

MAR GREGORIOS COLLEGE OF ARTS & SCIENCE

Block No.8, College Road, Mogappair West, Chennai – 37

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DEPARTMENT OF ENGLISH

**SUBJECT NAME: POST COLONIAL LITERATURE IN ENGLISH:
AUSTRALIAN LITERATURE**

SUBJECT CODE: BRA5B

SEMESTER: V

PREPARED BY: PROF.J.BRITTO JENOBIA

SYLLABUS

Unit-1: Introduction

- **Theory:** Colonialism/ Settler Colonialism, Concepts of Identity, Insider/ Outsider, Home, Displacement, Assimilation, Nationhood
- **Australian History,** Confrontation and Conflicts between Settlers/Aboriginal Cultures.

Literature- Oral Traditions/Aboriginal Writings/ Bush Culture/Convictism-Australian Legend/ The National Myths (e.g. The Wild Colonial Boy etc.), Pre-War and Post-War Immigration to Australia/ Immigrant Experience/ Recent Developments in Australian Writing

Unit- 2: Short Stories

1. Mate – Kate Grenville

One Sunday in February 1942 – Thomas Keneally

Unit-3: Poetry

1. Waltzing Matilda – Banjo Paterson
2. No more Boomerang – Kath Walker
3. The Immigrant Voyage – Les Murray
4. For New England – Judith Wright
5. Myths and Legends
 - The Aboriginal Song Cycle - The Djanggawul Song Cycle (Part ONE- **Song 1** from *Macmillan Anthology of Australian Literature*)
 - The Wild Colonial Boy

Unit 4: Drama

- *Ned Kelly* – Douglas Stewart

Unit 5: Novel

- *Seven Little Australians* – Ethel Turner

Reference Texts:

The Cambridge Companion to Australian Literature – Elizabeth Webby – Cambridge University Press – 2000

The Macmillan Anthology of Australian Literature – Ken Goodwin and Allan Lawson, Macmillan – 1990

UNIT-1- INTRODUCTION

1. BASIC CONCEPTS OF POSTCOLONIALISM

COLONISATION

•Colonialism is defined as “control by one power over a dependent area or people.” It occurs when one nation subjugates another, conquering its population and exploiting it, often while forcing its own language and cultural values upon its people.

(<https://www.nationalgeographic.com/culture/topics/reference/colonialism/>)

•the action or process of settling among and establishing control over the indigenous people of an area. (dictionary.com)

TYPES OF COLONIALISM

•Throughout history, there have been two main approaches to establishing a colonial empire.

In **settler colonialism**, people from one nation go off to live in another country, where they not only build settlements, till the soil, and harvest natural resources, but also strive to replace the indigenous people already living there. The colonists still remain subjects of the government in their native country.

•**Exploitation colonialism**, in contrast, didn't require as many colonists to emigrate, and the native people could be allowed to stay where they were — especially if they could be pressed into service as workers. The goal was to exploit the weaker country's natural resources and extract as much wealth as possible

•(<https://people.howstuffworks.com/culture-traditions/world-history/colonialism1.htm>)

POST-COLONIALISM

•Postcolonialism (or often post-colonialism) deals with the effects of colonization on cultures and societies.

(<https://onlinelibrary.wiley.com/doi/abs/10.1002/9780470670590.wbeog466>)

•Postcolonial theory is a body of thought primarily concerned with accounting for the political, aesthetic, economic, historical, and social impact of European colonial rule around the world in the 18th through the 20th century.

(<https://www.oxfordbibliographies.com/view/document/obo-9780190221911/obo-9780190221911-0069.xml>)

DECOLONISATION

•**Decolonization**, process by which colonies become independent of the colonizing country. (<https://www.britannica.com/topic/decolonization>)

•**Decolonization** is the process of deconstructing colonial ideologies of the superiority and privilege of Western thought and approaches. Decolonization involves valuing and revitalizing Indigenous knowledge and approaches and weeding out settler biases or assumptions that have impacted Indigenous ways of being.

(<https://opentextbc.ca/indigenizationfrontlineworkers/chapter/decolonization-andindigenization/>)

POSTCOLONIAL LITERATURE

•It is the Literature from different countries that have once been colonies of other countries. They reflect the the effects of colonisation on the country and its people in some way or the other.

•Literature produced from countries including India, Africa, Australia, Pakistan, Canada, Bangladesh etc.

•Edward Said, the author of *Orientalism*, is deemed as the Father of Postcolonial Literature.

•A few other names – Salman Rushdie, Chinua Achebe, Gayathri Spivak

THEMES OF POSTCOLONIAL LITERATURE

- It is the literature of people trying to reclaim their freedom and their new identities after struggling for independence.
- Postcolonial literature addresses the problems and promises of decolonization, the process of non-western countries in Asia, the Pacific, Africa, the Middle East, Latin America, and the Caribbean becoming independent from western control.
(<https://www.enotes.com/homework-help/what-themes-postcolonial-literature-399798>)
- Some of the themes of postcolonial literature include
 - re-asserting the identity of the indigenous culture,
 - revisiting and revising colonial history, and
 - providing fuller descriptions of the people created by colonialism and the way in which their lives reflect both cultures.

2.

HISTORY OF AUSTRALIA

Australia's early history

It was thought that the Aboriginal population may have lived in Australia for 50,000 years. However, recent evidence from the Kimberley region of Western Australia suggests much older human habitation. When European explorers arrived, the Aboriginal peoples lived by hunting and gathering and using stone tools. Estimates of the historical size of the population range up to 750,000 people. Aboriginal society, though technologically undeveloped, had complex cultural and religious forms, and some 500 languages, in 31 basic groups. There was a rich oral tradition of songs and stories, and many different styles of rock art.

There are many opportunities to explore Australia's Indigenous culture, significantly in northern Australia. Take a tour through the world-famous Kakadu National Park, which is home to more than 5,000 sites of rock art dating back 20,000 years. Or join a Dreamtime walk, guided by the Kuku Yalanji people, through the lush rainforests of Mossman Gorge, 80 kilometres north of Cairns.

