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AUSTRALIAN LITERATURE (SEMESTER VI)
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PRESCRIBED TEXTS:

<https://iamnotasilentpoet.wordpress.com/tag/patricia-walsh/>

<https://poetryarchive.org/poet/c-k-stead/>

<https://kategrenville.com.au/books/one-life/>

Jack Davis. *The Dreamers*. Currency Press, 2014.

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UNIT I: POETRY

PICTURES IN A GALLERY UNDERSEA – C. K. STEAD

About the Author:

Christian Karlson “Karl” Stead (1932–present) is the author of novels, poetry, short stories, and literary criticism. He is one of the most well-known and internationally acclaimed writers from New Zealand. He has won a number of awards for his writing including the Sarah Broom Poetry Prize in 2014. He became an international figure as a critic with *The New Poetic: Yeats to Eliot*, which became a standard work on Modernist poetry. Stead completed his studies at the University of Bristol, England. He was an instructor at the University of Auckland from 1959 until 1986, rising to the rank of full professor in 1968.

In 1964 saw the publication of his debut poetry collection, *Whether the Will Is Free: Poems 1954–62*. He was inspired by the Vietnam War to protest against the inhumanity and recklessness of those in positions of authority in his second collection, *Crossing the Bar* (1972). *Quesada: Poems 1972–1974* (1975), *Paris* (1984), *Between* (1988), *Voices* (1990), *Straw into Gold: Poems New and Selected* (1997), *The Right Thing* (2000), and *The Red Tram* (2004) are some of his later poetry books. After having a stroke, Stead wrote the poetry collection *The Black River* (2007).

Summary

“Pictures in a Gallery Undersea” is a poetry written by C.K. Stead, a writer born in New Zealand. This poem talks about the poet’s view on London city. The poet introduces Ladbroke Square, one of the largest private gardens in London.

In the Ladbroke Square, the sunlight comes through branches and leaves. The leaves are almost frost. A girl in the upstairs draws curtain in the white coloured building. She says that she will never go back. The music of Mozart is heard from somewhere. The girl asks the poet to say back saying ““You more than I.” Invisible fins guide her to poet’s chair. She has sun-bleached hair.

The poetic scene moves to the gallery undersea. It has endless corridors and all the pictures have been turned to face the wall. But, in distance, there is the girl with sun-bleached hair floating on water and playing Mozart’s music. The poet walks on the long haul from midnight to dawn and he finds the stones of the sunken city pass some words and sleep again.

The music vanishes like bubble in the water air of London. Poet says that the music will be never heard again.

The poet talks about the museum located at London. Snow is falling in all the places in the city of London. Gutters and snow are heaping on the lions and men in the museum. London city is also falling. Snow drifts from iron gates of the museum and collects on the hat of Nelson like a coin. Nelson refers to Nelson Mandela, an African revolutionist and later the president of South Africa. Newbolt, an English writer and an advisor to the English Government for English studies in England, is in the admiralty and calls for umbrella to Nelson. Queen Victoria asks Albert, her husband “How do we pronounce Waitangi?”

The poet meets his grandfather who is young and bearded. He has a Scandinavian accent in speaking English. After showing the poet way to the dock, he departs. It is still deep dark and the poet finds a blue ear-ring on a hat. The hat is found under the great trees of Russell Square.

Analysis:

This poem talks about the buried history of the natives. The colonisers dominated the natives and destroyed them. While visiting the gallery undersea, the poet is reminded of the past and its glory. The gallery attracts the poet like a beautiful girl. As the location of the gallery is mentioned as London, it is quite clear that the museum of the English is filled with the revolutionaries from different colonised country

In the gallery, the poet can find plenty of sunken cities. The term ‘sunken cities’ means the buried history of the once colonised regions. When the natives retaliated their music had to be stopped. The colonisers have tried to dominate the natives with language as it refers to Newbolt. Newbolt tries to preserve the statue of Nelson thereby dominating natives. When queen Victoria asks Albert about pronouncing a word, the readers can understand that the colonisers never understood the nativity. They just wanted to dominate.

A SONG OF HOPE – OODGEROO NOONUCCAL

About the Author:

Oodgeroo Noonuccal (Kath Walker) is an Australian poet and activist who stood for the rights of Aborigines throughout her life. She has produced books with poems, children fiction and non-fiction. *We Are Going*, her debut collection of poems published in 1964, is the first book written and published by an Aboriginal woman. Born and raised on Queensland’s Stradbroke

Island (Minjerribah), where numerous traditional Aboriginal rituals were carried out, the kid who was baptised as Kathleen Ruska belonged to the Noonuccal tribe. After completing primary school, she entered domestic employment in Brisbane at the age of 13. Due to her Aboriginal heritage, she was turned down for nursing school at the age of sixteen. She started advocating on behalf of Aboriginal people. In 1942, she joined the Australian Women's Army Service, which was founded in 1941 and ended in 1947. She also married Bruce Walker in that same year, though their union did not last long. She successfully pushed for the 1967 repeal of the Australian constitution's anti-Aboriginal, discriminatory provisions. She was appointed an M.B.E. (Member of the Order of the British Empire) in 1970 despite her outspoken criticism of Australian government policy; she returned the medal in 1988.

Summary

The poet asks the people to look up and see that the dawn is breaking. The world wakes and there is the hope of a new day. The poet says that there is no one to defame and tame them with restriction. The colour consciousness cannot shame them. When others do not respect them, there will be no dismay.

The poet asks her people not weep or cry over the past as it is no more in their hands. The past has to be replaced by the hope in minds. Justice will grow a juster into a wiser and stronger person. That person will never accuse darker race.

The poet further says to the people that they have waited for a long time. They have been frustrated and bound by the waiting time. The waiting time has prolonged until the hate has been hated. The categorisation of people with monotonous authority has been deposed. Hereafter, light will lead the people. The doors that have been kept closed for a long time will be open for the people. All can set their own goals and no one will deny their aim.

The poet calls the people as dark freedom-lovers and says that there are many promises to see. The night time, the time oppression, is almost over now. They have to climb a longer distance to reach a place where new kinds of rights will welcome them. They will have new friendships and relationships to give a complete joy in life. There will be a plenty of time to dream about future.

The poet closes the poem with lines praising the ancestors for their sacrifice for the generations to come. The fathers and fathers of the fathers the people have suffered a lot of pain to gain freedom. Glad occurrences will beget on the path of the children.

WILD LEMONS – DAVID MALOUF

About the Author:

David Malouf (1934- present) is an Australian poet and novelist of Lebanese and English origin, born in Brisbane, Queensland, on March 20, 1934. His writings reflect both his ethnic background and his early years in Queensland. In 1954, Malouf graduated with honours from the University of Queensland with a B.A. From 1959 until 1968, he resided and worked in Europe. From 1968 until 1977, he was an English teacher at the University of Sydney. He started writing full-time in 1977 and split his time between Australia and Italy. Malouf won the Australian Literature Society Gold Medal and the Grace Leven Prize for Poetry for his collection *Neighbours in a Thicket: Poems*, (1974). His book *The Great World* (1990) was the recipient of multiple honours, including the Prix Femina Étranger and the Miles Franklin Award in 1991. His *Remembering Babylon* (1993) earned the 1995 Prix Baudelaire, the 1996 International Dublin Literary Award. In addition to the Australia-Asia Literary Award in 2008, the Neustadt International Prize for Literature in 2000, and the Australia Council Award for Lifetime Achievement in Literature in 2016 were given to Malouf.

Summary:

“Wild Lemons” is a poem in 32 lines dealing with the concept of nature and generations. The poet starts with the idea that present is in our hands. The path that we have travelled can be named promise. Starting the journey, one will reach nowhere but the wild lemons. The journey is not possible without us. One example that we can refer to is the lemon, a tough skinned fruit which are found among thorns. Someone has planted these plants expecting us to be here. Those lemons will be sliced for preparing drinks when the intensity of sunlight increases. Another example can be the warmth of our island. Though stuck by heat occasionally, the warmth always comes back at the dawn in the ocean waters. The poet says that we have only present with us.

The poet continues saying that nobody can ensure anything about the future. When it strikes seven o'clock, people may take gin and starlings may sing songs. But, they are all predictions and presumption. At the time silence, some stars come down to the ocean for a walk like flute music. Poet says that though he has lied down in different seasons with different feelings, the body remains the same. Time leads us to different places and we remain the same, though the track is hard. We sleep continuously in different times but our body gets to see what

is has been promised. The poet ends the poem by saying that time is the only thing that goes one and the clouds melts into another day by the passing of time. Though the wild lemons are in different places, their smell remains the same.

