the capital city of Indonesia in 1965, by the time of Gestapu until the downfall of Sukarno. Koch narrates political events in Indonesia, social life of Indonesian people, and the hatred to all Western people provoked by Sukarno.

The characters in this story played mostly by some Western journalists who cover Indonesian political violence. It is said so because Indonesia has the policy of crushing Malaysia and British as the protector and states to drop paratroop to

Malaysia and Serawak. Sukarno gets his popularity over this situation, and then he has been given some titles such as: Great Leader of The Revolution, Mouthpiece of Indonesian People, Main Bearer of People's Suffering, Supreme Sheperd of Women Revolutionary Movement and Father of The Farmers.

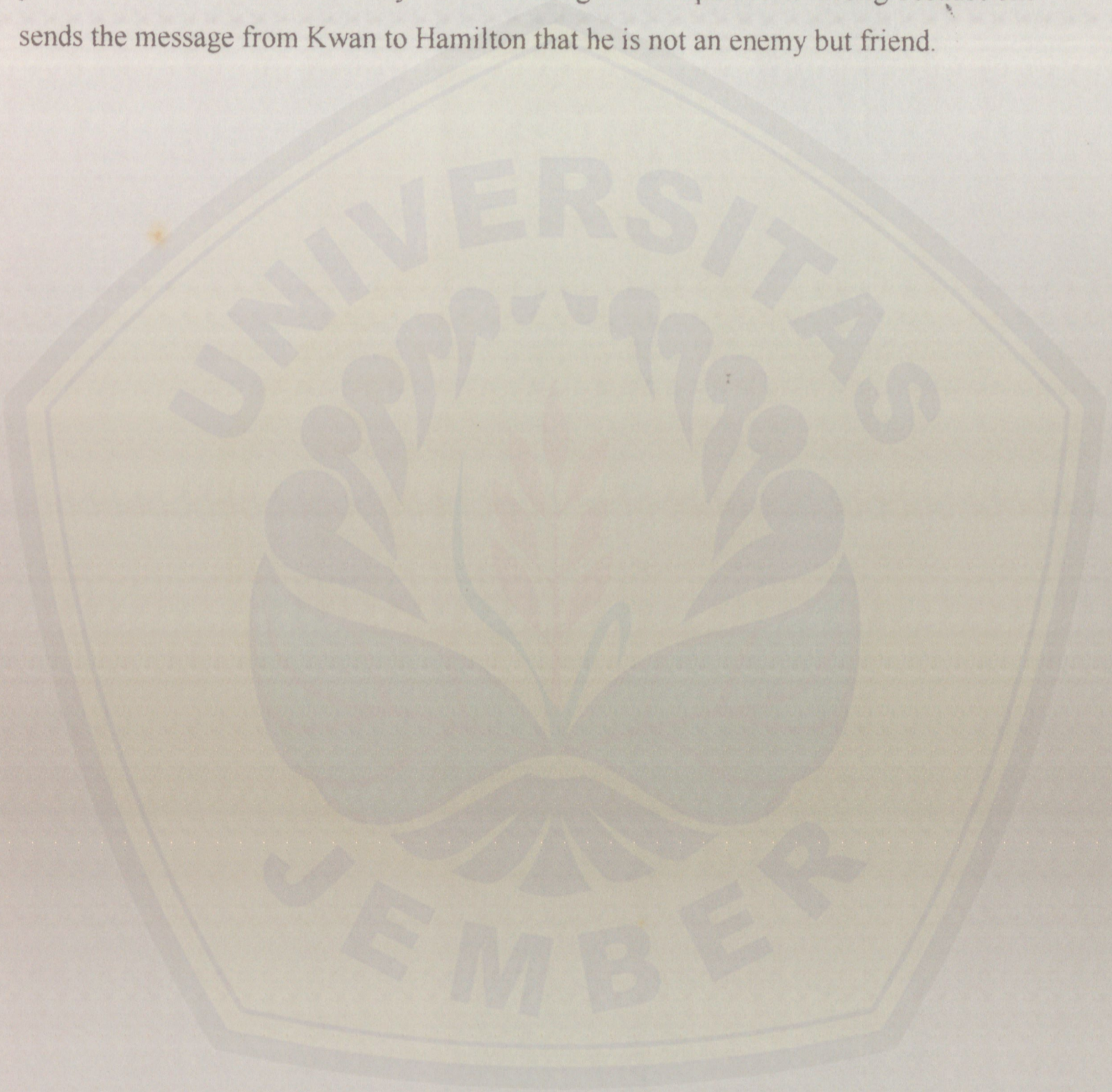
In the international comradeship, Indonesia hold strong friendship with communist countries particularly China. In his own country, Sukarno hold tightly Indonesian Communist Party (PKI). There are two characters play dominant role in this story. Those two journalists are Billy Kwan and Sir Guy Hamilton, represent Australian typical characters. Both Hamilton and Billy Kwan are proffesional in their work. They share their skill to cover Indonesia political situation, Hamilton as the reporter and Kwan as the cinecameraman. Hamilton obtains information about PKI in an easy way because of Kwan's assistancy. Kwan has the secret access to get in through PKI's area so that Hamilton can raise his reputation as an admired reporter after successful in interviewing D.N Aidit, the leader of PKI.

The other journalist, Pete Curtis, a Canadian reporter has a bad habit of teasing Billy Kwan's physical appearance that looks like a dwarf, not Chinese or even Western people. This makes Kwan uneasy and Hamilton doesn't like it also. The partnership between Hamilton and Billy Kwan someday break into pieces when Hamilton falling in love with Jill, Kwan's girlfriend and the secretary at the British Embassy. Hamilton betrays the meaning of friendship till Jill pregnant. Kwan becomes more furious when Hamilton doesn't confess that Jill's pregnancy as the result of what he had done.

Someday, Hamilton has his holiday to Puntjak, Bogor together with his assistant, the member of PKI. This trip is not so nice at the beginning because of Vera Chostikov's presence. She is a Cultural Attachee of Russian Embassy, taken by Kumar with the reason of getting a lift to Russian bungalow in Puntjak. It seems in the sight of Hamilton that Kumar has love affairs with the Russian girl. They halt, in Tugu, finally, and in here Kumar and Hamilton have a discussion that makes

Hamilton startled; about the difference of race, about the kindness of PKI, and the sorrow of Kumar's family.

The story is ended with the coming back of Hamilton to Jill. What Hamilton predicts before that he lose Billy Kwan as his good companion is wrong because Jill sends the message from Kwan to Hamilton that he is not an enemy but friend.



## CHAPTER III METHODOLOGY OF RESEARCH

This chapter deals with the type of data, the data collection, and the type of analysis. The explanation below is aimed to show a clearer description about the content of methodology of the research.

### 3.1 The Type of Data

The data that is used in this study are qualitative data. As Fatimah Djajasudarma (1993) states that the qualitative data is the data which are not in form of numbers, they can be words or descriptions.

The qualitative data taken in this thesis are in the form of dialogues and narration in the story and also some opinions and theories from library research. The primary data is the novel itself, *The Year of Living Dangerously* written by Christopher J. Koch. While the secondary data are taken from some references have relation with the topic.