Britain's colonisation of Australia

The first known Europeans to land were Dutch. In 1606, William Jansz landed on the west coast of Cape York Peninsula, and thereafter various landings were made. The Dutch named this land New Holland, but showed no interest in further exploration.

A number of European explorers sailed the coast of Australia, then known as New Holland, during the 17th century. But it wasn't until 1770 that Captain James Cook chartered the east coast and claimed it for Britain. The new outpost was put to use as a penal colony and on 26 January 1788, the First Fleet of 11 ships – carrying 1,500 people, half of them convicts – arrived in Sydney Harbour. When penal transportation ended in 1868, more than 160,000 men and women had come to Australia as convicts.

While free settlers began to flow in from the early 1790s, life for prisoners was harsh. Male re-offenders were brutally flogged and could be hanged for crimes as petty as stealing. Women were outnumbered five to one and lived under constant threat of sexual exploitation. The colonisation of Australia had a devastating impact on the Aboriginal people, with dispossession of their land, illness and death from introduced diseases and huge disruption of their traditional lifestyles and practices.

Squatters migrate across the continent

By the 1820s, many soldiers, officers and emancipated convicts had turned land they received from the government into flourishing farms. News of Australia's cheap land and bountiful work was bringing more and more boatloads of migrants from Britain. Settlers, or 'squatters', began to move deeper into Aboriginal territories – often armed – in search of pasture and water for their stock.

In 1825, a party of soldiers and convicts settled in the territory of the Yuggera people, close to modern-day Brisbane. Perth was settled by English gentlemen in 1829, and in 1835 a squatter sailed to Port Phillip Bay and chose the location for Melbourne. At the same time a private British company, proud to have no convict links, settled Adelaide in South Australia.

Gold fever brings wealth, migrants and rebellion

Gold was discovered in New South Wales and central Victoria in 1851, luring thousands of hopefuls from the other states. They were joined by boatloads of prospectors from China and a chaotic carnival of entertainers, publicans, illicit liquor-sellers, and quacks from across the world.

In Victoria, the British governor imposed mining licenses on goldfield workers, which led to the violent, anti-authoritarian struggle of the Eureka Stockade in 1854. The miners lost the battle, but were granted more rights and in 1854 a bill was passed, giving the right to vote and stand for parliament to any digger who owned a miner's licence. Many historians regard this as the beginning of Australian democracy.

Australia becomes a nation

Australia's six states became a nation under a single constitution on 1 January 1901. Today people from more than 200 countries make up the Australian community, and more than 300 languages are spoken in Australian homes.

Australians go to war

The First World War had a devastating effect on Australia. There were less than three million men in 1914, and around 420,000 of them volunteered for service in the war. An estimated 60,000 died and tens of thousands were wounded in action. In response, the Australian Government established the 'Soldier Settler Scheme', providing farmland and funds to returning soldiers.

The end of war heralded the 'Roaring Twenties' and a whirlwind of new cars, American jazz and movies as well as fervour for the British Empire. When the Great Depression hit in 1929, social and economic divisions widened and many Australian financial institutions collapsed. Sport was the national distraction and sporting heroes, such as racehorse champion Phar Lap and cricketer Donald Bradman, gained near-mythical status.

During the Second World War, Australian forces made a significant contribution to the Allied victory in Europe, Asia and the Pacific. In February of 1942, the largest single attack ever conducted by a foreign military power on Australia took place in Darwin. The Bombing of

Darwin involved 260 enemy aircraft and targeted the town, port and airfields. The generation that fought in the war and survived came out of it with a sense of pride.

New Australians arrive to a post-war boom

During the war many new occupations opened to women, and the number of women employed grew quickly. When WWII ended in 1945, hundreds of thousands of migrants from across Europe and the Middle East arrived in Australia, many finding jobs in the booming manufacturing sector.

Australia's economy flourished throughout the 1950s with major nation-building projects such as the Snowy Mountains Hydroelectric Scheme and the Sydney Opera House. International demand grew for Australia's major exports of metals, wools, meat and wheat and suburban Australia also prospered. The rate of home ownership rose dramatically from barely 40 per cent in 1947 to more than 70 per cent by the 1960s.

Australia loosens up

Australians were swept up in the revolutionary atmosphere of the 1960s. Australia's new ethnic diversity, increasing independence from Britain and popular resistance to the Vietnam War all contributed to an atmosphere of political, economic and social change.

In 1967, Australians voted overwhelmingly 'yes' in a national referendum to let the federal government make laws on behalf of Aboriginal Australians and include them in future censuses. The result was the culmination of a strong reform campaign by both Aboriginal and white Australians.

In 1972, the Australian Labor Party under the idealistic leadership of Gough Whitlam was elected to power, ending the post-war domination of the Liberal and Country Party coalition. Over the next three years, his new government ended conscription, abolished university fees, introduced free universal health care, abandoned the White Australia policy, embraced multiculturalism and introduced no-fault divorce and equal pay for women.

However, by 1975, inflation and scandal led to the Governor-General dismissing the government. In the subsequent general election, the Labor Party suffered a major defeat and the Liberal–National Coalition ruled until 1983.

Since the 1970s: Australian politics

Between 1983 and 1996, the Hawke–Keating Labor governments introduced a number of economic reforms, such as deregulating the banking system and floating the Australian dollar.

In 1996 a Coalition Government led by John Howard won the general election and was re-elected in 1998, 2001 and 2004. The Liberal–National Coalition Government enacted several reforms, including changes in the taxation and industrial relations systems.

In 2007 the Labor Party, led by Kevin Rudd, was elected with an agenda to reform Australia's industrial relations system, cut greenhouse emissions and implement a national

curriculum in education. Three years later, Rudd was challenged by Julia Gillard who was to become the first female Prime Minister of Australia.

In 2013 the new Coalition government was sworn in, led by Tony Abbott. In September 2015 Abbott was defeated in a leadership ballot by Malcolm Turnbull, who was re-elected in a general election in July 2016.