THE MOVING IMAGE – JUDITH WRIGHT

About the Author:

Judith Arundell Wright (1915–2000) is an Australian poet, environmentalist and campaigner for Aboriginal land rights. She is known for her several books of poetry like *The Moving Image* (1946), *Woman to Man* (1949), *The Gateway* (1953), *The Two Fires* (1955), *The Other Half* (1966), and *Alive* (1973). Much of her poetry was marked by restrained and lyric verse that decried materialism and outside influences on native cultures. A collection of short stories, *The Nature of Love*, was published in 1966, and her *Collected Poems 1942–1970* in 1971. She also wrote several children's books as well as biographical essays on the Australian poet Charles Harpur and the Australian short-story writer Henry Lawson. A further volume of poetry, *Phantom Dwelling*, was published in 1985. A noted activist, Wright campaigned for such causes as conservation, peace, and Aboriginal land rights. She has been honoured with different awards: Christopher Brennan Award (1976), Queen's Gold Medal for Poetry (1991) and Human Rights and Equal Opportunity Commission Poetry Award for *Collected Poems* (1994)

Summary:

Part I

Judith Wright talks about the past when time was passing very slow. Time between one summer and another seemed like many miles. The time will run faster until the mind understands the things or the heart takes hold of situation. The sound of the clock is the same where as everyone follows it in different hours. Clock begins the race and the people are caught in the endless circle of time and star. The race makes people weary, lame and stumble with its pace. Time temporarily releases people only a few times when they sleep, when we listen to music or when we see the loved one's face.

The green colour of a child has changed and it keeps changing. Wright asks herself that if her mind knows anything better than to pray until everything comes back to normal. She says that she has a fair distance to cross and she will travel with time and star. Even if the earth breaks

under the feet, storm snatches breathe and night rides over, she will keep walking. She is the maker who has created fear and time. But, they ended up dying. The ultimate reality of is to live and desire until she feels the childhood happiness and finds eternity in love.

Part II

This part describes how the earth looks like from aeroplane. Dust blows from airfield and fills mouth and hands. Dust also touches the eyes that watch aeroplanes turning. The field that has been once valley and hills look like a map made of sand. Hills look like horse and gullies in the rock look like lily. The world looks evil and small as a dried head which is brittle and easy to break when one looks at it from high. There is no end to breaking in this world. People break others by smashing and mocking. There is world in everyone's life. There is no other option except to pray to God. Time will bring a person from his high knowledge to sane.

Wright refers to Tom of Beldam, a mad man. He had many different imaginations and prison became flowers to him. Blood passed into his veins like thunder. Universe was his limit and galaxies glowed through his roof. He made his life a tiny world and his passion and skill were shining like separate stars. In the course of time he had terror and fear in each of his cells. Many people were born and went in search of their dream, hell and heaven, they died. All the human beings' actions are left in the body of Tom and their voices are left in his voice. He had a complicating channelized life. He spoke with senses and created a world with minds. He had a no-stopping love. When died, he sang a song with the idea that life is learning.

The world is spun by the stellar wind in an eddy made by stars. People fear darkness but darkness is a tremor of light. People inherit dust and fragments of stone. Still, there are songs like madmen singing.

Part III

Fear and time are inheritance of human beings and promise and legend have lost power. Words are rubbed like old coins. Wright says that old stories are only word upon word. Each human speaks but does not listen to what a mad man speak. If one listens to a madman speaking, one will lose all the pre-constructed meanings. The language will become strange like leaves of slower that don not answer to the babble of birds. Wright asks the readers to listen to the music which can be heard in the time of breathing silence. When the heart stops, she hears plenty of noises. Tongue will produce words out of agony. A strange shape of passion burns in the air. A

strange tool is there to build or kill. There is love with hatred. When the spring season goes away, people will have to sharpen their tools and skills to speak.

In the night time, there are hunter, wanderers and planters. They do not know that the God does not forgive. There are people performing their rituals in the night with blood or corns in their hands. They pray to God with words. The focus will be lost without prayer. Wright requests people to say sweet words to reach God. Wright asks the readers to listen to the voices of the builder, the slave, the dumb and the mechanic who carry the city on their shoulders with sweat. The city has been founded with strength of bone and muscle. Wright refers to the city of Babylon as a place of both crying and joy; king's pride and king's grave. The song was sad as many slaves died on streets.

The poet asks the readers to listen to the voice of the builder of the city Greece. The marbles of the city are stronger than years but impermanent as breath. The city has no power against time. When looking back at the city, it looks weightless and withers like a flower. People should listen to the mixed voices. The world is my heart and it knows to love and hate. The builder says that he feels strong and weak when he sees that whatever he has built is for him. He feels that what he sees and feels is the world for him. But there is time waiting for him with diamond eyes. There are different voices meeting each other. Minds are building their own worlds with words. People are standing in the toppling edge of the world with fear and time. There are new world and new song waiting. Wright asks to be loud. Pain in birth is equal to death. The pain has made people blind.

AN ABSOLUTELY ORDINARY RAINBOW – LESS MURRAY

About the Author

Leslie Allan Murray (1938-2019) is a well-known poet, anthologist and critic from Australia. His career spanned over 40 years and he published nearly 30 volumes of poetry as well as two verse novels and collections of his prose writings. He carries the honour of having been translated into eleven different languages including Hindi. He has been awarded with the following awards: Kenneth Slessor Prize for Poetry for The People's Other World (1984) Creative Arts Fellowship (1989), Officer of the Order of Australia for services to Australian literature (1989) and Kenneth Slessor Prize for Poetry for Translations from the Natural World (1993).

Summary

A swiftly spreading rumour reaches pubs, cafes, and a gentlemen's athletic and social club in Sydney. Stock brokers at the Stock Exchange are abruptly diverted from their regular tasks. A man sobbing uncontrollably is located on Martin Place, and men are leaving a Greek restaurant in that direction. Traffic bottlenecks are already being caused by the man's sobbing display. Entire crowds of people, cautiously eager about what's happening, are pouring into the square to see him. They are shouting that someone is crying uncontrollably as they race through the streets towards the man.

We encircle the man but dare not approach him. All he does is weep, freely and publicly. He weeps with a man's voice, not the voice of a kid or the wind. He doesn't beat his chest or yell about what's wrong, and even his quiet tears don't seem very loud. The audience appears to be kept from entering by the man's pure tears. His grief creates a sun-like star-like void all around him during the day. The policemen who first attempted to arrest him are now in shock, staring at the man and wanting to cry, just as kids do when they see a rainbow.

People would say later that the man was shielded by a force field or halo, but these things don't exist. Some will say they were completely horrified and that they would have stopped everything, but they weren't present. Even the most manly men among us are startled into quiet at this very moment and are overcome with an unexpected feeling of serenity and goodwill. Screaming suddenly breaks out from other nearby folks who seemed pleased only moments before. The only individuals who feel comfortable approaching the man in tears are the city's animals, such as pigeons and dogs, and little children.

A man standing close to me remarks that the entire situation is absurd and makes a sick-looking face. Then I witness a woman touch the man and go through a near-religious experience before breaking down in tears. Some follow suit and begin to cry as well; some do so in an attempt to be accepted. Some fight back tears out of fear of being welcomed. The sobbing man, on the other hand, is as unaffected by anybody around him as the earth is, and he doesn't need anyone to help him. His face is still twisted in a sad way, but he is completely lost in thought and has nothing to say to the gathering. His anguish is unadulterated and uncompromising, powerful and commanding like the sea. The man eventually stops crying, stands up, and wipes the tears from his face as he moves past the crowd. He exudes the dignity of someone who has

accomplished the goal they set out to achieve. He eludes those pursuing him and takes off along a nearby street.

Analysis

The poem makes the argument that people's emotions are no longer connected to them because of the busyness of contemporary society—in this case, Sydney, Australia. The poem suggests that people keep their distance from one another and repress their actual emotions as they go about their hectic lives, which is why the picture of the man weeping with “sorrow” is so startling. The fact that the man's raw exhibition of emotion moves so many bystanders suggests that more freedom to express oneself is something that they would also like to have. As a result, the poem turns into a critique of the repression of emotion, arguing that having the capacity for feeling and expressing emotion is an essential aspect of being human.