### 3.2 The Data Collection

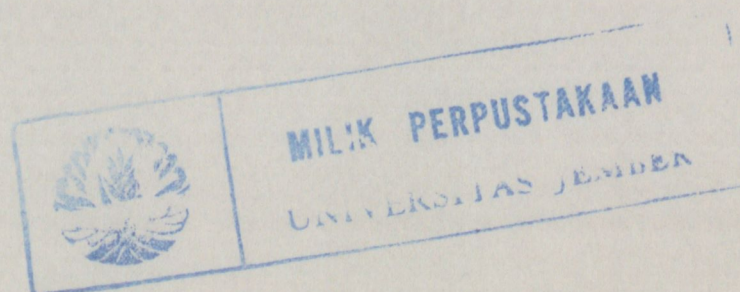
The data are the single sentences or a set of single sentences illustrating a particular feature in which the dialogues occur in the story are found and support the hypothesis. The primary sources of data for this study are collected from the novel, *The Year of Living Dangerously* and also from other references that have relation with the selected topic. The supporting references, mostly taken from the books concern with Australian Literature and its sociological aspects. Some correspondences with the author of *The Year of Living Dangerously*, Christopher J. Koch also support the data in this thesis.

### 3.3 The Type of Analysis

The collected data will be analyzed through descriptive analysis. As Winarno Surakhmad (1990: 139) says that descriptive analysis is not restricted only to the collection and arrangement of data, but also occupies analysis and interpretation of the data meaning. The interpretative analysis is used to interpret the dialogues within the characters in the story those are related to the existing phenomenon.

The first thing to do is finding speeches that are spoken by the characters, mainly the main characters in the story that support the hypothesis if there is an influence of Australian Social Patterns On The Two Main Characters' Personalities. If there are so, the next step, the dialogues and narration in the story will be analyzed in their relation to the aspects of Australian History, Australian Literature, Australian Social Patterns and also from the point of view of the creativity process how the story was born.

To get the required data in writing a scientific work, it needs to use a method. According to Hornby in *Oxford Advanced Learner's Dictionary of Current English*, a method is a system, orderliness, and a way of doing something (1987:533). Based on the notion above, the method has an important role in writing a work of science. In order to draw the conclusion, the inductive method is used in this thesis. Inductive is a reasoning derived from the particular to general on the basis of the theories and data those have been collected through library research and all the references having relation with the topic discussed. Based on some opinions about social patterns in relation to the work of literature, then the evidences those lie in *The Year of Living Dangerously* will be analyzed. Having been analyzed, therefore the conclusion can be drawn.



## CHAPTER IV

### THE INFLUENCE OF AUSTRALIAN SOCIAL PATTERNS ON THE TWO MAIN CHARACTERS' PERSONALITIES

#### 4.1 The General View of Australia

Australia is one of the five continents in this world. Its development is highly increased with the human spirit of the people who live in it. One will be surprised and amazed how fast this continent, and particularly the country, run in a speedy way toward the attempt of reaching one of the leaders in economic section among the best economical countries. It is so amazing because the world historians note that the first settler come in Australia were convicts, the migrants sent by British Government at that time.

The history began at least 40,000 years ago when human entered the Australian continent from the Southeast Asian area during the last glaciation at a time when sea levels were much lower than they are today. The English had made their first appearance on the Australian coast in 1688, when the north-Westernly shores were visited by William Dampier in the trading vessel *Cygnets*. In 1699 he again visited Australia in command of *HMS Roebuck*. On his return to England, he published an account in which a description was given of trees, flowers, birds, and reptiles he had observed, and of his encounters with the natives (Castles, 1990: 3).

Moreover in his *Year Book Australia 1990*, Castles notes that on 20 April 1770, Cook sighted the Australian mainland at a place he called Point Hicks, naming it after his first-liutenant, who saw it first. Coasting northwards on 29 April 1770 he landed at Botany Bay. Cook resumed his voyage and sailed along the coast in a northerly direction for nearly 2,100 kilometres, before striking a coral reef in the vicinity of Trinity Bay where the *Endeavour* was seriously damaged. It was nearly two months before repairs were completed and Cook again set a course to the north through Torres Strait (1990: 3).

It is depicted in the Encyclopedia Britannica 2 that Australia like all other continents consist of a core or shield of ancient Precambrian rocks flanked and, in some places, covered by younger rocks. In the case of Australia this shield of ancient rocks, ranging from 3,000,000,000 to 600,000,000 years old, is very large and underlies most of the Western and central parts of the continent; the eastern part of the continent is an accretion to the shield and has been build up within the last 600,000,000 years. The continent may be divided into the three structural units. The precambrian shield established the framework of the western of the continent by the end of Pecambrian time; the Tasman geosyncline build up the eastern state of the continent in Paleozoic time, 600,000,000 to 200,000,000 years ago; the east central depression become evident about 200,000,000 years ago, in Mesozoic time, and gave rise to an irregular corridor of sea and lakes between the fold mountains of the Tasman geosyncline in the east and the Precambrian shield in the west (1768: 774D)

It is noted in *The Far East and Australasian 1986* that European colonization of Australia began on 26 January 1788, when a British settlement was established at Port Jackson (now Sydney) under the first governor of New South Wales, a colony founded in 1786. Indigeneous Australian, the dark-skinned Aborigines do not celebrate anniversaries of that date (now styled Australian Day) because the beginning of land expropriation, massacres, and disease, and nearly the furies of treatment as non -citizens in their own land (1985: 178).

Moreover A.E. McQueen in *The Far East Australasian 1986* says that the Commonwealth of Australia covers an area of 7,682, 300 sq km (2,966,151 sq miles). Nearly 39 % of its land mass lies within the tropics; Cape York, the northernmost point, is only 10 degrees south of the equator. At the other extreme, the southern limit of the mainland lies at 39 degrees south or, if Tasmania is included , 44 degrees south, a distance on the mainland alone of 3,134 km from north to south. From east to west, Australia measures 3,782 km (1985: 177). Castles presents the areas of several states and territories of Australia in the following table.



### AUSTRALIA: COMPONENT STATES AND TERRITORIES

State or Territory	Year of Annexation	Year of First Permanent Settlement	Year of Formation into separate colony or Territory	Year of which responsible government was granted	Present area in sq
New South Wales	1770	1788	1786	1855	801,600
Victoria	1770	1834	1851	1855	227,600
Queensland	1770	1824	1859	1859(a)	1,727,200
South Australia	1788	1836	1834	1856	984,000
Western Australia	1829	1829	1829	1890	2,525,000
Tasmania	1788	1803	1825	1855	67,800
Northern Territory	-	-	1863 (b)	-	1,346,200
Australian Capital Territory	-	-	1911 (c)	-	2,400
Australia	-	-	-	(d)	7,681,800

Source: *Year Book Australia* 1990 (1995: 20)

(a) As part of New South Wales in 1855; as a separate colony in 1859. (b) Previously part of New South Wales; brought under the jurisdiction of South Australia in 1863; transferred to the Commonwealth in 1911. (c) Previously part of New South Wales. (d) Constituted as from 1 January 1901.