Postcolonial Literature in Australia

At the point of the first colonization, Indigenous Australians had not developed a system of writing, so the first literary accounts of aborigines come from the journals of early European explorers, which contain descriptions of first contact, both violent and friendly. Early accounts by Dutch explorers and the English buccaneer William Dampier wrote of the "natives of New Holland" as being "barbarous savages", but by the time of Captain James Cook and First Fleet marine Watkin Tench (the era of Jean-Jacques Rousseau), accounts of aborigines were more sympathetic and romantic: "these people may truly be said to be in the pure state of nature, and may appear to some to be the most wretched upon the earth; but in reality they are far happier than ... we Europeans", wrote Cook in his journal on 23 August 1770.

While his father, James Unaipon (c.1835-1907), contributed to accounts of aboriginal mythology written by the missionary George Taplin, David Unaipon (1872–1967) provided the first accounts of aboriginal mythology written by an aboriginal: "Legendary Tales of the Aborigines". For this he is known as the first Aboriginal author. Oodgeroo Noonuccal (1920–1995) (born Kath Walker) was an Australian poet, political activist, artist and educator. She was also a campaigner for Aboriginal rights. Oodgeroo was best known for her poetry, and was the first Aboriginal Australian to publish a book of verse *We Are Going* (1964).

Sally Morgan's novel *My Place* (1987) was considered a breakthrough memoir in terms of bringing indigenous stories to wider notice. Leading aboriginal activists Marcia Langton (*First Australians*, 2008) and Noel Pearson (*Up From the Mission*, 2009) are active contemporary contributors to Australian literature.

The voices of Indigenous Australians are being increasingly noticed and include the playwright Jack Davis and Kevin Gilbert. Writers coming to prominence in the 21st century include Kim Scott, Alexis Wright, Kate Howarth Tara June Winch, in poetry Yvette Holt and in popular fiction Anita Heiss.

Indigenous authors who have won Australia's high prestige Miles Franklin Award include Kim Scott who was joint winner (with Thea Astley) in 2000 for Benang and again in 2011 for *That Deadman Dance*. Alexis Wright won the award in 2007 for her novel *Carpentaria*.

Many notable works have been written by non-indigenous Australians on aboriginal themes. Eleanor Dark's (1901–1985) *The Timeless Land* (1941) is the first of *The Timeless Land* trilogy of novels about European settlement and exploration of Australia. The narrative is told from English and Aboriginal points of view. The novel begins with two Aboriginal

men watching the arrival of the First Fleet at Sydney Harbour on 26 January 1788. Other examples include the poems of Judith Wright, The Chant of Jimmie Blacksmith by Thomas Keneally, Ilbarana by Donald Stuart, and the short story by David Malouf: "The Only Speaker of his Tongue".

Unit- 2: Short Stories

Mate – Kate Grenville

In this short story the idea of not belonging is clearly explored. The story reveals a situation where Will Bashford goes into a broad extend to fit in the small country town called Boolowa. The narrator suggests that we can change our appearances but may not guarantee or alter the sense of belonging. This is evident through the use of imagery in the opening sentence of the story. It depicts the image of a stereotypical farmer trying too hard to alter his appearance.

Colloquial language is also used throughout the poem in ‘‘city bugger’’, ‘‘bloke’’ and ‘‘no-hoper’’ to identify the group as country Australians and include the reader as they recognize the known slang, the colloquial language unites the group and leaves a sense of belonging but also excludes Will Bashford.

Furthermore the concept of not belonging is evident in the effective use of repetition of ‘‘rain’’ in a mocking tone highlights Will’s ignorance and naivety and reinforces the drought that the rural area is experiencing which accentuates Will’s further attempts to fit in amongst the bush talk.

Allusion in the poem through ‘‘Dorethea Mackellar’s poem: My Country’’ develops the concepts of love and passion for your own country as well as aligning the reader with Will Bashford who overtly tries to fit in.

Further study watch : <https://www.youtube.com/watch?v=LRMf6U-mBCs>

One Sunday in February 1942 – Thomas Keneally

AUTHOR:

Thomas Keneally was born October 7, 1935, in Sydney, Australia. His parents, Edmund Thomas and Elsie Margaret (Coyle) Keneally, were of Irish Catholic descent. Keneally taught high school, then college in Australia, then at the University of California at Irvine and New York University. He served on the board of several literary and cultural organizations, and became involved in the movement for Australian independence.

INTRODUCTION:

‘‘One Sunday In February 1942’’ was written by Thomas Keneally. This short story portrays Frank Darragh’s one Sunday experience in the month of February 1942. He is the narrator of the story. It’s not the story of Frank Darragh, but the life of the Australians during the World War II. The writer portrays the condition of Australians and their mental trauma due to war.

MOTHER AND SON:

It was a Sunday morning, the mass was over and the priest Frank Darragh was getting ready to go to visit his mother. Frank was a communion of saint on the Western Lines

(Strathfield). Frank was traveling from Strathfield to Central station in a train. He travels in train because he doesn't have a car. When he got on the train he was respected by some people and also treated with hostility. There he saw a young woman in a floral dress and her 6-7 year old son. As soon as this woman saw the priest she drew her son and allowed Darragh to sit. So Darragh thanked the young woman. The boy started the conversation saying ' My daddy's in the Middle North' and his mother corrected him as 'Middle East' and kissed him on the rim of his ear. Darragh understands that the boy's father is a soldier and he told the boy that his father is a brave man but unfortunately the mother and the son weren't so happy to hear that. Darragh saw the sad face of the mother and he thought that she had the character of having suffered without having chosen to. The young woman leaned forward and told Darragh that she and her son lives closer to Flemington Parish, and she told that she recognized him because they attend mass in St. Margaret's church where Darragh conducts mass.