On the one hand, the man's tears appear to defy the social norm that advises people to keep their feelings to themselves and hide their feelings from others. In a society where money, productivity, and consumption are valued above all else, the man's actions are particularly inappropriate because he is pausing in the middle of the chaos to cry for no apparent reason other than to satisfy his own emotional needs. More importantly, it makes other city people think about how they handle emotion when they encounter a man in tears on the street. Some people's beliefs are so set in stone that they make fun of this individual, reinforcing the notion that an emotional transparency like this is inappropriate in today's metropolitan environment. Like a rainbow, the man appears briefly, attracts attention, and is gone. In doing so, he encourages people to embrace their inner emotional lives, while also exposing the attitudes of those who are too far gone to reconnect with their ability to feel.

ORDINARY DEATH – PATRICIA WALSH

About the Author:

Patricia Walsh was born in South Purrumbete in the Lakes and Craters district of Victoria, Australia. He has devoted a large part of his working life to human rights, particularly in Indonesia and East Timor, and is still involved as a volunteer and occasional consultant. He is also active in writing and other creative activities. Being a human right activist, his works mainly focus on the issues related to basic human needs. He has been different positions like priest,

teacher, advisor and director different institutions. He has edited many magazines and CAVR East Timor truth commission report. *At The Scene of the Crime: Essays, Reflections and Poetry on East Timor*, *Stormy With a Chance of Fried Rice: Twelve Months in Jakarta*, *Day Hope and History Rhymed in East Timor and Other East Timor Stories* and *Milking Our Memories: 150 Years of the Walshs of Walshs Road, South Purrumbete* are some of his well-known books.

Summary

Brilliance sprouts through our life. A new born baby can listen to only a few people's voices. If one borrows some time to write, it will always bring great benefits. Years of betrayal may spoof our performance. Freedom will give us the advantage walking on the streets at night without fear and bothering anything. The poet asks his people if they are that much different from other people. The ancestor had to control their regular habits as they did not have freedom. The journey of the ancestor living has changed their plans about future. A too local camera is the term used by the poet to refer to a traitor. A traitor was caught by people. The traitor was just a course of disaster. He was the reason for defeat. The poet blames the mutual habit of blood for being a traitor. The sickened blood with double heritage is the advantageous concept of the traitor. Betraying is like a sham marriage after which the person is put behind a curtain where there is a cry of war. There was reformation at the last minute and people the traitor tried to clean him to reach heaven. The traitor had a ghastly thought but spoke only a few things. By the end, the poet says that it is a quoting from history that has been making voice. After all these events, there will be some offspring to continue the traitor's work.

Analysis

This poem deals with the concept of a traitor's death which will be very ordinary. The poem starts with praising the power of writing. The time given by a writer to write never goes waste. The ancestors had to spend a lot of time to gain freedom. A local person from the group became a traitor. The poet talks with some historical aspects but she does not disclose the events in full. The traitor was the reason for the defeat. Being with two heritages makes the traitor do all such things. The mutual process, giving and taking information, was in the blood of the traitor. The poet has tried to say that a traitor's death will be an ordinary one. There will be more traitors to occupy the land. They may be in the name reformation saying a thing out whereas they may have another thing in mind.

UNIT – II: PROSE
WHAT PEOPLE ARE WE? – SALLY MORGAN

About the Author:

Sally Jane Morgan (1951-present) is an Australian Aboriginal writer who is known for writing books to talk about the life quality of the people. Morgan was the oldest of five children when he was born in 1951 in Perth, Western Australia. Her mother Gladys and her maternal grandma Daisy reared her. Her mother was raised at the Parkerville Children's Home as one of the Stolen Generations, a group that includes the Bailgu people of Western Australia's Pilbara region. Following a protracted struggle with post-traumatic stress disorder following his war experience, her father, William, a plumber by trade, passed away. The first Indigenous Australian to earn a medical degree was child psychiatrist Helen Milroy. Because of her non-white physical look, Morgan knew as a child that she was different from other kids at her school and that other students often asked her about her family history.

Sally's mother always claimed to be of Indian-Bangladeshi ancestry, never disclosing to her that she was Aboriginal. Her mother had informed her that her ancestors originated in the Indian subcontinent. However, she discovered that she and her siblings were actually of Aboriginal descent when she was fifteen years old. She worked as a clerk in a government department after graduating, experienced a spell of unemployment, and then was hired as a laboratory assistant. She subsequently enrolled at the University of Western Australia, where she earned a B.A. in psychology in 1974. She then went on to earn post-graduate degrees in counselling psychology, computing, and library studies at the Western Australian Institute of Technology. In 1972, she wed Paul Morgan, a professor she had met while attending university; however, their marriage was subsequently dissolved.

Her biographies are *Sally's Story*, *My Place*, *Wanamurraganya The Story of Jack McPhee*, *Mother and daughter: The story of Daisy and Gladys Corunna* and *Arthur Corunna's Story*. She has written many children books that include *Little Piggies*, *The Flying emu* and *Other Australian Stories*, *Hurry up*, *Oscar!*, *Pet Problem*, *Dan's Grandpa*, *In Your Dreams* and *Just a Little Brown Dog*. She has won many honourable awards from the government of Australia including Order of Australia Book Prize.

Summary

“What People are We?” is one of the chapters found in the autobiography written by Sally Morgan, *My Place* being published in 1987. *My Place* is about Morgan’s desire to learn more about her family’s history and her upbringing in deceit. This book is a poignant story of her journey to uncover her identity and family history. In addition, it is cultural and social history. The book is one of the earliest examples of indigenous writing. In Sally Morgan’s *My Place*, a young Aboriginal girl, Sally Morgan herself, grows up with a false sense of her heritage and is unsure of her origins. Several of Morgan’s family members recount their stories. The narration takes place mostly in Perth, Western Australia, which is Morgan’s hometown, as well as Corunna Downs Station. “What People are We?” questions the identity of Sally Morgan and her family with two events of her life.

Sally was not very much interested in church activities. Since one of her Sunday school friends Sharon called her and informed her that there would be Chinese food given, she went to the youth meeting which was organised near church hall. Sharon also said that there would be nothing about religion. Sally also took seven neighbouring friends and two school friends with her to the youth meeting. After finishing food, Mr. McClean started giving a talk. The doors were closed behind them and the talk continued. Suddenly, Sally could hear the voice of God. Sally describes God “A person, overwhelming love, acceptance and humour.” She became a believer of God.

Sally started involving herself in youth meetings by organising such meetings. She wanted to make some changes in the traditional format of the youth meetings but could not. Most of the girls considered cracking jokes unladylike. Sally became friend to a girl namely Pat who was not like other girls. One day, Pat asked Sally why she liked youth meeting but not church. Sally’s idea was that church was antipathy to youth meetings. Church was full of formalities and clichés unlike youth meetings. Sally’s mother was very happy with Sally’s involvement in youth meetings. Sally had another friend namely Mary. Mary’s father, a deacon in the church, called Sally to have a talk. He asked Sally not to mix with Mary. Being confused Sally asked for the reason to him and he replied that she was a bad influence. He felt that he would be relieved if Sally broke up the friendship with Mary completely. He also informed Sally that he should not tell about this conversation to Mary. Sally was hurt and disappointed with this. She decided to cut off all relationship with Mary.

Sally started to analyse her attitude and her inability to deal with the people in authority. Sally talks about how the people had to forestall or ignore the difficulties created by the government instead of tackling the difficulties. The State Housing Board decided to paint the exterior of all the houses in the street. That decision panicked Nan, the grandmother. Keeping the doors and windows closed Nan was peeping through the curtains. Sally could not understand the reason behind this. Nan thought that housing employees would come to check them though they really came to collect rent or to do maintenance work. Nan had the habit receiving the man who came to collect rent with a smiling face and making him sit in a comfortable chair every month. She used to serve him tea and snacks in a royal manner though she did not like it and there was no need for it.

Australia was a free country and Sally wanted to clarify her doubts regarding Nan's attitude towards the rent men and other government officials. Sally started conversation with Nan accusing her of bribing the rent man. Nan replied that Sally knew only one thing that was to talk. Sally explained that they could be evicted if they did not care the house or broke wall or windows and as long as they paid the rent, they would be free. Nan said that Sally was talking as if she knew everything. According to Nan, lives of aborigines were like that of Jews. Sally was shocked to know that her grandmother had known the term 'Jews.' In Nan's view, there was no justice in the world the aborigine would dead and gone. Nan deliberately stopped talking with the intention of not saying anything about her past. Though Sally tried to make her talk with the question that what people they were, Nan was very adamant.