Nowadays, Australia is well known for its success in economy and education sections. Australia has developed its education system almost equally with America and British. Australian universities are recognized for their high educational standard and for their excellent facilities, not only for study but for social, sporting, and other fun activities. It is approximately over 300 scholarships awarded by the Australian

Government for postgraduate study in Australia to the foreign countries, including Indonesia. Australia and Indonesia have a long line history for their relationship. The tradition of this bilateral diplomacy is always ups and downs. Everybody knows that their relationship has had some difficulties, especially about the Timor crisis. Apart from those troubles, Australia helps a lot to the Indonesian government if we are looking backward and trace back to the history of Indonesian struggle against Dutch. By diplomacy Australia assisted Indonesia in the international forum as Kartodirdjo depicts in his book *Sejarah Nasional Indonesia VI*.

“The two countries chosen by Indonesia and Dutch are allowed to choose one country to be part of the commission. Indonesia Government asks Australia to be the member of the commission, Dutch chooses Belgia, and those two countries choose United States. Australian is represented by Richard Kirby, Belgia by Paul van Zeeland, and United States by Dr. Frank Graham” (1977: 50).

This novel describes some western journalists in Indonesia covering its situations that little bit touches the relationship of Indonesia with other countries. It shows how Indonesian attitude toward other foreign countries very distinct to Australia and China. As Koch tells in history how their fear about the hatred of Indonesia toward Westerners.

What Konfrontasi meant for us Nekolim in the Wayang Bar was life under a regime whose hatred for all Westerners had reached the dimension of insanity. We carried our white faces through the streets like ridiculous badges, ignoring insults and jeers and malevolent brown-eyed stares that had the intensity of religious fervour (1995: 8).

#### 4.1.1 Australian Social Patterns

Australia is a multicultural country with many races who live in it. Besides the White that come from Great Britain. Australia is also a home for the Chinese and the origin inhabitants, the Aborigines. The world knows very well how in the basis Australian comes out very badly, especially in its treatment of Aboriginnes. It is no longer happen because from time to time Australian government much more awares

that all are equal with assimilation. The position of the Aborigines is slowly improving. Aborigine's welfare and reform groups have been formed in the last five years and they have done much to marshall pressure on the various government to abolish discriminatory legislation.

It is much more difficult to give a particular identity or even character to Australia as a nation entitled *a multicultural country*. That statement is not a strange thing because it can be understood how a certain nation or a race usually hold its strong nationality with its distinctive characteristics it considers to be the best. However it is not so in Australia since British, Irish, and Scottish together with the time movement evolve and develop themselves to be one nation, Australia, with a special characteristic. They just left behind their culture even not all and hold the national sentiment as Australian. Moore adapts the opinion of Dr. Madgwick (Immigration into Eastern Australia 1788-1851) in *Social Patterns in Australian Literature*.

"The Irish immigrants had no difficulty in finding employment and were soon merged into the colonial population. Like the English, Scotch, and Welsh, they lose many of the national characteristics which may have distinguished them from the rest of the population... it was not long before English, Scotch and Irish forgot national antipathies and settled down as a united people in a new land" (1971: 50).

The land of Australia has a great role and becomes the strongest single determinant in shaping the form of the society. Legend of the bush has a long line history in Australia. It is also dominant in influencing Australian's writing. T. Inglis Moore states once more that in Australia we see the land, under the broad, familiar symbol of the bush, casting a potent spell, becoming a pervasive force closely interlinked with the main social patterns, helping to create the people's democratic spirit, inspiring its utopian dreams and the creed of mateship, flavouring its realism, hardening its humour and providing its earthly vitality (1971: 68).

A society is usually has their own traits that distinguished with other societies. Since societies are organized in a national framework, it is said that national

literatures reflect national characteristics. It can be seen in *The Year of Living Dangerously* how realism becomes the dominant characteristic of Billy Kwan and Hamilton who are proud as holding strong nationality of Australia. It is better to pick out a number of Australian Social Patterns by Moore (1971: 19-21) as major ones of national significance. They will be explained generally below.

#### 1. The Spell of The Bush

The bush has been the matrix of sentiments and ideals, symbol of a distinctive national character, and a religious mystique invoking salvation for the spirit.

#### 2. The Clash of Cultures

It is a matter of conflict between British way of life that is challenged by the growing indigeneous ethos of Australia.

#### 3. Realism

It is influenced by the hard land therefore develop no romantic emotion for the people and in turn the writers grow realist and build a creed of integrity to the truth of life.

#### 4. The Keynote of Irony

It is not surprising as hard, realistic, sardonic in its character.

#### 5. The Creed of Mateship

The loyalty of man to man in a special relationship.

#### 6. Radical Democracy

The combination of the two patterns of radicalism and democratic belief. They are treated as two aspects of social pattern that emphasizing equality and demand for social justice.

#### 7. The Great Australian Dream

A form of idealism that is influenced by the greatness of the land and its potentialities that are joined with nationalism to stimulate the prosperity of Australian.

#### 8. Humanism

The faith in the human spirit, with man as the measure of values.

Those patterns are considered to have a relationship with the forming of Billy Kwan and Hamilton's personalities in *The Year of Living Dangerously*. The social patterns above are only described in a general way. Some sociologist and humanist give much more vividly the understanding of Australian people. In *We Have No Dreaming* Ronald Mc. Kie notes his statement.

Another outstanding characteristic is our slow, dry, cynical, sardonic, irrevert humour. Its confidence and restraint, its self-criticism and honesty, says more about us than we realize .... We also have a mutual suspicion, a healthy cynicism, of anyone especially politicians and people in authority, who attend to lead us up to the garden path with promises, with lies, half-truths... and with attitudes and behaviour which Australians automatically recognize as spurious (1989: 224).

#### 4.1.2 The Development of Australian Literature

The development of Australian Literature cannot be separated from its history. Australian Literature has always reflected the changing pattern of history. Time to time the characteristic of literature will be different according to has been called as the changing of Australian social life. It means that a nation may lies behind a literature. As Kramer picks out the rhetorical question Turner and Sutherland(*The Development of Australian Literature* 1898) '...how is a national literature to be expressed that has no nation behind it?' (1981: 9).

A work of literature has three main focus: poetry, drama, and fiction. Since the main object in this study in the form of fiction, the development of Australian Literature discussed here is about the development of Australian fiction. Generally the development of Australian fiction is distinguished into four main periods. Adrian Mitchel says in *The Oxford History of Australian Literature* that Australian fiction is divided into namely Part One( 1788-1880s), Part Two(1890s and The Edwardians), Part Three (1920s-1930s), and Part Four (Post War and Modern).

In Part One (1788-1880s) period Mitchell says that the history of Australian prose begins with the writers of memoirs. In the circumstances, all the first writing is in some fashion a report, providing not just an account of events and discoveries in

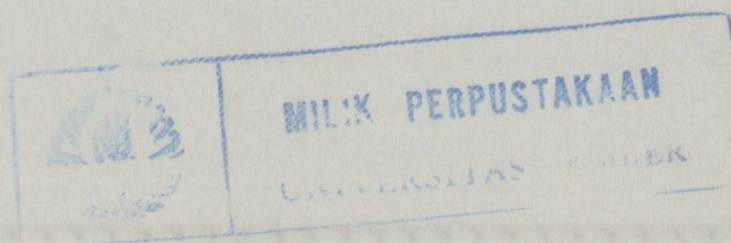
the new colonies but also tacitly presenting the self as accountable. Personal experience is hidden by the careful neutrality of the formal report, and that writing has very little direct bearing upon the foundation of an Australian prose tradition (1981: 27). Some of the works that have the characteristic as this Part One period are *Island* (1794) *Address to The Inhabitants of The Colonies established in New South Wales and Norfolk* by Rev. Richard Johnson, *Journal of A Voyage to New South Wales* (1790) by John White, *A Narrative of The Expedition to Botany Bay* (1789) by Captain Watkin Tench who shows a broader understanding of the venture as whole.