DEPARTURE OF THE SOLDIERS:

The train reached the central station and since it was Sunday the station was fully crowded. They got down from the train. At Eddy Avenue Darragh saw larger amount of soldiers who were departing from their family for war in some camp. Many women were waiting for the Bronte and Bondi tram, in that crowd the young mother whom he met on the train was standing and her son was leaning in her knees and he thinks about his relationship with his mother. Darragh took the Rose Bay tram which came after five minutes. A school boy offered him his seat but Darragh said ' No, I'm perfectly fine, thank you. You sit.'" Now Darragh takes out the Breviarium Romanum from his Pocket and read the volume of Hiemalis which is about winter and started chanting the prayer in Latin. This scene looked totally absurd because it was sunny in Australia. Darragh constantly had the thought of the young mother and her young son. He was a bit distracted. He looked up and noticed that all the tram travelers were looking at him. He felt certain that they could see his extreme condition. He also wonders how he'll eat dinner with his mother with this distracted mind. He wished that he should've accepted the seat which was offered by the schoolboy because his legs started to ache.

FAMILY REUNION:

The tram began to climb to Edgecliff, and he reached New South Head road near Rose Bay. He went to his home. The house was built with plum colored brick and had glass windows. They also had a nameplate with the word 'Arbroath' plated in the entrance of the house. This word is the name of a Scottish town. He rang the bell and waited for his mother to open the door likewise his mother opened the door with a careful smile. His mother was always cautioned in her affection but that doesn't mean that she wasn't generous like the young mother he met in the train. He also remembers what his father told about his mother. Darragh knows all the signs of his mother, his mother led him through the kitchen. He saw his maiden aunt Madge in the kitchen, she was helping his mother to bake. Aunt Madge was his late father's sister. She was a less-restrained woman with a plump. She worked in the millinery department of a store in the city. She had a boyfriend but he was killed in the war. Aunt Madge loudly kissed Darragh and welcomed him. After that he saw the table set with white linen and he also smells roast potato and moist lamb. When Darragh's mother went away from the table to get the drink for him, Darragh removes his jacket and he went to his room to hang it up in the hanger. Then he changes his attire and wears normal clothes. He felt relieved to come out of the dress which he was wearing all the way long from Strathfield. They all had their meal.

NEIGHBOURHOOD:

Aunt Madge talks about movies and she also mentions that she watched the movie “Love on the Dole”, Mrs. Darragh says that she’s surprised that Aunt Madge had watched this movie because firstly it was a romantic movie and secondly she says that the priests had widely preached against this movie. But Madge replies that those priests weren’t there for them during the hard time. Then Madge shows an important news in which the army men were not allowed to celebrate Christmas with their families. And Mrs. Darragh replies that this year’s Christmas celebration in their house is also doubtful. Hearing this reply Darragh was shocked and was worried that his mother is frightened because of the war. And after the meal Mrs. Darragh asks Frank to meet their neighbor Mr. Regan. Regan was a thoughtful man , works in a real estate and father of three daughters. Mrs. Darragh tells her son to ask Regan to allow her and Madge to stay in his bomb shelter during the bomb attack, but Madge refuses. She painfully says that she’ll stay in the shelter which is near to her house and will die among the strangers.

CONFUSION AND REGRET:

Darragh meets Regan, both were sitting near the bomb shelter and was discussing about the war and the current situation in Australia. Regan tells Darragh that he has planned to send his daughters and his wife to his brother-in-law’s house. Regan says that he gradually started to distrust god. He also worries about immoral activities of the foreigners in Australia. Regan talks about the Americans and their corrupted influence. He also shares an incident about a young American couple who came to him asking for a flat to live. He said that he knew that those two were searching for a love nest, but still they seemed confident as a married couple. Regan also says that he didn’t feel like helping this couple although he helped them. But after helping them he felt ashamed and confused. Mr. Regan seemed to look unhappy because of his job and he’s bothered that if a Japanese comes to him looking for a house, is he supposed to do what he did with the American?. But Darragh gives some valuable advise to Regan which made Mr. Regan feel comforted and Frank happy.

CONCLUSION:

In the end Regan was relieved and he told Frank to go back to see his mother and aunt and Regan stayed at his own bomb shelter to finish his bottle of beer. Frank goes back to his mother and aunt to say goodbye and he left. This whole story conveys a message about how the native people are affected physically and mentally in the time of war.

Further study watch: <https://www.youtube.com/watch?v=pjWshC5AIK0>

Unit 3- Poetry**Waltzing Matilda – Banjo Paterson**

Waltzing Matilda tells the story of swagman who steals a sheep, makes a meal of it, and is caught red-handed by a wealthy landowner. Fearing for his life, the swagman jumps into the waterhole and drowns.

The lyrics to Waltzing Matilda were written by Banjo Paterson. The music for the song was composed by Christina Macpherson. The version of the song sung today was arranged by Maria Cowan.

Waltzing Matilda is composed of 32 lines in 8 verses. It uses an ABCB rhyming scheme, 'to and fro' dialogue, and a refrain to generate a lively free-flowing melody that helps to remember the words of the song easily. The song contains many Australian slang terms and idioms. The most obvious of these is the phrase 'Waltzing Matilda', which means travelling from place to place with all ones belonging on one's back.

Waltzing Matilda Story

Meaning & Analysis

Waltzing Matilda seems like a happy light-hearted song, but in fact, it is a story of poverty, deprivation and exploitation of Australian itinerant workers during the economic depression of the 1890s. (Note: Waltzing Matilda uses some uniquely Australian words. Find out what they mean here.)

1st Verse

A poor but happy travelling worker (swagman) is resting under a shady eucalyptus tree (coolibah) by the banks of a watering-hole (billabong). He has lit a fire and is making himself some tea in a tin can (billy) which he is using as a kettle. While he is waiting for his tea to boil, he is singing a phrase which asks " who will keep me company—who will be my friend?"

2nd Verse

While there, he notices a sheep (jumbuck) wandering down to the watering-hole for a drink. He is starving, so the swagman catches the sheep, kills it, eats what he can, and stows the rest in his backpack (tucker bag).