Sally could not accept the comparison of Aborigines and Jews. Sally ends the chapter questioning that why mum and Nan could not accept their identity as Aborigines and why they were pretending to be somebody who they were not really. The chapter closes with the confusion of Sally over Aboriginal identity.

ONE LIFE: MY MOTHER'S STORY (CHAPTER 1) – KATE GRENVILLE

About the Author:

Catherine Elizabeth Grenville (1950- present) is an Australian author. She has fifteen books to her name, including fiction, non-fiction, biography, and books about the writing process. She has won the Orange Prize for *The Idea of Perfection* in 2001 and she won the Commonwealth Writers' Prize for *The Secret River*. in 2006. *The Secret River* was also

shortlisted for the Man Booker Prize. She has the honour of being translated into different language throughout the world. Grenville is also well known as the author of *Lilian's Story* (1986).

One Life: My Mother's Story was published in the year 2015. In addition to writing a beautiful ode to her mother, Kate Grenville has painted a picture for readers of how society and women's roles have evolved over time. This is far more than just Nance Isobel Gee's narrative. It has demonstrated again why Kate Grenville is such a renowned author. The narration of the book is very much engaging. And it begins at the outset when she talks of her grandmother's stern voice. Her voice was a piece of wire cutting across the room, always high and angry.

Summary

One Life: My Mother's Story is a biography that narrates the life of Kate Grenville's mother, Nance. The chapter entitled "My Mother's Story" talks about Nance's life from escaping humble origins in rural Australia to training in pharmacy. The tough wife of a small-time farmer gave birth to Nance Isobel Russell in 1912. Her ancestors arrived in Australia via convict ships. Having stolen wood, her great-great-grandfather had to be transported. Bert, Nance's father, found it difficult to make ends meet and vented his resentment on Dolly, his wife. Dolly, on the other hand, told her kids that they did not matter and treated them cruelly. Nance recalls her father putting her head in the horse trough to calm her down when she started to cry. Nance and her older brother, Frank, became close in the phase of this treatment.

Dolly abandoned Nance to gain an entourage of surrogate parents, despite the fact that the family is not Catholic. She was boarded at a convent school after. The nuns in the school scolded her of "sending girls to hell" because of her misbehaviour. But after receiving a respectable education, she started to realise her ability to understand. She learnt about Keats in high school, and one of the kind teachers encouraged her to graduate. Significantly, she met mature females who had completed their education from universities, were single, and did not feel guilty about it.

After schooling Nance felt a Depression in her. For most people, it seemed absurd for a woman to pursue a career in business because employment was scarce for everyone. Nance was adamant about succeeding, though, so she enrolled at Sydney University to pursue a career in pharmacy, one of the few fields in which women had equal access. She was, however, one of only six female students in class room of eighty pupils. During university education Nance

discovered that while she aspired to marry and start a family like other women in her generation, she also had “some other plans to go on with in mind. After graduating, Nance got several jobs as a scientist. Women were being compensated half as much as males for these low-paying positions. Nance experienced harsh treatment from her male colleagues as well, but she found fulfilment in supporting her financially strapped family.

She entered into an affair with one of her employers, with whom she lost her virginity. Despite her love for him, she suppressed the emotion since she knew that he would never wed her. She refused his offer to become his mistress and left for Edinburgh, Scotland, saying she did not want to become his half-educated chemist friend from the colonies. She married Grenville’s father, Ken Gee, a wealthy law student. With covert communist tendencies, he worked as a boilermaker’s assistant during the war, leaving Nance to support their young family alone even without access to creche. For a period, she built the family home and operates her own pharmacy. She thought that a woman can work with bricks. There is a need for a leader to make changes in the world. When it comes to probability of becoming the leader is equal to all.

In 1944 , Nance’s brother, Frank, died in a Japanese prison camp. She experienced severe grief, got dangerously thin, and found it difficult to function. Her only motivation was the knowledge that her family would not survive without her salary. Her sons comforted her also, by telling her about their uncle. Ken started his legal career and works his way up to become Crown Prosecutor. Nance was able to provide for her family without having to work for the first time in her life. She had ten years of comfortable upper-middle-class living.

After 25 years of marriage, she found out that her husband, Ken, was having an affair and that his mistress was expecting a child. This led to the dissolution of their marriage. After the dissolution of marriage, Nance found herself suddenly devoid of the challenges that had shaped her life. She went back to her initial passion, literature. She mastered the languages of Europe one by one until she was able to read Dante and Baudelaire in their original tongues. She instructed non-native speakers of English. By the end of her life, Nance had transformed from an “half-educated” person into a famous woman of culture.

Nance had been a loving, devoted, and proud mother all her life. Nance wrote a letter to her kids dictating her own wishes, comparing herself to the Roman matron who declared, “These are my jewels,” when speaking of her offspring. One can find Grenville’s book being filled with elements of an incomplete memoir left by her mother.

UNIT III: SHORT STORY

A GOLDEN SHANTY – EDWARD DYSON

About the Author:

“A Golden Shanty” is a short stories from *Below and On Top*, a collection of short stories written by Edward Dyson (1865-1931), an Australian short story writer, poet, playwright and journalist. He had a handful of experience in gold mining from his childhood days. He had the experience of working as a drover, trucker, battery builder and factory hand. He has seven novels, five short story collections and two poetry collections. Since his works have mining background, he is considered the mining poet of Australian.

Summary

Michael Doyle, an Irish descendent, is the owner of the hotel namely *Shamrock Hotel*. It is a very old fashioned hotel with almost no business. Doyle gets license to sell fermented and spirituous liquor hoping to develop his business. It also does not help his business improve. There is a group of Chinese men living near *Shamrock*. They were fossickers, people who go in search of gold and other precious stones in abandoned places and rivers. There is Yellow Creek a quarter mile behind the *Shamrock*. Once upon a time, it was a beautiful place. When he found evidence for gold in the water, a gold rush was set and the creek lost its trees and other natural possessions.

To feed his family Doyle does different works like fossicking, charcoal-burning and wood-jamming. The Chinese, recent settlers does not do any favour to his business as they were teetotallers. They are fossicking the creek that ruins Doyle’s fossicking industry. A few days later, Doyle notes that sedate, hens, pigs, cooking utensils and some other small value articles start disappearing from *Shamrock* premises mysteriously. Doyle suspects the Chinese men of theft and goes to them for enquiry. Though they deny the charges of Doyle, their crime is revealed when Doyle hears the squealing of his pig from the Chinese’s hut. When Doyle tries to attack them physically, the Chinese take an upper hand in the brawl. Doyle is saved by the timely appearance of his wife with an axe. She attacks them with the axe and the fight ends in favour of the Doyles.

After the fight, the Chinese change their attitude and try to develop a good relationship with the Doyles. Though Doyle suspects their attitude, he does not want to spoil the trade from

the Chinese. One day, Doyle finds out the every Chinese customer takes a brick from his premises while going away. He does not want to lose customers for a few pieces of brick. He asks the Chinese men about the purpose of their taking the bricks away and they show an idiotic face. The Chinese do not build anything in their camp too. As the days go, he finds that a large part his building has been robbed. He chases all the Chinese away and loses their business. He starts attacking any Chinese who comes into hi premise fatally. The Chinamen still continues to steal the bricks whenever Doyle sleeps. He is not able to understand the reason behind this. He buys a dog of big appearance safeguard his property from the stealers. This helps Doyle effectively.

The Chinamen arrange a meeting with Doyle to talk about business. They offer to buy the Shamrock for 50 pounds. Though Doyle does not show any expression on his face, he feels happy for the deal. The building and the land are not worth 50 pounds. He agrees to sell the property. The transfer of papers is to happen two or three days. The Chinamen have a good relationship with the Doyles. They often come and visit the building that they are going to buy.

On the Sunday, Doyle prepares a pig for dinner and starts touching up his knife on a sun dried yellow brick, a regular practice. In the process, the knife breaks and Doyle breaks the brick. He finds out that the brick consists of gold particle. The particular brick gives him four ounce of gold. He understands the plan of the Chinese and cancels the deal with them. He attacks the Chinese who hang around the *Shamrock*. He demolishes the entire building and extracts gold from the bricks. He becomes a millionaire.