In Part Two ( 1890 and The Edwardians) Mitchel says that in most views of Australian literary history, the *Bulletin* is the exclusive forum for the new realism, the opening ground for a new authentic Australian Literature. The antagonism of the realist towards romance was not just a formal objection, but a reflection of ardent nationalism that welled up as Australia moved towards federation (1981: 68). In this period realism is not very dominant because romance also takes its position. Most of the fictions that subsequently takes up the bush ethic is itself patently romantic and sentimental in Miles Franklin, Katherine Susannah Prickard and Frank Dalby Davison. A well-known literary work in this period is *Her Bush Studies* by Barbara Baynton that is a brief but powerful collection, insisting relentlessly on the oppressive and antagonistic in bush life, and demonstrating the vulnerability of those that live in it (1981:75). Another author is William Astley, a realist. His realism is based in historical fact, not imaginative conception. *The Bulletin* considered he was writing social history, not literature, and may have been more precisely discerning than was intended. Some of Astley's stories are *Tales of The Countries System* (1892), *Tales of the Early Days* (1894), and *Tales of the Old Regime* (1897). Other author in this period are Henry Handel Richardson, Patrick White, William Gosse Hay and so on.

Thirdly in Part Three (1920s-1930s) Mitchell states that in the twenties and thirties there are signs that some writers were beginning to tire of the nineties ethos, for most of them the less imaginatively independent. It was a period of consolidating and enhancing the legend of the nineties and imposing the orthodoxy of that version

of the Australian experience (1981: 106). Still in the same book, Mitchell says that in writing what the author assured themselves was the real Australia. They, in fact, identified a colourful but limited aspect of full range of possible Australian experience; and their gage of literary value had more to do with feeling than with activity. Some literary works produced in this period are *Kanga Creek : An Australian Idyll* (1922) by Havelock Ellis, *Old Days, Old Ways* (1934) by Mary Gilmore, and *Flesh in Armour* (1932) by Leonard Mann. This war novel suffers from uneven writing and awkward super-imposition of national assertiveness, characteristics of much of the fiction of the period.

Lastly in Part Four (Post War and Modern), Mitchell adds that very little prose of the forties is memorable; flatness of narrative manner; sentimental gestures in lieu of clear thinking; and mistaken assumption about the sufficiency of subject interest were endemic (1981: 127-128). The literary works in this period are dominated by journalistic matter. As Mitchell moreover says that the forties and the fifties are in fiction emphatically the time of journalistic realism, whose dreary, dull-coloured offspring Patrick White- was to complain of (1981: 128). Some literary works in this era are *Power Without Glory* (1950) by Frank Hardy, *The Aunt's Story* (1948) by Patrick White and *The Year of Living Dangerously* (1978) by Christopher J. Koch. As the characteristic of Australian Literature that is commonly less imaginative, it also lies on Koch. He seemed lacks of imaginative substance to build upon his early promise. *The Year of Living Dangerously* is set in Indonesia and its structure is divided from the symbolic patterning of *wayang kulit*, the classical Javanese shadow-puppet plays. Its mode is an intriguing combination of allegory, symbol and documentary realism, for the narrative concerns a number of foreign journalist (one of whom is the first-person narrator) observing Indonesia's political and public affairs in Sukarno's year of Confrontation. Mitchell says (1981: 172) that the novel is full of observers, each of them both a participant in and a recorder of the momentous events of that year- a novel with receding series of memorialists. Interest in the procedure by which the narrative is presented is just as important feature of



Australian fiction as the concern with reality, in its different guises. As the author in this modern period, Koch tries to offer a reality as he sees in his life. Even lacked in imagination it will not reduce the sense of art in his works. The development of Australian Literature finally finds its identity together with the development of democracy, the development of social patterns.

#### **4.2 The Factor Influencing Koch in Forming The Two Main Characters' Personalities**

The first time creativity process began when an author has in his mind such a kind of unification between reality and imagination. Reality may come from his own experience, natural environment, and outside pressures. By his imagination an author tries to rearrange the characters' personality that are possibly real or even worse only a fiction. The statement above will depend on the author and inevitably that it is an impact of his creativity process.

This kind of creativity process also happen in Christopher J. Koch, the author of *The Year of Living Dangerously*. It is best regarded that he tells his own experience as the ABC radio producer in Indonesia at Gestapu time. He uses narrative technique in telling and entertaining the readers with his words that are actually lacked of imagination. Narrative results when the author tells what happen in space and time, but through it is conerned with events which happened in a time order, they are not always told in that order. Koch's narration is not purely factual but it comes close to and can be said as *creative narrative*. Therefore the process of creative writing says that creative narrtive uses events as if they have happened in space and time; it is often based on factual narrative, but its aim is not to report what happened but to interpret, to bring out meaning, significance (1963: 27).

Christopher J. Koch is an Australian. Mostly, Australian authors hold very strong nationality of their own. Intended or not they usually do so. As a results it will influence the forming of the characters' personality in the story, particularly Billy Kwan and Hamilton's personality in *The Year of Living Dangerously*. The personality



of the two main characters, Billy Kwan and Sir Guy Hamilton, particularly in the pride of them as the Australian is interesting to discuss. This subchapter will take us to search the pattern that motivate a character. As Hjelle and Ziegler state the definition of personality by Allport in *Personality, Theories, Basic Assumption, Research and Application* that personality is the dynamic organization within the individual of those psychophysical system that determine his characteristic behavior and thought (1976: 174).

#### 4.2.1 Personal Experience

The material for the creative writing may come from the author's attitude to experience. It is so easy for him to express his feeling because that is his own experience. He uses simple, tangible, and even suggestive words. They merely know what they mean to do with this words. As Hogrefe adapts the statement of one philosopher in *The Process of Creative Writing* (1963: 10).

An artist, then, expresses feeling, but not in the way a politician blows off steam or a baby laughs and cries. He formulates that elusive aspects of reality that is commonly taken to be amorphous and chaotic; that is, he objectifies the subjective realm. What he expresses is, therefore, not his own actual feeling, but what he knows about human feeling. Once he is in possession of a rich symbolism, that knowledge may actually exceed his entire personal experience. A work of art expresses a conception of life, emotion inward reality. But it is neither a conventional nor a frozen tantrum; it is developed metaphor, a non discursive symbol that articulates what is verbally ineffable—the logic of consciousness itself.