3rd Verse

Unfortunately for the swagman, the wealthy landowner (squatter) comes to the waterhole. He is mounted on his expensive horse (thoroughbred) and is accompanied by three policemen (troopers). They catch the swagman red-handed with the remains of the sheep in his backpack and try to arrest him for killing the sheep.

4th Verse

Preferring death over imprisonment for his crime, the swagman jumps into a waterhole and commits suicide. Ever since that day, his ghost still haunts the waterhole and can be heard singing "Who'll come a-waltzing, Matilda, with me".

Meaning of 'Waltzing Matilda'

What Does 'Waltzing Matilda' Mean?

The title of the song Waltzing Matilda is derived from the phrase 'waltzing the matilda' which means to travel from place to place in search of work with all your belongings, wrapped in a blanket, slung across your back. When Banjo Paterson wrote the song, he dropped the word "the" from the title, giving us Waltzing Matilda.

The phrase originated from German immigrants who started settling in Australia from 1838.

Waltzing is from the German term 'auf der waltz' which meant to travel while learning a trade. Young German apprentices in those days travelled from place to place, working under a master craftsman earning a living as they went and sleeping wherever they could. The German word 'waltz' became 'waltz' in Australia. The waltz was a fashionable dance at the time, and Australians were familiar with it.

Matilda has German origins too, and means Mighty Battle Maiden. It was a name given to females who accompanied soldiers during the Thirty Year Wars in Europe. The name came then came to mean "to be kept warm at night" and later to mean the great army coats or blankets that soldiers wrapped themselves with. These were rolled into a swag and carried behind their shoulders while marching.

How Many Versions of Waltzing Matilda?

There are over 700+ different recorded versions of Waltzing Matilda by local and international artists in various genres ranging from classical, country, rock and roll, to jazz and even yodeling. As a result, there is no definitive lyrics or music to the song Waltzing Matilda. The version most often heard today is the Marie Cowan version, which has a merry sing-a-long tone to it.

The Queensland/Banjo Patterson version is thought to be the original written by Banjo Paterson and has a definite bush ballad ring to it. Another version, known as the Harry Nathan version, is now lost.

Further Study Watch: <https://www.youtube.com/watch?v=FUQUPYIYcKg>

No More Boomerang: Oodgeroo Noonuccal

Structure: Oodgeroo Noonuccal's poem 'No More Boomerang' is organised into 13 stanzas, with four lines in each. The rhyming scheme of each paragraph is ABCB, and the ideas progress the same in each paragraph; from how it was to how it is now. As the poem progresses, the comparison gets more evident. All the lines are short, with the average line having five syllables. The main phrase which repeats is 'no more' and the main word which repeats is 'now'. The majority of the stanzas have either 'no more' or 'now' in them, with about half having both. These words are included regularly because they help show comparison.

Meaning: The title of Oodgeroo Noonuccal's poem 'No More Boomerang' tells us that Aboriginals no longer have a lot of their traditional things. It's not talking specifically about boomerangs. The message of the poem is that Aboriginals can no longer live how they used to, and many important parts of their traditional life have been taken away from them.

Imagery: The visual picture that the poem 'No More Boomerang' paints for the reader is how life used to be for Aboriginals and what it is like now. Some examples of phrases which provide this imagery include 'no more sharing what the hunter brings' and 'got television now, mostly ads'. There are no metaphors, similes, personification or alliteration in this poem.

Language: The style of language used in the poem 'No More Boomerang' is ironic, blunt and pidgin. Due to there being rhyming in each stanza, you could also say that the language is flowing.

Effect: The bias/opinion that is presented in the poem 'No More Boomerang' is that Aboriginals now are worse off than they used to be. This is achieved by comparison. It talks about how they used to live and how they live now. The tone used is factual. It's just telling us facts so we can make up our own mind and come to whatever conclusion we want to.

When I read it, I feel sad and a sense of loss. My response is to be regretful for what my ancestors did and get slightly angry at them.

Sound: When the poem 'No More Boomerang' is read out loud, it is rhythmical as in each stanza there is rhyming. It does not have any sound effects such as onomatopoeia.

Further study watch: <https://www.youtube.com/watch?v=wQUnisqOvOE>

Immigrant Voyage- Less Murray

Author- Leslie Allan Murray

- Poet, Anthologist, Critic
- Published 30 volumes of poetry
- Called as Australian Bush- Bard
- Calls himself as the last of 'Jindyworobaks'- literary movement of 1930-1940
- Meaning- joined together

Introduction

- Narrative poem
- Published in the volume 'Ethnic radio'- 1977
- 7 parts
- Traditional in form and structure
- Explains the long journey of immigrants to find a sense of belonging in a new country
- In 1970s, several Australians moved to Australia and settled to find ways for a new beginning.

Settings:

- Ship named- **GOYA**
- Travels across the sea from Europe(after world war II)

Part I

- Many ships travelled with the refugees from Europe to Brazil, Africa, Israel, America, and Australia.
- One among the ship is **GOYA**
- Moving to DP- displaced person camp
- Immigrants saw destruction on their way to Australia.

Part II

- Cape Finisterre- rock bound peninsula on the west coast of Galicia, Spain
- Believed to be the end of the known world.
- **GOYA**- represents a place where refugees find a sense of belongings to each other and this lasts beyond the journey.
- After World War II many immigrants started to adopt a new country as their own land.
- At **GOYA**, immigrants choose Australia as their new country as it has less political influence.
- Ship waited to cross Germany for weeks and started voyage towards south.
- Experienced sea sickness on their journey.

Part-III

- Different activities and mixed feeling of the refugees.
- Refugees were brought together though they are from different places.
- Togetherness happened due to the desire of the sense of finding new place.
- Refugees were sleepless because of fear.

Part IV

- Prole- a member of working class

- Most of the refugees are working class people
- They migrate from home land to new land because of their children
- They are going to learn new language which is common to all refugees
- GOYA reached Indian Ocean- village of warmth and friendliness
- In order to adopt new life, the refugee lose their identity, culture, language etc and reflects pathos.