Characters:

Michael Doyle

He is often referred to be Mick, Doyle and Mickey. He is an Irish descendant the proprietor of the hotel *Shamrock*. He has been licensed to sell liquor. He struggles a lot to improve his business. He attacks the Chinese men who try to steal bricks from his premises. He buys a big dog to save his building from the Chinese. He uses the term ‘chow’ to refer to the Chinese. The term ‘chow’ means a small type of dog. Finding out that his building has golden particles in it, he demolishes it completely and makes f one thousand nine hundred and eighty-three pounds sterling out of it.

BIG WORLD – TIM WINTON

About the Author:

Timothy John Winton (1960-present) is an Australian writer. He was raised in the Karrinyup area of northern Perth before, when he was twelve, moving to the provincial city of Albany with his family. Winton began his literary career in the Western Australian Institute of Technology, where he also penned his first book, *An Open Swimmer*, which received the 1981 Australian/Vogel Literary Award. He claims that during his time in college, he wrote “the better part of three books.” The Miles Franklin Award was given to his second book, *Shallows*, in 1984. *Cloudstreet*, Winton’s 1991 publication, launched his writing career. He has persisted in publishing plays, novels, and non-fiction works.

“Big World” is a short story written by Tim Winton (1960- present), an Australian write. He won Booker Prize for Fiction in 2001 for the novel *The Riders* (1994). He is a patron of the Australian Marine Conservation Society and he conducts different programmes to in raise awareness about sustainable seafood consumption. He has written around 10 novels, a few short story collections and non-fiction.

Summary:

The short story “Big World” is the story of the unnamed narrator and his friend. The story begins at the north part of Australia where the narrator is doing his schooling. Biggie is the friend of the narrator. They wait for their school exam results. It is the month of November which is very cold. Narrator and Biggie start working in a meatwork area. Their work is to pack animal skin. They save money to buy a V-8 Sandman car. But, the narrator has a hidden desire in his heart. He has come to this place because his mother has been transferred to the school here. He wants to escape the place and live a life at the city of Perth. Biggie likes the north very much. By the month of February, the narrator decides to escape the place. Biggie is also very much interested in going around places and adventure. They work for eight hours together to save money. They become tired with their routine work. They buy a Kombi (a van type vehicle from Volkswagen) and escape the place by the end of February.

The narrator plans to call his home after reaching an unreachable distance. Biggie has a fear that his father will beat when he is caught. They have no place to think of going back. Though they both are not like-minded people, narrator considers Biggie the best friend. On

seeing the life style of city, Biggie condemns but the narrator loves it. The narrator's mother has plans for making him rewrite the examinations. She calls the narrator and Biggie as Lenny and George. When the narrator is average in his studies, Biggie is not good at studies. Biggie's only aim is to get the licence of salmon netting from his father. Narrator says that his mother is in love with the vice principal of the school. Narrator does not say about his desire to Biggie and Biggie also does not say anything about the cruel nature his father. Narrator has a plenty of dreams about his future and none of them has Biggie in it.

Biggie and the narrator met each other in the third of high school. A boy namely Tony Macoli started giving troubles to the newcomer, the narrator. He threatened the narrator with words and actions. He used to tread on narrator's feet deliberately while walking. Though the narrator had the ability to beat Macoli, the narrator controlled himself as his mother was a teacher in the school. On a Monday morning, Macoli bet the narrator and slammed his fingers against desk. It was the time that Biggie came to rescue the narrator by punching Macoli on the nose. He fell down and Biggie was suspended for two weeks. It was the beginning of the friendship between the narrator and Biggie. They became so very close that the narrator's mother thought of them as gay for a moment. Narrator thought of suicide after failing in examinations.

Biggie is a bad looking guy with greasy hair. He is not a champion in love making. He does not know swimming. He could bear the pain of the teachers' beating. He was appreciated only once by the teacher for writing an essay on Led Zeppelin which had been written by the narrator originally. The narrator had disqualified many girls because of Biggie. Briony Nevis was one of the girls to be disqualified. She and the narrator had two years of watching each other. He had to leave her in a party for Biggie was waiting outside for him. She used to appreciate narrator as a good learner. Narrator showed an image of a dull student of himself not to outdo Biggie. She accused Biggie for narrator's decline in studies. Narrator studied and wrote materials for Biggie. At last, friendship wins the race. Narrator stops his connection with Briony.

Narrator stops the car for filling gas and makes a call to his mother. She cries on the other side of the phone saying that his future will be spoiled. When he goes back to car, he finds Biggie talking to a girl. She is asking for route to Exmouth. Biggie offers her to take to Exmouth. She also gets in the car. Biggie is attracted to the girl, Meg. In the flashback, narrator recalls the beach party that they had in school time. Though he had a good opportunity to spend time with

Briony privately, he preferred to stay with Biggie. Biggie and narrator got up early in the next morning and spent their time in swimming.

As the narrator drives the car, Biggie starts spending more time Meg. They both are attracted to each other. They start singing and having fun sitting at the back of the car. Narrator feels frustrated but he does not express. It is the same time the car catches fire and they all get out of the car. The car is completely destroyed and they all stand watching it. They smoke cigarette.

The narrator talks of the future in terms of reality. Later in the night the narrator would cry on seeing Biggie and Meg having inside sleeping bag. After one week, they would leave the narrator at Broome and go away. The narrator would come back home by bus and write his examinations again. Biggie would be dead in a mining accident at Pilbara. Narrator would read some lines written by R.L. Stevenson in the funeral. Meg would not attend his funeral. Narrator would grow up and get married. He would see Briony at a supermarket and think about his past life. He would watch television and come to know that Macoli is the richest merchant banker in Australia. The story ends with Biggie and narrator standing together on the salt lake still on uniform boots and not caring about anything.

UNIT IV: DRAMA
DAYLIGHT SAVING – NICK ENRIGHT

About the Author:

Enright (1950- 2003) is an Australian writer and dramatist from East Maitland, New South Wales. He is known for his handful of plays, musicals and screenplays. Enright was a member of Sydney's Genesian Theatre in 1971–1972, directing *London Assurance* and appearing in *A Doll's House* and *Uncle Vanya*. After his death, he was appointed the Member of the Order of Australia. He has won the Major AWGIE Award from the Australian Writers Guild for the play *Daylight Saving*. He has also won the same award three times for different plays.

Before being hired as a trainee director at the Melbourne Theatre Company, he was employed as a gofer for Sydney's Nimrod Theatre. He studied directing at New York University after receiving an Australia Council Fellowship, and he graduated in 1977. He became an actor and director for the State Theatre Company of South Australia upon his return to Australia, eventually rising to the position of associate director. In 1983 and 1984, he served as the NIDA's Head of Acting.

Summary

Act I, Scene I:

Flick and Tom have a conversation regarding the recent interview that Flick had. Tom asks Flick to pack some files for him. Flick tells about the interviewer's questions. Tom asks Flick what has been the answer for interviewer's question about Jason. Flick replies that she uses to blush and then she says that the interviewer has not asked questions about Jason. Tom receives a call on phone from Jason. Tom simultaneously talks to Jason on phone and instructs Flick to do a few packing works for his trip. He accuses Jason for spilling juice on somebody and orders him to do what he says. Tom gets ready for his trip and asks Flick to come with him to L.A. She denies the offer reminding him about the earlier incidents. They have been to Mexico City planning two days for business and five days for personal matters. But, Tom has spent all time in business leaving Flick in a hotel room. Their conversation becomes an argument regarding who is to be accused. After the argument, Flick plans to have dinner with Tom on Saturday and Tom replies that he will come on Sunday. She asks him to come early by cancelling a dinner party. Tom is unable to do so and he goes out to reach the airport. When he goes out, he receives a call

from Jason on mobile phone. He asks Jason not to talk to a lady and informs that he will talk to her. He writes the phone number of a lady whom the audience do not know.

Act I, Scene II:

After a week, the doorbell rings when Flick is in the kitchen cooking. It is Bunty, the mother of Flick comes. She talks about Jean-Luc that he has very attractive eyelashes. Flick says that she is busy with some works. Bunty starts talking about the interview of Flick telecasted the previous night. Bunty has come to cheer up her after watching interview thinking that Flick must be sad. Flick states that she is fine. Bunty feels bad for Flick that it is Flick's anniversary day and Tom is abroad. Flick receives a call from somebody who is about to come to the house. Bunty asks about the guest and Flick says that is Jocelyn. Bunty wants to know if Jocelyn is a girls or boy. Flick affirms that the newly arriving guest is a female. She says that the full name is Jocelyn Makepeace.