As a radio producer working for the ABC bloke, Christopher J. Koch gets his adventure that inspires him to retell in the form of novel. It is so easy for him to tell the story because in the real events he is one of the participant. Adrian Mitchell in *The Oxford History of Australian Literature* says that *The Year of Living Dangerously* is a novel full of observers. The persistence in Australian fiction of the participating chronicler as the narrator indicates the extent to which attention has been given to the mode of narration itself (1981: 172). In this story, Koch uses

*Cookie* as his nickname. He says in the quotation, "Cookie! 'Pete called. 'Great Wally! Want you to meet my mate.' It amused Curtis to use Australian terms. He staggered slightly, coming to a halt" (1995: 4). The narrator functionally also as the chronicler of the story is supported by the quotation, "I was beginning to be embarrassed for Kwan, and glanced at him. He had now been given a Scotch and looking at it carefully without expression" (1995: 5). The quotation also indicates how the narrator puts on great attention of Kwan's feeling. Cookie implicitly doesn't like when Pete Curtis, a Canadian reporter insults Billy Kwan with his joke.'

'Hey Billy, I've got an Australian-chinese joke for you, 'Curtis said. Kwan glanced at him warily, and said nothing. 'It's about a Chinese market gardener in Sydney who brings his vegetables in the city market every Friday. There's a really stupid Aussie pig running a stall-sorry chaps -who's a xenophobe, right? And every time the Chinese delivers the vegetables to him, the pig asks him when he'll deliver again. "*Fliday*, "says the Chinese, and the pig always shouts at him, "*Friday-* can't y' say *Friday*, y' Chinese bastard?" Curtis gave a mingled imitation of an Australian accent (1995: 5).

A lot of insultance for Kwan's physical appearance gives inspiration at least the nationality feeling and morality of Koch as a humanist. As he says in the interview by mail (27 August 1999), "The issues a good novelist deals with are moral, not political - and this I attempted to in *The Year of Living Dangerously*."

As suit as his experience, Koch tries to create Billy Kwan's existence as a human being by making him as the protagonist, "The cameraman seemed eager to establish himself as guide, even as expert adviser: but Hamilton was only half listening to the rapid, nasal voice (1995: 13).

The story concerns with the life of some western journalists covering the situation of Indonesia at Gestapu time. Koch depicts an ideal personality on Hamilton's character. The professionalism of Hamilton and the career background of Christopher J. Koch makes him respects Hamilton. He describes Hamilton as the very respected journalist because of his first success in interviewing DN. Aidit, the leader of PKI.

He had special reason to sweat over the connection today. Outside on a portable tape recorder threaded up and writing on a machine at the severe technician's elbow, was the interview with DN. Aidit, head of The *Partai Kommunist Indonesia*: and it was the best story of Hamilton's life. As well he had been granted a sound-on-film interview for television, already dispatched on a flight to Sydney via Singapore (1995: 37).

The same occupation between Koch and Hamilton makes the author easily depicts the character of Hamilton and it is mainly caused by the real experience of Koch himself as the participant both in real life and in the story.

#### 4.2.2. Strong Nationality

The great majority of Australian writers hold a strong nationality as it is stated before in the literature in review. Moore in *Social Patterns in Australian Literature* says that the confusion is common amongst nationalist critics who tend to assume that if a work is strongly Australian in subject and outlook it is *ipso facto* a good one; if it is not Australian it is bad. The more national a work is, the better it is (1971: 8). Loosely from the confusion about the characteristic of Australia-likewise, it is better for us to have a look at the Australian nationality itself in correlation with the national literature.

The first indicator of the nationality development in Australia is divided into two phases during the second half of the nineteenth century. Birrel explains in *A Nation of Our Own* that the first, extending through the 1880s, saw the achievement of political communities in which most (male) citizens won the right to vote in the colonial lower houses, but only the embryonic advancement of social rights. The second phase occurred during the 1890s depression when the colonial government proved incapable of dealing with the crisis. This prompted a new more collectivist response, during which reformers acknowledged that the community must accept greater responsibility for citizens welfare they had hitherto been regarded as necessary or desirable (1995: 43). That is the reason why the first nationalism grows.

An Australian nationalism is identical to the quality of interclass personal relationship within the colonies. Birrel says (1995:45) more that it was reflected in

the popularity of mutual improvement socialist in which all, including manual workers, could participate with hopes of social advancement. It means that all classes has the same equality to participate in every sector, including to Australian Literature. Australian's authors do not want to be left behind in shaping the particular identity of Australia. They want implicitly to raise the value of nationalism that depends on Great Britain before.

The strength of nationalism is hold already by Christopher J. Koch. He is an Australian. The statement above is supported by these quotations.

“But you’ve got abig advantage being Australian. Australian aren’t as bad as other *Nekolim* yet. We still get special credits for the time in the independence struggle when our wharfies wouldn’t load Dutch ships” (1995: 9)....

Aidit had announced to Hamilton that he had special goodwill toward Australians because of their remembered support for Indonesia’s struggle” (1995: 37)....

“Australian!” Hamilton shouted. ‘He’s Australian!’ But this time the formula didn’t work. This was jeering laughter, and one of the group, a moustached man with sun-glasses, grabbed at Kwan’s had-held camera (1995: 70).

Even the Cookie’s character says in the quotation below.

‘The real, dry spaces of south-eastern Australia assanity; they are home; and I tell myself each time that I won’t go back. But I always do (1995: 81)....

‘I ‘ll hang on till the last second, and then it’s habit run to the Australian Embassy, ‘he said. ‘We live from day to day’ (1995: 134).

Those quotations above mostly spoken by the main characters in the story. Koch tries to raise Australian nationalism through Billy Kwan and Hamilton’s character. It can be understood that nation uncounsciously will stand behind a work of literature.

#### 4.3. The Influence of Australian Social Patterns in Forming the Two Main Characters' Personalities

This subchapter deals with sociological approach. It is a search how the social patterns of a certain country, in this thesis Australia, influence in the forming of the two main characters' personalities. A society is organized in a national framework therefore national literature reflect national characteristic. Moore adapts (1971: 3) what Salvador de Mariaga in *Englishman, Frenchman, Spaniards*' statement.

However hasty those sketches of national types maybe, they have the merit of establishing beyond doubt the great fact with many a dogmatic internationalist would have us forget. There is such a thing a national character. Opinions may differ as to the influences which create or Alter it. Race, climate, economic condition, may enter for a greater or a lesser part in its inception and development. But the fact is there and stares us in the face. History, geography, religion, language, even the common will are not enough to define a nation. A nation is a fact of psychology. It is that which is *natural* or *native* in it which gives its force to the word *nation*. A nation is a character.

The characters that will be analyzed in this thesis are Billy Kwan and Hamilton. Before comes any further to the analysis let's have a look at the definition of *character*. In the *Dictionary of Literary Terms* it is said that character has several meanings, the most common of which is "the aggregate of traits and features that form the nature of some person or animal." Character also refer to moral qualities and ethical standards and principal. In literature, character has several other specific meanings. Notably that of a person represented in a story, novel, play etc. In seventeenth and eighteenth -century England, a character was a formal sketch or descriptive analysis of a particular virtue as represented in a person, what is no more often called a character sketch (1972: 70-71). Drabble makes it clear in *The Oxford Companion to English Literature* about the characters writing that the character gave generalized but detailed description of the behaviour and appearance of a class or type, they were on the whole short, succinct, pointed, and less discursive than the essay (1995: 188).