Part V

- Ship arrived at Port Philip, Melbourne
- Facing challenges before they belong to the new land
- They have to give up the past life
- Sacrifice own identity
- They have to leave connects in old land in order to seek meaning in Australia
- 'F'- Foreign- barrier to both migrants and their hosts

Part VI

- How refugees travel in trucks to reach different migrant hostels after their long journey in **GOYA**
- This travel gives anxiety
- This travel is mentioned as journey to unknown land
- They are not considered as humans rather as numbers / statistics in the new place
- Fear of war still haunted the immigrants

Part VII

- Bonegilla, Nelson Bay- Migrant Hostels
- Future life of the immigrants
- Though they started the journey to get a new sense of new life, mental state is still being haunted by fear of war and its consequences
- The immigrant children were treated as outsiders by the native children in the new land.
- Each refugee do the work and learn English.
- Called by their nick names
- It's a kind of rebirth

Further study watch: <https://www.youtube.com/watch?v=-UbAfUwYS9k>

For New England- Judith Wright

Judith Wright is an Australian poet. Most of her poems are about identity crisis and they talk about the lost identity of the aborigines, the native Australians. Through this poem the poet subtly expresses the historic event of the fall of aborigines from the top of a mountain due to the compulsion of the English people.

Judith Wright begins the poem with beautiful description of Australian landscape through images and metaphors. She describes the dusk at the Australian coast with spectacular language. She describes the beach, the high cliff along the coastline which is enveloped by the dark clouds, representing the invasion of the English force. The English people invaded the Australian coastline and compelled them to commit suicide by jumping from the edge of the cliff. This is said by using the image of the dark cloud swallowing the spine and forming a quilt across the bone and the skull. The fallen dead bodies of the native Australians are been lifted by the flies.

The poet declares, “Here is a symbol...” the symbol of death, the symbol of darkness and the symbol of ‘peace’ arising from darkness and slavery. The English people did not inform the aborigines of their arrival. Even their ships failed to send them signals of dangers. The present life of the native Australians is highly paradoxical in nature. Their days are measured by the nights, their speech by silence and their love by its end. They feel timid in their home land.

Judith Wright contrasts the life of the native Australians with that of the English rulers by posing poignant questions. She asks that all humans have the same qualities, though different in their skin. We all eat the same food, we all have same blood and we are all same. There is no one superior to another. She questions why the English rulers do not understand this concept of equality.

The poem concludes that by no means the Australians could be severed from the native land. They would be like the shadow of the young children, forever lingering in the barren lands of Australia and never could be driven away.

Further Study Watch: <https://www.youtube.com/watch?v=pVkrNNtBTQc>

Aboriginal Song Cycle

Aboriginal Song Cycles - The oral literature of Aboriginal peoples has an essentially ceremonial function. It supports the fundamental Aboriginal beliefs that what is given cannot be changed and that the past exists in an eternal present, and it serves to relate the individual and the landscape to the continuing spiritual influence of the Dreaming (or Dreamtime)—widely known as the Alcheringa (or Altjeringa), the term used by the Aboriginal peoples of central Australia—a mythological past in which the existing natural environment was shaped and humanized by ancestral beings. Aboriginal oral tradition may be public (open to all members of a community and often a kind of entertainment) or sacred (closed to all but initiated members of one or the other sex). Narratives of the public sort range from stories told by women to young children (mostly elementary versions of creation stories—also appropriate for tourists and amateur anthropologists) to the recitation of song cycles in large gatherings (known as corroborees). Even the most uncomplicated narratives of the Dreaming introduce basic concepts about the land and about what it is that distinguishes right behavior from wrong. When children are old enough to prepare for their initiation ceremonies, the stories become more elaborate and complex. Among the sacred songs and stories are those that are men’s business and those that are women’s business; each is forbidden to the eyes and ears of the other sex and to the uninitiated. The chief subject of Aboriginal narratives is the land. As Aboriginal people travel from place to place, they (either informally or ceremonially) name each place, telling of its creation and of its relation to the journeys of the Ancestors. This practice serves at least three significant purposes: it reinforces their knowledge of local geography—that is, the food routes, location of water holes, places of safety, places of danger, the region’s terrain, and so on—and it also serves a social function (sometimes bringing large clans together) and a religious or ritual function.

The Djanggawul Song Cycle

Song 1 – Summary

The Djanggawul Song Cycle, found in the mythology of the Dhuwa moiety, belonging to the Yolngu people who live in northeast Arnhem Land in the Northern Territory of Australia. According to the mythology of the Dhuwa moiety, the people of the land and the landscape of the Arnhemland were created by their ancestral beings, the Djanggawul Siblings.

The Djanggawul sisters or Djanggau sisters, Bildjiwuraroju, the elder, and Miralaidj, the younger, are the principal Fertility Mothers in northeastern Arnhem Land. They are accompanied by their brother. Dhuwa moiety myths describe the journey of the Djan'kawu "following the sun" from Burralku/Bralgu, an island across the sea to the east, to the eastern coast of northeast Arnhem Land, then along the coast and islands to the west towards the sunset. The Djanggawul siblings are said to have traveled on foot and by canoe or bark raft. The Dhuwa stories relate how the Djanggawul siblings saw and named many fish, birds, reptiles, and animals on their journey. They gave birth to many children in the country of each Dhuwa moiety group. The humans born of the two sisters are the ancestors of the Dua clans, the animals the sisters created are the totem animals of those clans, and the places the sisters visited are the clan shrines.

The Djanggawul Song Cycle, Song 1, is sung from the perspective of the Djanggawul brother. The song is about their journey from Bralgu towards the north-eastern Arnhemland. The song narrates how they paddle a canoe across the sea guided by the morning star. The brother is paddling the canoe with paddles that are flattened and has tapered ends. He says he is coming from Bralgu, accompanied by his sister and they are paddling wearily. He observes how their bodies, including his sister Miralaidj's, are moving in a rhythm, while they are paddling. He is paddling along fast through the rough sea, which creates foams in the sea filled with large waves. Accompanied by their friend Bralbral in the journey, they move their wrists making noise as they paddle.