The real name of Jocelyn Makepeace is Joshua Makepeace. Flick sends her mother away and after sometime Joshua comes. They talk about their past life as they have classmates at school. Joshua asks her about the interview with which he found her back. Joshua has got married with a beautiful girl namely Holly, a schoolmate. He also informs that he has got divorce from Holly. Flick says that she is happy with her husband. She reveals to Joshua that Tom is the manager to the very famous tennis player Jason Strutt. They drink wine and Joshua kisses Flick. Flick talks about the school programme where she has kissed Joshua in front all students on stage for a drama. She says that she has not kissed him for acting but she has loved kissing him. They eat lobsters and oysters. When they come close together, Stephanie, a neighbour of Flick comes in and talks about her life. Stephanie keeps talking without understanding them. Joshua and Flick do not like the presence of Stephanie.

Once Stephanie goes away, they decide to go to waters. On their way to waters, they hear bell ringing. It is Bunty showing up this time. Bunty take Joshua Makepeace as the husband of Jocelyn Makepeace. Flicks say that his wife has not come as she has been affected by food poisoning. Bunty takes the yearbook of Flick and asks Joshua that there is no name Jocelyn. Joshua replies that she has changed her name from Holly into Jocelyn. Bunty gives some walnuts to Joshua. After some dialogues, Joshua gently asks Bunty to leave house as he is there to talk to Flick with an open heart. When she opens the door to leave, Stephanie comes in through the deck. She talks about her profession that she is having a stress management consultancy

successfully with many executive clients. Joshua pick up a call for Flick that says that Dougal, the chef of Flick's hotel is resigning. Bunty talks to Dougal in his native language and he is convinced to keep working. With great efforts, Flick and Joshua manage to send Bunty and Stephanie away. They plan to drink wine turning on the sixties music. When they finish the table setting, there is another knock on the door. Flick opens the door to find Tom standing without luggage.

Tom comes and informs that he has left the keys at L.A and he is here to do some talking as Flick has been accusing him for not spending time with her. He says he has met a girl through Jason and she has made him realise what he really needs. At that moment, Joshua appears from the deck and Tom sees him. Tom says "Tom Finn" and Tom replies "yes." Flick says that she has forgotten the name of Joshua. They look at each other in confusion.

Act II, Scene I:

Joshua introduces himself to Tom as a friend of Stephanie and has come for dinner. Tom asks Flick to call Stephanie for dinner and he plans to send the guests away to speak to his wife. There is a knock on the door and it is Jason this time. Jason asks Tom why he has left him. They all sit for dinner. Jason has brought his own dinner. Jason shows the copy of newspaper to Tom and Flick reads the sports news for Tom. The news is all about the expected failure of Jason at the hands of a Japanese player with new techniques. Stephanie and Joshua come in from the deck. Joshua is happy to meet Jason. Flick takes Stephanie into kitchen with pretext of some help in cooking. Jason, Tom and Joshua discuss the matters related to tennis and recent news. Stephanie and Flick call other for dinner. Stephanie takes the year book and shows the photograph of Joshua in it to Tom. She, then, shows the picture of Flick in the same book and at the same Jason switches on the interview video of Flick. In the interview flick replies to the question asked by interviewer about fidelity "I think People can let one another down in lots of ways." Flick ask Jason to switch off the VCR and Jason does so.

The talk about the school play develops and Tom repeatedly asks Flick about it. Flick gets angry and shouts. Everyone becomes silent and shocked. Flick wants to talk to Tom in private but Joshua intercedes and says that they have talk in front of all. The door bells rings, Flick opens the door and Bunty is there. Bunty informs that Dougal is fine and she takes away the yearbook from Tom and disappears from scene. Jason asks Tom why he has deleted Jason's

tennis playing video. Tom replies that he is obsessed with that. Tom does not want to speak to anyone about anything else but to his wife. Joshua asks Stephanie and Jason to leave as they three need some space. This upsets Tom. Flick accuses Tom for spending his time with the girl Heidi at pool. Tom accuses Flick for having a dirty night with Joshua. Flick shuns Joshua asking him to shut up and says that she has not expected any of the persons that night, Bunty, Stephanie or Joshua. She goes away. Joshua gives a bottle of beer to Jason and Tom says that Jason does not drink. Joshua talks about personal liberation and encourages Jason to drink. Joshua turns to Tom and says that Tom does not deserve either Jason or Flick because he has not understood them. Realising what Joshua has said Tom asks Jason to find another manager for him. Jason retaliates but he is later convinced to look for a new manager and new strategies. Jason shakes his hands and leaves the house after making a call to his mother.

Act II, Scene II:

Joshua and Stephanie are looking for Flick who is not in the house. Stephanie asks for some lines from Walt Whitman's poetry to recite. Joshua asks Tom about Jason and he replies that Jason is gone. Tom asks about Flick and Joshua says that she must be at waters. Tom asks about the plan for dinner and orders Joshua to leave the house. Joshua sings a song from his childhood memory. Flick comes and enquires about the song. As the conversation develops, Flick says that Joshua has been here to give lecture, watched her on television, called her over phone and come to the house. Joshua says that his plans are flexible and ask Tom to go with him to the hotel room which Tom denies. Joshua accuses him for not remembering the anniversary.

When Tom goes in, Joshua asks Flick to go with him to the hotel room to stay for the night. He reminds her about the school play. He is decisive to take Flick away from the house. Flick says that she is married to Tom and kisses Joshua. He also kisses her and bids goodbye. Flick laughs after Joshua goes away and Tom enters. Tom starts giving more information about Heidi. Heidi is a seventy years old lady who is a clairvoyant of Jason. She has asked Tom to go back home before the clocks go back. Tom feels sad for saying goodbye to Jason but he decides to start something new. Tom wishes to have a kid for them. Tom demands the reason for her laughing when Joshua went away. She informs Tom that after going away from their house, Joshua has looked around and gone into the house of Stephanie. They laugh together and dance on the deck.

Summary

Daylight Saving is a play written by Nick Enright(1950-20023), an Australian writer. This play revolves around the family of Tom and Flick, husband and wife. Flick is not happy with Tom being always engaged with Jason Brutt, a leading tennis player. She is longing to spend some quality time with her husband. When the play begins, Tom is getting ready to go to Los Angeles on an official trip with Jason. Flick has a restaurant nearby. She has said in a recent interview that she feels lonely. Flick asks Tom to come on Saturday as they have their anniversary. Tom has forgotten it completely and says that he will come on Sunday instead of Saturday. Tom calls Flicks to go with her which Flick denies.

Bunty, the mother of Flick, comes on next Saturday. Flick informs that she is waiting for a friend Jocelyn Makepeace. Bunty also wants to meet her but Flick drives her away. Joshua Makepeace, one of the school friends of Flicks comes. They talk about their past when Flick declares that she has been in love with Joshua. Joshua informs that he has got divorced from his wife, Holly, whom he loved and married. When they were about kiss, Stephanie, a neighbour of Flick comes in through the deck and develops a conversation. With a lot of efforts, they both drive Stephanie away and decide to go to waters. In that moment, Bunty comes again. Joshua says that his wife is sick of food poisoning and her name is Jocelyn. Bunty gets a year of Flick's school and asks for the photograph of Holly. They manage to send Bunty away.

Before they set the table for drinks, Tom comes home on Saturday unexpectedly. Joshua is very happy to meet Tom as he loves tennis very much. Tom says that he has realised his life with Heidi. He has left Jason and missed keys at L.A. Flick introduces Joshua to Tom as a friend of Stephanie. When she hears the name of a lady, Flick becomes angry and grows suspicious. Tom asks Joshua to call Stephanie for dinner. Jason also comes home demanding the reason for leaving him at L.A. against a Japanese player. He is upset with news saying that Jason is going to lose his match. Bunty comes and meets Tom and she is very happy for his presence on the anniversary. On hearing this, Tom is reminded of their anniversary.

Bunty comes in and informs that Joshua and Flick are class mates. She also shows the pictures of their play performance. Tom switches on VCR to play the interview video of Flick. She says about her loneliness and possibilities of cheating others. Tom wants to talk to his wife privately about these things. Joshua interferes and says that they should talk in front him. These things make Tom angry. In reply, Flick shouts and goes out of the house. Jason, Tom and Joshua

talk about Jason's situations. Tom says that he does not want to continue as the manager to Tom. Jason is not ready to accept but Joshua convinces Jason. After Jason exits, both of them search for Flick. She comes saying that she has gone for a walk.