The definition of personality is quite different among others. It is not necessary actually to debate about the term since they imply the same intended message and general in view. Ewen explains in *An Introduction to Theories of Personality* that in particular, personality is regarded as relatively *stable*. It may change over a long period of time, and a person may well behave differently in different situation. Nevertheless, personality refers to long lasting and important characteristic of an individual, ones that confine to exert a strong influence on behaviour. Personality also includes respects which are concealed for oneself, or *unconscious* as well as those which are conscious and well within one's awareness (1980: 3). The personality of Billy Kwan and Hamilton reflect the Australian nationality character. Through these two main characters, Koch creates general Australian personality. They represent Australian identity both in behaviour and the unique English language they have spoken.

In this thesis, the mixture of sociological approach and psychological approach is tried to combined. It is possible since the two approaches very often touched to each other. The Australian Social Patterns is regarded has an influence to the forming of Billy Kwan and Hamilton's personalities.

#### 4.3.1 The Influence of Australian Social Patterns on Billy Kwan's Personality

The first main character that will be analyzed in this subchapter is Billy Kwan. He was born with a mixture of Chinese-Australian physical identity, Chinese father and Australian mother. Koch describes, "He did look Chinese, except for one striking incongruity: his almond-shaped eyes were green" (1995: 5). He is a freelance cinecameraman, works also for the ABS bloke and Japanese. In this story he helps Hamilton to cover the situation of Indonesia while Gestapu happened, "Freelance cinecameraman called Kwan, 'Wally said' he does a bit of television work for the ABS bloke, and for the Japanese. been here about four months. I know him in Sydney, years ago (1995: 4).

Billy Kwan is very proud as having Australian blood in his veins. He always felt insulted if his journalist companions makes a terrible joke about the Chinese physical and attitude he has. It is happen when Pete Curtis makes a joke for Kwan.

"This happens every week, 'Curtis said, 'and the Chinese gets very sick of it, so he spends a lot of time practises how to say "Friday." When he gets it perfect, and the pig asks him the question the next week, he's ready, "Friday," he says "you flushing Australian plick!"(1995: 5).

As a result Kwan is so furios, for this joke, 'Kwan, his face gone suddenly blank, was blinking rapidly, and leant slightly away from Curtis's hand (1995: 6). From the quotation above it can be said that Billy Kwan has a strong Australian nationality. His dwarfish physical does not make him step backward in regarding himself as an Australian.

"Hamilton was incredulous. 'No Chinese at all?' Not a bloody word, 'Kwan said.' So I must be Australian, mustn't I?" (1995: 9-10)....

"Yes,'Kwan said, 'that was a step forward in the education of a young Chinaman. 'The delicacy in his flat voice as he pronounced the word 'Chinaman' was extreme: it was as though he pulled back a flap of skin to show Hamilton a word (1995: 18)....

But who did Billy truly wish to be? Perhaps, with his archaic slang and public school accent, his 'old ma-an drawled in mockery (of himself or of us?) he played an upper-middle-class Australian or Englishman of the pre-war era (1995: 62)....

'Don't get ready to chop my head off, old chap, Billy said. 'I'm an Australian' (1995: 68)....

'Ah, look, old man, you're being a bit superficial aren't you? Only my father speaks Chinese, and he came out to Australia as a boy. I don't speak it at all. How do I manage to belong to a culture I never gone up in? (1995: 77)....

'Kwan softened, his face and voice becoming a shade less hard. 'Yes, I realize that, old man; but I don't think you understand. My heritage isn't China - my heritage is Europe, just as young is (1995: 77).

A strong nationality feeling is always hold by Billy Kwan unconsciously. This condition implies how *The Great Australian Dreams* applied. The Great Australian Dream pattern indicates nationalism on Australian earth, an Eden of prosperity. The social pattern arose early and its expression has persisted through all the period of the literature.

One of the Australian social pattern is *realism*.. It is best known that Australia has a reality in thought. It is also reflected in the literary work, as depicted in *The Year of Living Dangerously*.

'Marhaenism-that's the Bung's answer to Marxism. It's a great concept for Indonesia-they're the people who matter here; the peasant who work their own the acres. They are Indonesian: that's why they love him; he's given them a voice. Say what you like about him, Sukarno's a genius.'laughter redoubled, but Kwan pressed on (1995: 12).

He really is. And when he talks to his crowds, it 's a mystical communion. He wonder they love him. He's got this passsion for the people-and it's a poetic passion (1995: 90).

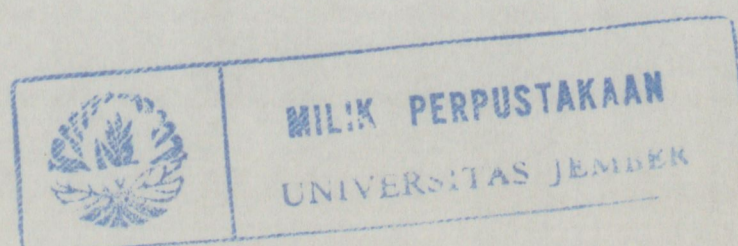
In some cases Billy Kwan always supports Bung Karno. It can be understood that the first president of Indonesia is well known for his speeches that are always burn out the spirit of Indonesia nationalism. This kind of respect is confessed by many foreigners. What Billy Kwan said is a matter of fact, a reality.

*Humanism* social pattern is also reflected on Billy Kwan's attitude towards others, toward a prostitute.

'*Mau main?* '-You want to play?Billy shakes his head and answers in the same rough Jakartanese. '*Tidak-Tidak mau main!*'-No I don't want to play. He continues to hold the money out, at arm's lenght. Then he says, '*Buat Ibu, dan buat bayi.*' For you, mother. For the baby (1995: 118-119).

Kwan also put a kind of attention to the poverty in Indonesia. It is depicted in his dossier addressed to Sukarno.

'But brother, you live in poverty,'you said. And you tell how you realized that although a landowner, although not a member of the proletariat who sell their labour, this typical Javanese farmer was in fact a pauper (1995: 124).





Humanism is the good side of Billy Kwan. This humanism values are the one that is attempted to do by Koch. In the interview Christopher J. Koch says (14 February 2000) that secondly he tries to create a work of art, and to write about the human spirit.

One interesting personality of Billy Kwan is his friendship with Hamilton. It is not just a common friendship but comes any further to the comradeship. Cooperation in covering Indonesia's political situation together with Hamilton and his hard effort to do so is a prove of loyalty to a friend. Loyalty within friends in working relationship is called *The Creed of Mateship* pattern.

'The cameraman seemed eager to establish himself as guide, even as expert adviser: but Hamilton was only half listening to the rapid, nasal voice (1995: 13)....

'Using the elaborately careless 'light' voice which Hamilton began to realize accompanied statements of great importance to him, Kwan said, 'Well, you see old man, Aidit's a friend of mine, I've already spoken to him about you. Don't ask me more than that. If you want it, it's on - and I mean a full sound-on-film interview: one that'll make quite a splash" (1995:32).

This kind of social pattern widening into a national convention in alliance with the democratic pattern. As Moore says (1971: 20) that it often happens in the war time, varying from a superficial friendliness to a religious depth of self sacrifice. Kwan's loyalty to Hamilton can be a good example for us how should a cooperation runs well.