They rest the paddles for some time and glide along as they have paddled all the way. As they move, they see the reflection of the Morning Star on the surface of the sea. He can see the arc of light of the Morning Star that falls on the paddles and guides them along the way. They turn to see the star which, they feel, looks back at them. They feel that the star is also moving along with them and they see its disk quite close. The star skims through the sea, mounts above Bralgu and makes them feel it is close to them with its shine.

He feels that the Morning Star is sent by the Spirit People of the rain, who call them out by dancing with outstretched arms. By 'outstretched arms' he may refer to the rays of light from the star. He believes that the star has just been sent to guide them on their path. He says how the star appears as a feathered ball above the Dangdangmi ('Dangdangmi' may possibly be referring to the boat or one of the sacred objects they are carrying). He imagines the morning star to be attached to a pole and extending out from its strings, giving light to them.

He finds their canoe is carried on the crest of the waves. As they rise to the crest of the wave, they hear the splashing paddles and the roar of the sea. The way they make sounds with their paddles, he believes they would be heard in the island of Bralgu. They also spray the water as they paddle fast. They observe the salty smell and the roar of the sea. As they cross, they find the wide expanse of the sea stretched behind them.

They keep paddling following the waves and pushing through the waves that block them. They hear sound from their sacred 'Ngainmara' mat, as the sea waters sweep around it. They also hear the sound of the sacred poles that move about because of the rolling of the canoe with the waves around.

Further Study Watch: <https://www.youtube.com/watch?v=1CF5kW2Juy0>

The Wild Colonial Boy

"**The Wild Colonial Boy**" is a traditional anonymous Irish-Australian ballad of which there are many different versions, the most prominent being the Irish and Australian versions. The original was about Jack Donahue, an Irish rebel who became a convict, then a bushranger,^[1] and was eventually shot dead by police. This version was outlawed as seditious, so the name in the song was changed to Jack Doolan. The Irish version is about a Jack Duggan, young emigrant who left the town of Castlemaine, County Kerry, Ireland, for Australia in the early 19th century. According to the song, he spent his time "robbing from the rich to feed the poor". In the song, Duggan is fatally wounded in an ambush when he is shot in the heart by Fitzroy.

The Wild Colonial Boy is an Irish-Australian song about a Robin Hood style character who "robbed the rich to help the poor". The facts of the story are a little blurred but the song is based on a true story of a young man called Jack Donohue who became an outlaw in the early, pioneering days of Australia in the 1820s.

The early Australian version of the song referred to the main character as Jack Donohue, but that may have been banned as being seditious. It's thought that singers at the time responded by changing the name to Jack Duggan and altering the details of the song a little to mask its origin. This may explain why there are so many variations.

The song begins by telling us that Duggan, or Donahue, was born and raised at Castlemaine, a small, picturesque town in Co Kerry in Ireland. He left for Australia when he was only 16 years old, but we're not told why.

It's unlikely that Duggan left by choice. People hadn't yet started to emigrate from Ireland in large numbers in the 1820s – that didn't happen until after the Great Famine in the 1840s. It's far more likely that Duggan was sent to Australia as a convict. The British authorities had started shipping thousands of prisoners to the colony to help work the land.

This was a time when stealing a loaf of bread or hunting for hares on a landowner's fields was enough to earn a sentence of 14 years hard labour.

It's likely then that Duggan was transported after being sentenced to a term of penal servitude for some minor crime. He managed to escape and began life as an outlaw, which according to most versions of the song, lasted for "two long years".

Duggan's career was spectacular but short-lived

Some historical references show that the song does have a solid foundation. There is a town called Beechwood in Australia; it's on the Gold Coast between Sydney and Brisbane. It was an emerging gold mining town in the 1820s and, as the song suggests, it was presided over by a Judge McEvoy.

Like most outlaws, Duggan's career was spectacular but short-lived. He was eventually captured by three troopers who ambushed him as he rode along. He refuses to surrender and in the ensuing fight he shoots two of the troopers. The third, however, hits him in the heart with a fatal shot.

The man who kills him is called Fitzroy – almost certainly an Irishman himself. It seems ironic that an Irish outlaw, celebrated for challenging the rich and the British authorities, was finally brought down by a fellow Irishman. Duggan would have only been 18 when he was shot dead

Key points

1. It's of a wild colonial boy, Jack Dowling was his name; His parents they were wealthy, brought up in Calais, Maine. He was his father's only hope and his mother's only joy – A terror to Australia was the wild colonial boy.
2. At the early age of sweet sixteen he began his wild career; His heart it knew no danger, nor a stranger did he fear. He held up stage and mail coach and he robbed Lord MacElroy – A terror to Australia was the wild colonial boy.
3. He wrote the judge a warning and he told him to beware, Never to so strike a eager blow while marching on the square, Never deprive a mother of her hope, her only joy, Nor send them out there rambling like the wild colonial boy.
4. Jack said unto his comrades as they climbed the mountains high, "Together we will ramble and together we will die. We'll rob those wealthy farmers and their flocks we shall destroy, With trembling hands give o'er their gold to the wild colonial boy."
5. Then Jack rode out one evening, as he gaily rode along, A-listening to the mocking birds set forth their cheerful song, Three mounted troopers came riding up, Keldavis, and Malloy – They all set out to capture the wild colonial boy.
6. "Surrender now, Jack Dowling! For you been a plundering sin. Surrender now in the Queen's name for here is three to one." Jack pulled a pistol from his belt, it was no playful toy: "I'll fight but not surrender!" cries the wild colonial boy.

Further study watch: <https://www.youtube.com/watch?v=fNbhS05jjPA>

Unit-4- Drama Ned Kelly

Overview

Notorious bushranger, popular icon and national identity, Ned Kelly was hanged at Melbourne Gaol in 1880. It was the final curtain in one of the most colourful and controversial careers in Australia's history.