When Tom goes to kitchen, Joshua calls Flick to go with him. Flick convinces him saying that he has got a life at America. Flick asks her to go away and he goes away unhappily. She waves hands to him and laughs louder. Tom explains who Heidi is. Heidi is a seventy year old lady, the clairvoyant of Jason. She has asked Tom to go to home Saturday. On hearing this, Flick is relieved and they both dance together. When asked for the reason why she laughed, she says that Joshua has gone into Stephanie's house after leaving their house.

Characters:

Tom Finn

He is the husband of Flick and the manager of a prominent tennis player Jason. In the beginning of the play, he gives importance to his career. He does not show any care to his wife's loneliness. He has taken his wife to Mexico for a trip. He has never spent a day with his wife instead he was busy in his works. He has forgotten the anniversary day and he is reminded by a third person, Bunty. His carelessness leads his wife to be distracted from him and attracted to another man. He learns what he needs in life through Heidi. He relinquishes his position as the manager to Jason. This brings happiness into his family life.

Flick

She is the wife of Tom and runs a restaurant. She is called another name Flix. Her full name is Felicity. Though she runs a business, she expects to spend some time with her husband. That does not happen in the beginning of the play. She symbolises a family woman who expects care and affection from husband. When her husband goes to L.A, she meets one of her school friends whom she has loved. She lets him to kiss her. When he calls her to live with him, she says that she is married. She has been able to control her emotions and life efficiently. She lies to everyone. She says that her friend's wife is ill to her mother. She introduces Joshua to her husband as Stephanie's friend. She is forced to lie just because of her unstable relationship. She gets angry when her husband talks about another lady. She is later relieved to know that the lady is seventy years old. She is a socially conscious woman one who acts to the situation.

Joshua Makepeace

He is a class-mate of Flick in schooldays. He happens to watch the interview of Flick when coming for a lecture. He is a professor of History. He loves Flick and calls her to live with him. He tries to use the vacuum in the life of Flick. Being unable to succeed in his mission he goes to Stephanie's house after being chased away from Flick's house.

Jason

A tennis player who is focusing to win Wimbledon.

Heidi

She is a seventy year old lady. She is the clairvoyant to Jason. She teaches Tom the real needs of life and ultimately Tom leaves Jason.

Stephanie

She is a neighbour of Flick. She often comes in scene and shows interest in eating the lobsters and oysters that Flick has prepared.

THE DREAMERS – JACK DAVIS

About the Author:

Jack Leonard Davis (1917-2000) is Australian Aboriginal poet, playwright and activist. He started his career as a writer very late. All his works focus on the Aboriginal life in different parts of Australia and different groups of people and culture. He got recognised with his play *Kullark*. His well known works are *Kullark* (1979), *The Dreamers* (1981), *No Sugar* (1985), *Barungin* (1989), *In Our Town* (1990), *Honey Spot* (1987), *Moorli and the Leprechaun* (1994).

The Dreamers was first performed in 1972 and published in 1981. Davis wrote that he aimed to confront white and black audiences with a truthful and uncompromising picture of urban Aboriginal life. His prime aim of writing this play is to influence public opinion and bring about improvement in Australian Aboriginal lives. *The Dreamers* is the story of a country-town family and old Uncle Worru, who in his dying days, recedes from urban hopelessness to the life and language of the *Nyoongah* spirit in him, which has survived civilisation.

Characters

- Worru - an old Aboriginal man
- Dolly - Worru's niece
- Meena - Dolly's daughter
- Shane - Dolly's son
- Roy - Dolly's husband
- Eli - a cousin
- Peter - Dolly's son
- Darren - a white boy

Summary

Act I, Scene I:

A tribal family appears on the stage at the dawn. A group of men leads the family with weapons. They disappear and Worru, an old Aboriginal man, appears on stage saying that he has walked to places where have been singing and laughing. Those places do not exist now. Hammersley, a kind old man, has told them that they could stay there as long as they liked. He is also dead now. He says that his generation has become old now. He longs for old days like dream and echo. Angie, a twenty two years old and Herbie, a man, got married but not living. He closes his speech by saying that he is old and lives in sub urban area. He longs to go back his old places where he lived once.

Act I, Scene II:

The scene opens in a summer early morning with Roy, Dolly, Eli, Meena and Shane in Roy's house. Meena and Shane have some quarrel related to who it is to take bath in hot water first. In their quarrel, they spill the water and then fight for soap. Dolly makes complaints about the facilities of the house to Roy. Dolly asks Roy to find a job in the Road Board. She also informs that even *Nyoongahs* (Aborigines) have got job as garbage truck driver. Being not interested with that Roy asks Eli to find a job. Meena and Shane fight for comb now. Eli gives his comb to Shane.

Dolly asks Eli to accompany her to pick up uncle Worru from hospital. Eli declines it saying that he has trouble in his eyes. Dolly decides to go on her own to pick up Worru. Meena informs Dolly that it is not a *Nyoongah* who drives the garbage truck but an Indian. Dolly says there is no much difference between Indians and *Nyoongahs*. Roy says that there are differences. Meena interrupts the conversation and says "As a matter of fact there's very little difference. They are very much like Aborigines because that's where we come from, India." She tries to say

that Indians and Aborigines look same. The difference is that *Nyoongahs* are natives where as Indians are from India.

When Meena and Shane leave the house, Peter enters. Peter says that he stayed in Auntie Peggy's house the previous night and she gave him a bus fare. It is also informed that there was a mob near Auntie Peggy's house. Dolly asks if Peter is ready to go with her to pick up Worru. Peter says that he is tired. Dolly places some money on the table and instructs Roy to get some meal and bread and cook for children's lunch. Roy asks her forty cents for some tobacco and Dolly asks him to get a job. Dolly exits. Peter gets ready to go buy some wine. Peter informs them that he hit a white bar man who put Peter out of bar, Friday. He also put him in the urine. Roy asks him to stay away from exchange and he decided to go to grog shop.

Act I, Scene III:

The scene starts in hospital where Worru has been admitted. A sister in the hospital has got some clothes, socks and shoes as donation and given to Worru. Dolly calls Worru to her home. Worru says that he will never come back to the hospital instead he likes to go to a *Nyoongah* doctor, Pinjarra. He is afraid of needles. Dolly offers to send him by a taxi but he is adamant in walking home. Dolly goes to supermarket to buy groceries and pay rent.

Act I, Scene IV:

Eli, Peter and Roy talk about Fremantle jail. They talk about the Sandy, a man who died of taking Polish cocktail. There is no one to prove the reason of his death. The white people are smart and bloody to cover up everything. *Nyoongahs* buy wine from white people, they are judged by the white, the police are white, the lawyers are white and wardens are white. There is no chance for a *Nyoongah* escape these people. They can handle things only by buttering them up. Roy makes fun of Eli for buttering up the white. Eli gets up and shows his busted eyes, broken nose, busted eardrum and head with thirteen stitches. Eli says that it is neither the white nor the *Nyoongahs* but his own people, the Indians. Peter says that it is system that has done it to him not the Indians.

Worru comes in and asks for drinks and Peter denies saying that he has just come back from hospital. But, Eli gives him some drinks. Worru narrates an incident about two of his friends namely Cornell and Milbart who were afraid of fast running train and how frightened they were in the corner of a carriage. He informs them that *Nyoongahs* believe that the recently

departed souls will stay in *moodgah* trees. In the summer, when the *moodgas* flowers wither, the souls move to the Rottenest, an Island. Mogumber old settlement is a place that belongs to *Nyoongahs* as one can find a plenty of *moodgah* trees. *Nyoongahs* have cut down any other tree growing near *moodgah*. Only then, the souls will make *Nyoongah* strong. *Nyoongah* and *boolya* are the two groups of people who can go near the *moodgah* tree. After this, they all drink, dance and fall down. A dancer appears on stage and dances.

Act I, Scene V

Shane and Meena enter and ask for lunch. There no food in house. They get some money from Worru with they go out to buy a pie for lunch. Worru gives some money to buy some more drinks. When the money is short, Peter gives fifty cents. Peter has saved this money by pretending that he had no money to pay bus fare. Auntie Peggy has given money to the driver. Eli and Peter go out with a body language of never coming back with drinks. Worru goes to bed whereas Roy sit on the table, stretches his legs and closes his eyes.