In *We Have No Dreaming*, Mc. Kie says that another outstanding characteristic is our slow, dry, cynical, sardonic, irrevert humour (1989: 224). Koch in *The Year of Living Dangerously* offers a unique humour or even can be said as a mockery, sardonic to Billy Kwan's attitude. His defence if he is insulted because of his Chinese makes another characters laugh inevitably the readers.

'Well, they find it hard to know what I am, exactly, 'Kwan said cheerfully. 'Particularly since I don't speak Chinese .'Hamilton was incredulous.'No Chinese at all?'Not a bloody word, Kwan said.'So I must be Australian, mustn't I? (1995: 10).

Representing the hatred of Australian to Chinese in The Golden Rush Age in which Chinese has harder effort in exploring the gold than Australian, Koch creates Kwan as a personality who more proud becoming Australian eventhough he has a Chinese blood. Koch makes it as *Keynote of Irony*. Irronical sattirist that influence the readers to laugh and laugh since humorous.

Billy Kwan asks for social justice of Indonesian people through his diary, a writing proposed to Sukarno on 30 June, 'A kilo of rice now cost a worker's daily wage. Your people suffer, Soekarno! Marhaen suffers! How can you bear this suffering? When will you come again to Pasar Baru? (1995: 125).

It is strengthened also by his diary on 1 September.

'Little Udin died, but Sukarno continues to start, in his mask-like props - the sun glasses, the pitji-a rotting kernell inside to clean husk of his uniform. It is while you live, Sukarno, that Aidit will take over. Then you will rule as a puppet from Merdeka Palace: Aidit will be the dalang then! (1995: 228).

Billy Kwan's personality implies the *Radical Democracy* pattern. His journalist soul inspires him to sound a little bit of social justice. How poor Indonesian people at that time. Kwan is so dissappointed because of Sukarno's attitude that he assumes as a perfect human being. Australian Radical Democracy itself inspired by French Revolution, English Liberalism, Scottish Independence, and the rebel of Irish.

The discussion above proves that Australian Social Patterns has the influence towards Billy Kwan's personality. Even not all, but mostly those social patterns conscious or unconsciously reflected on Billy Kwan's character. Loosely that the author confesses this analysis or not, this thesis only tries to make a research that is hoped useful to all mankind.

#### 4.3.2. The Influence of Australian Social Patterns on Hamilton's Personality

Guy Hamilton is a Britishman although technically an Australian. His career grows in Singapore and Australia. Just because of his Australian passport he can go everywhere as he wishes in Indonesia, 'I was born in England, 'he said.' But I grew up

in Singapore and Australia. And I travel on an Australian passport. So what the Indos don't know won't hurt them, will it?' (1995: 9). As technically an Australian it gives benefit for Hamilton. It makes his movement easier because Indonesian still respects Australia as this country supports the independence struggle against Dutch colonialism. Uncounsciously Hamilton becomes proud of becoming an Australian. It seems that Australian nationality is also strong in himself when he has a conversation with Henderson, a British Military Attache.

'I'm an Australian passport- I spent most of my life there.'

'Ah. Too late then - you're a colonial.'

'You mean you won't have me back?'

'Afraid not. You're a convict, aren't you?'

This silly banter had an odd poignancy for Hamilton, even an element of pain (1995: 46-47).

Hamilton's accent in speaking is also influenced by the unique of Australian accent.

Hamilton given him a wide, false smile.'Knock it down at your own risk, matey, 'he says. 'And go and get grandly stuffed .' Drunk, he becomes more Australian. I notice: the vowel sounds have thickened (1995: 52).

Hamilton is able to answer in a diplomatic way when President Sukarno attacks him with the Australian friendship to Indonesia that is doubtfull.

'Hamilton standing a few paces from me in his perfect suit and the collar and tie we were all obliged to sweat in at these affairs, actually flushed; it was plain that he simply didn't know what to say. Towering speechlessly over the stocky little President, he looked like an over grown schoolboy being dressed by the headmaster; and he ended by standing on his dignity. 'I can't speak for my country's government, Mr. President,'he said.'I'm just here to report the news (1995: 24).

His strong nationality as a reflection of *The Great Australian Dream*, in which that vision tries to raise Australian nationality through literature. Eventhough not Australian in nature but Koch creates Hamilton's personality as Australian in nationality.

Hamilton feels very lucky has a friend like Billy Kwan. It is just nice to be Kwan's partner because there is a mutual relationship between them . Kwan always be a good guide for Hamilton.

‘What are those lights up ahead?’

‘Just a *pasar*. It’s not a bazaar for tourists; they don’t come out here. A little *pasar* for the poor. Come and have a look or are you nervous? ‘I’m in your hands, matey.’ (1995: 18).

Hamilton’s loyalty to Kwan does not make him able to do what he likes. He still respects Kwan, ‘Another thing, Billy. There’s no reason why you shouldn’t go out and shoot film for me on your own initiative from now on-as long as you shot-list the stuff carefully (1995: 33).

Hamilton gets the meaning of loyalty within partners together with Billy Kwan. This *Creed of Mateship* pattern born in Australia as the result of loyalty of man to man in Bushmen Legend. It gives a lesson that friendship must be in equality without considering any differences in physical appearance.

Through *humanism* pattern, Koch creates Hamilton to have this excellent personality. The power in the state very often gives advantages for the people since they never pay attention to other people.

Hamilton had a hard, essentially simple cast of mind; he never lost sight of the notion that power in the state resides with the man who holds the gun. And all through the year he would simply keep asking who held it. Intellectual and expert more subtle than he was failed to do so, and for that reason proved to be wrong (1995: 39).

Hamilton has a quarrel with Billy Kwan. He takes over Jill Bryant from Kwan’s hand. But in the end he tries to make the relation recovered. It implies that he still has humanity soul for others.

Hamilton tried to cheer Billy up by giving him the cue for their routine of happier days; they hoped to shoot film of a rally in Merdeka Square on the way back, and he said, ‘How’s old Bell and Howell? Look? Any hairs on the lens’ (1995: 180).

The *humanism* view is still hold by Hamilton. He realized that the relationship between man to man is important. Moore says that the writing is nothing if not humanist in its outlook and sympathy, hedonistic in its enjoyment of life, and stoic in its facing of adversity (1971: 21).

Hamilton is also a realist. His courageous in answering Bung Karno's question is confessed by other journalists.

'Tell me, then - how do you like my New Jakarta?'

'It's my impressive, 'Hamilton said. 'But I'm told Bandung's more beautiful. 'No doubt this reference to the city of Sukarno's youth was intended to please it succeeded, since the President nodded, his smile becoming shrewd" (1995: 24).

The *realism* pattern is intended to achieve honesty. That is a remark for Australian people to do so. Hamilton tries to be honest for what he had said and he had done.

The influence of Australian Social Patterns on Hamilton's personality is not as much as its influence on Kwan's personality. This is as the result from the fact that Billy Kwan has an Australian blood in his veins but Hamilton not. He is only Australian technically. However Christopher J. Koch still puts Australian Social Patterns on Hamilton's personality.