A 'troublemaker' in a lawless outpost

Kelly was born in December 1854, near the town of Beveridge in Victoria. When he was 12, his Irish father John 'Red' Kelly, an ex-convict, died of dropsy, forcing Kelly to leave school and become the family breadwinner. Soon after, his mother Ellen moved the family to a slab hut in the tiny Victorian community of Greta to be near her own family, the Quinns, who were squatters. Greta was something of a lawless outpost, and the young Kelly soon grew into an accomplished troublemaker.

An outlaw reputation leads to massive manhunt

Having served a brief apprenticeship with the infamous bushranger, Harry Power, Kelly formed a gang (Kelly, his brother Dan and mates Joe Byrne and Steve Hart) in 1878 and fled to the bush, where his outlaw reputation flourished. After roaming the countryside and living off their wits, the Kelly Gang shot dead three policemen who had been sent to capture them, sparking the biggest manhunt in Australia's history.

The Kelly Gang's last stand

More shootouts and skirmishes with police followed. Finally, their luck ran out in the town of Glenrowan in north-east Victoria. After holding up the railway station, the Kelly Gang herded the town's citizens into the local inn, where the gang prepared for its last stand. In a back room, the clanking sounds of Kelly donning his homemade iron armour could be heard. The armour weighed 90 pounds.

Kelly captured: 'Such is life'

Police surrounded the inn and at 3am they opened fire. When the smoke had cleared, Dan Kelly, Joe Byrne and Steve Hart lay dead. Incredibly, Kelly escaped to the bush, only to reappear at sunrise out of the early morning mist to rescue his brother. This time, the police aimed low, where Kelly was vulnerable, taking out his legs in a volley of bullets. At last, Ned Kelly had been captured.

Kelly's preliminary hearing was held in the Beechworth Courthouse in August 1880. On 11 November, Kelly, aged 25, mounted the gallows inside the Old Melbourne Gaol. Moments before his death, Kelly reportedly uttered his famous last words: 'Such is life'.

Today, Ned Kelly is indelibly stamped on the nation's psyche – part villain, part folk hero, but also a man whose courage and defiance is uniquely Australian.

Further Study Watch: <https://www.youtube.com/watch?v=d8G9FbfdNw>

Unit- 5- Novel

Seven Little Australians – Ethel Turner

Seven Little Australians is a classic Australian children's literature novel by Ethel Turner, published in 1894. Set mainly in Sydney in the 1880s, it relates the adventures of the seven mischievous Woolcot children, their stern army father Captain Woolcot, and faithful young stepmother Esther.

Turner wrote the novel in 1893 while living at Inglewood in what was then rural Lindfield (now Woodlands, Killara, New South Wales), having moved there from the inner city suburb of Paddington in 1891. The suburban bushland surroundings quickly became important in Turner's stories. On her 21st birthday, Ethel wrote in her diary, 'Seven L. Aust. – sketched it out.' (24 January 1893). In 1994 the novel was the only book by an Australian author to have been continuously in print for 100 years. The book's original handwritten manuscript is held by the State Library of NSW. The original title of the novel, as written by Turner, was 'Seven Pickles'.

Characters

The book's protagonists are the seven Woolcot children, from oldest to youngest:

- Meg (real name Margaret), 16: naive, romantic, eldest (but immature) sister and sometime surrogate mother to the younger children.
- Pip (real name Philip), 14: eldest brother, handsome, intelligent but badly-behaved.
- Judy (real name Helen), 13: imaginative and lively, Pip's partner-in-crime, often leads the others into mischief.
- Nell (real name Elinor), 10: beautiful, slightly wistful child.
- Bunty (real name John), 6: described as 'fat and very lazy'. Bunty can be selfish and annoying but loves his family.
- Baby (real name Winifred), 4: the most well-behaved of the lot, was only a baby when her mother died.
- 'The General' (real name Francis Rupert Burnand), the baby; only natural child of Esther, who is stepmother to the other children.

The seven children of the title live in 1880s Sydney with their father, an army Captain who has little understanding of his children, and their 20-year-old stepmother Esther, who can exert little discipline on them. Accordingly, they wreak havoc wherever possible, for example by interrupting their parents while they entertain guests and asking for some of their dinner (implying to the guests that the children's own dinner is inadequate).

After a prank by Judy and Pip embarrasses Captain Woolcot at his military barracks, he orders that ringleader Judy be sent away to boarding school in the Blue Mountains.

Meg comes under the influence of an older girl, Aldith, and tries to improve her appearance according to the fashions of the day. She and Aldith make the acquaintance of two young men, but Meg believes she has fallen in love with the older brother of one, Alan. When Aldith and Meg arrange to meet the young men for a walk, Meg is embarrassed after a note goes astray and Alan comes to the meeting instead and reproaches her for becoming 'spoilt', rather than remaining the sweet young girl she was. Meg returns home and later faints, having tight-laced her waist under pressure from Aldith until it affects her health.

Unhappy at being away from her siblings, Judy runs away from school, returns home, and hides in the barn. Despite her ill-health as a result of walking for a week to get home, the other children conceal her presence from their father, but that presence is disclosed after he cruelly whips one of them. He plans to send her back to school, but softens in fear when he sees her coughing up blood. When the doctor reports she has pneumonia and is at risk of tuberculosis, she is allowed to remain at home.

To assist Judy's recuperation, Esther's parents invite her and the children to their sheep station Yarahappini. One day the children go on a picnic far away from the property's main house. A ringbarked tree falls and threatens to crush 'the General', the youngest sibling and Esther's own child. Judy, who promised 'on her life' not to allow him to be harmed on the picnic, rushes to catch him and her body protects him from the tree. However her back is broken and she dies before help can be fetched. After burying Judy on the property, the family returns home to Sydney sobered by her death. While ostensibly things remain the same, each character is slightly changed by their experience. In particular Captain Woolcot regrets the fact that he never really understood Judy. His remaining children are now 'dearer to his heart', though he shows it very little more than before.

Further study watch: <https://www.youtube.com/watch?v=GI5KdT38WFw>