CHAPTER V

CONCLUSION

*The Year of Living Dangerously* is a novel written by Christopher J. Koch in the year of 1978. This fiction is set in Indonesia at Gestapu time. It tells the life of some western journalists covering the situation of Indonesia. Billy Kwan and Hamilton are the two main characters in the story. Kwan is a hybrid, a mixture of Chinese-Australian. While Hamilton is a Britishman but technically an Australian. They, in fact, take a benefit to be Australians. Because of his Australian blood, Billy Kwan gets an easy way to go around Indonesia and take any pictures as a cinecameraman. By an Australian passport, Hamilton also takes a great profit. He becomes so easy in covering the political situation of Indonesia, especially his successful interview with DN. Aidit, the head of *Partai Kommunist Indonesia*.

This novel is so much greatly influenced by the Australian social patterns. It can be understood since the author of the story is an Australian. Most of Australian writers hold a very strong nationality in their own works. Therefore the social patterns, traits and sentiment outlook that distinguish a particular society, influence the forming of the two main characters' personalities, Billy Kwan and Hamilton.

Christopher J. Koch, in the story, function as the first person narrator and the chronicler. It means that actually he is involved in the real life. He works as a radio producer for ABC. That is why he can tell the events in the story that taken the *Gestapu* background in a smooth way. Koch is a little part of a history, a chronicler. His personal experience influence him in forming the personality of Billy Kwan and Hamilton. Koch puts a great attention of Kwan's feeling. Implicitly he doesn't like when Pete Curtis, a Canadian reporter insults Kwan's physical appearance. It is such a kind of inspiration for Koch to raise his nationality feeling and morality. Billy Kwan represents an Australian that have a strong nationality and also a protagonist. Koch also puts a great respect on Hamilton's personality. Hamilton is a very admired journalist since his success in interviewing some Indonesia's politicians. The same

occupation between them makes the author easily depicts the personality of Hamilton. It may understood since Koch is a participant both in real life and in the story.

The taste of Australian is thick in *The Year of Living Dangerously*. Some traits in Australian social patterns influence Koch in forming Billy Kwan and Hamilton's personality. The first pattern influencing Billy Kwan and Hamilton is *The Great Australian Dream* in which indicates nationalism on Australian earth. The second is *The Creed of Mateship* that influence the loyalty of man to man within Kwan and Hamilton. The third pattern is *realism*. It is intended to achieve honesty. Kwan and Hamilton are influenced by this pattern even in some other cases Kwan is not consistent with his reality thinking. *Humanism* is the fourth pattern influencing Koch in forming Kwan and Hamilton's personality. This humanism value is the one that is attempted to do by Koch. The fifth pattern is *Keynote of Irony*. Koch creates Kwan as a personality who more proud becoming an Australian eventhough he has a Chinese blood. This sattirist influence the readers to laugh since depicts such a kind of irony. The last pattern is *Radical Democracy*. Kwan's journalist soul calls him to sound a little bit of social justice through his diary.

The influence of Australian social patterns is thicker on Kwan's personality rather than Hamilton. It can be accepted since Kwan has an Australian blood in his veins but not for Hamilton. Most of the patterns are good as the values of life. Apart from the good side of the Australian social patterns that are described by the author, it must be realized that Koch is an Australian. The subjective view is thick in the story. It is impossible for Koch might represents the national sentiment of Australia. It can be seen clearly how Koch has a will to raise Australian nationality. However, this novel is good for a comparison of history. The readers are able to know how the foreigners' view about the political situation of Indonesia and the politicians' attitude. They talk both the good side and bad side of those politicians. Christopher J. Koch only wants to write about about humanism and morality that are very often forgotten by all mankind.

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Appendix 1

7 Brentford Rd.  
Wahroonga, Sydney  
NSW 2076

Australia

27/8/79

Dear Mr. Julian,

Your letter of 21<sup>st</sup> July  
has just found its way to me. My  
publishers are Random House, ~~London~~  
who recently took over Reed Books.

As you'll understand,  
my work leaves me little time  
to give detailed answers to  
letters, but I'll do my best to  
briefly answer your questions.

I hold the strong belief  
that art and politics don't  
mix, and that no writer of  
any worth allows politics —  
in the party-political or ideological  
sense — to enter his work.  
The will of course hold

private political opinions, but

These have no place in his work. The issues a good novelist deals with are moral, not political — and this I attempted to do in

The Year of Living

Dangerously. I belong to

no political party, and don't discuss politics at a public level.

I'm glad you liked The Year of Living Dangerously

Good luck with your thesis.

Best regards —

Christopher Koch

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Appendix 2


7 Brentford Rd.,  
Wahroonga, Sydney  
NSW 2076  
Australia

14 - 2 - 0

Dear Ken Julian,

Thank you for your  
letter of 15th Dec.

I don't want to sound unhelpful,  
but if a writer spent time answering  
the <sup>sort of</sup> detailed questions you have  
asked, he would have no  
time for his writing. I'm sure you'll  
understand.

I would put two things to you, which  
I hope will clarify my position in  
regard to my work. A good novel  
should speak for itself - all that I  
want to say is in it, and if you  
read it  carefully, it shouldn't  
need anyone else to explain it.  
Secondly, I try to create a work  
of art, and to write about  
the human spirit. My novels are



MILIK PERPUSTAKAAN  
UNIVERSITAS JEMBER

not works of sociology, and not political in their intent. So the social and political questions you raise are not relevant.

As to works on Australian literature, there are any number of these, and I'd suggest you contact the National Library in Canberra. I hope this helps, and I do wish you well with your work.

Best wishes,

Christopher  
Koch

---

Appendix 3

I / A / L / F  
EDUCATION FOR DEVELOPMENT

3 June 1999

Ken Julian  
Fakultas Sastra  
Universitas Jember  
Jl Jawa 19  
Jember 68121

Dear Ken

I am afraid I know nothing about Christopher Koch, apart from reading a couple of his novels, including *The Year of Living Dangerously*. The following information has been contributed by Walter Slamer of the Kang Guru Radio Program.

Christopher J Koch  
- is an Australian, born and educated in Tasmania. Now lives in Turrumurra in Sydney. I think he is in his late 50s early 60s. Doesn't write much: 6 books in 28 years.

*Year of Living Dangerously* was his 4th book, and the film script, which he co-wrote, was nominated for an Academy Award. Koch was working as a radio producer in Indonesia for a UNDP project, seconded from the ABC, just prior to GESTAPU. I think he left shortly beforehand.

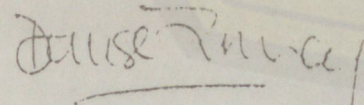
His 6th book, *Highways To A War*, is set in Tasmania and Cambodia. It's about a search for an Aussie journalist who goes missing in Cambodia while covering the Pol Pot years. *Highways To A War* won the Miles Franklin Award (Australia's Booker) in 1996, but is on the verge of becoming the centre of a literary scandal as the plot line follows closely that of another novel published in 1990 in the UK.

You should try Koch's publisher for more information:

Reed Books Australia  
22 Salmon Rd  
Port Melbourne VIC 3207  
Australia

Hope this is useful.

Yours sincerely

  
Denise Finney  
Manager  
IALF Bali Language Centre

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