Act I, Scene VI

Dolly enters when Roy is still sleeping. After carefully looking at the room, she finds an empty wine bottle behind fridge. She wakes him and he gets up in terror. She asks about kids and gets angry for not buying and cooking meat and bread. She scolds him for spending children's lunch money on drinks. Roy gets out angrily. She goes into room and finds Worru drunk. She warns him not to drink. He asks her to leave him alone to which she answers that he can be alone in cemetery. After threatening him to give needles, he takes the pill in. Worru asks about whether Milbart came who is already dead. He also reminds her how he carried her once she got stung by bee.

Dolly reminds Worru about a person namely Billy Kimberley. He was a fit black old man whom the children would 'Black Crow' hiding behind bushes when he went on horse. He would chase them. When women went to their Billy's place for work, he with Bluey would make them pregnant, strangle the children born and bury them in pine plantation, night time. They have killed many people. They had white skin and red eyes.

Shane and Meena come with their white friend Darren. Shane and Meena eat Bread and butter ravenously. Worru asks Darren whether he an Aborigine or a White. He does not understand the words used by Worru and does not go near him. Worru frightens Darren by

opening his eyes suddenly after pretending to sleep a few minutes. Dolly asks Meena to go and buy some tomatoes. After coming out, Darren asks about Worru. Shane says that he is Hundred years old and Meena says he is Eighty years old. Darren asks what it is for eyes in their language. Meena and Shane do not know.

Dolly met Roy through a beetle. The girls used to catch a beetle, tie note on its leg with cotton and throw it to fly hoping to reach a boy. She is not sure whether to be thankful for the beetle or not. Peter enters with kangaroo leg. He informs that he has got it from Auntie Peggy. Dolly asks Peter to phone up Auntie Rose. Her sons, Reggy and Zac, are in jail. She also asks him to buy some bacon for cooking quickly. Worru goes into his bedroom and starts singing songs gradually louder.

Act I, Scene VII:

Shane and Meena are busy finishing their homework and assignment respectively in the evening. Shane asks some doubts to Meena about capital cities of different countries. Roy slowly comes into house slightly drunk. Dolly ignores his entry and is busy cooking. Roy asks about kangaroo leg. Dolly asks Roy if he saw Peter somewhere. Roy says that Peter would have gone to buy drinks and he would not come back with bacon. Meena is working on an assignment related to Aborigines. She informs Dolly and Roy that Aborigines have been in Australia for forty thousand years. She also calculates that twelve million Aborigines have lived and died in Australia. She also informs that flour in white man's food. The Aborigines have used food like grass seeds, Jam seeds and wattle seeds.

They all go to the table for dinner. Shane wakes up Worru for dinner. Roy tries to thank God for the food. Shane asks why they thank God only when there is Kangaroo. Worru informs them that Aborigines have the habit of calling leaf with the name *mahngk*. Eli enters and sits for dinner. He says that he has been arrested being found with a mob in a car. Eli has not been caught being out of the road. They guess that it must be a stolen car. Dolly asks Roy to go with her to help Peter. Roy goes with her reluctantly. Eli talks about his recent fight with the Aborigines and turns the volume of the radio high. Worru and Eli settle down for an evening drink. Meenas gets on Worru's bed and continues her assignment.

Act I, Scene VIII:

The scene takes place 12.15 am. Eli, Meena and Shane are asleep and Worru tries to pour some port from a flask which is a difficult job for him. In his effort to pour water he drops the mug. Dolly wakes Meena up from Worru's bed. Peter wakes Shane up to guide him to his room. Dolly throws a blanket on Eli. Roy and Peter takes Worru to his bed, though he is reluctant. After all these, Dolly asks Peter why he went into the stolen car. Peter says that he did know that it was a stolen car. The persons in the car have promised him to drive home. They got arrested by the police. After Peter goes to sleep, the scene ends with Roy handing over Dolly a mug of port and she drinking it.

Act I, Scene IX:

This scene is the soliloquy of Worru. He blames the white for having turned their land into a desolate place. His race has become an unrecognised race. The tribes have been washed away and there is no specific place for them. Once they had good bread but the white have given them stone. The tribes are tired of lying in stone benches in the park as they do not have any place to live. He asks the white not to hate them. The tribe do not have weapon also.

Act II, Scene I:

The scene opens in the winter after six months. Worru is trying to get a mug of water, failing which he collapses on the chair. Shane and Meena are on their way back home from school. They enter and try to wake up Worru. He answers them with difficulty. Dolly has gone to Auntie Elaine's house to see Peter. Meena offers him to prepare a cup of tea but Worru asks for water. Meena and Shane try to make him to the bed. He is not willing but convinced by Shane. After taking him to the bed, Shane covers him with blanket. Saying that it is hot Worru throws away the blanket.

Shane decides to go for football but Meena asks him to stay back with Worru as she has plans to go out with Ross Mumblin. She claims that she does not have a boy friend. Shane says that Meena has been out with Ross every night since Dolly has been away. Meena has decided to skip basketball practice to spend the night with Ross. Meena instructs Shane to stay back until Dolly and Roy come back. They are sure that they would come back as the Social Service cheques are given that day.

When Meena and Shane are talking, Dolly comes in a car with a young man, Robert. Dolly introduces him as the eldest son of Aunty Elaine, cousin to them. They exchange greetings. Dolly informs that Peter is alright and getting fat. Dolly asks about Worru and children inform that he is sick. Dolly goes into his room to find him sleep. Meena says that he has been taking his pills regularly. Shane looks at the clock and says that it is time to go for practice. Robert offers him to drive. They discuss a little bit of football and exit. Dolly asks Meena about basketball practice and Meena replies that she does not feel like going for practice. Dolly asks her to clean the house. Meena asks about the job of Robert and comes to know that Robert is a legal officer.

Meena wants to go out and Dolly scolds her for accompanying black girls who are drunk. She insists Meena to find some decent friends. Meena says that she is not going with the girl but Ross Mumblin. Dolly asks her to find a boyfriend like Robert. She also asks her to come back by 10 pm or latest by 11.30. Dolly does not want Meena to carry her children like some other girls who are younger than Meena. Meena replies that she has done nothing wrong. Dolly says that Meena has been coming home late for past two months. She has been very tired to go to school the next days. Meena wants to stop schooling and start going for some works. Dolly condemns her saying that Meena has got brain to study and go for a good job or become a nurse. She can get Aboriginal study grant. When they are conversing, they hear the sound of Worru coughing. Dolly and Meena drape him with blanket and move the radiator closer to him. Meena goes into her room to get ready.

Worru and Dolly plan to buy some singlets and hand kerchiefs. They plan that they can call Robert to accompany them in car. Meena asks for two dollars and Dolly gives one. Meena leaves home to go out with Ross and Dolly warns her to come back on time. Dolly makes Worru lay on the bed and goes out to buy *merrany* and *dytje*. After Dolly exits, Worru makes a disturbed cry calling Milbart. The dancer appears on stage.

Act II, Scene II:

Worru is sleeping in his room and Eli appears on stage counting money he has by from different pockets. He says "Ten dollars and eighty one cents!" He has acted as if he has got some eye cataract and begged for money. From his speech the audience comes to know his mind. One cannot be a soldier and a Christian. Soldiers have the habit chucking Christians to lions. White people are equal to lions. They eat everything like trees, rivers, forests and people. Eli

remembers his grandfather's saying that they should not trust the white as they are very bad and they will kill people for sports.

Roy comes asks for a mug of drink but Eli denies. Looking at the suitcase that Robert has brought, Roy says that Dolly must have been with one of the Elaine boys. Worrur has a disturbed sleep and mumbles. He tells Eli that he is going to visit the *Nyoongah* doctor. After he sleeps, Roy says that consulting the Aborigine doctor might do some good to Worrur. Once that doctor has cured a man who has got split his head open with some herbs. Eli does not believe it.

Dolly comes in and gets angry for drinking. Dolly also informs that she has come with Robert. Dolly opens the suitcase and gives a stubby holder. Eli asks for supper. Dolly asks Roy and Eli to get up. She checks up both their pockets. She takes the money from Roy and Eli gives all the money he has. She keeps the money herself. Robert comes with a carton of beer. Shane tells Dolly that he has got a bad day in practice. Eli talks a lot like a professional player though he has not played football. He asks Shane to punch the ball towards him and the ball hits him hard. He falls down awkwardly and everyone laughs. Dolly gets hold of the ball and call everyone for supper. Shane goes to take bath. Worrur makes some undistinguished sounds on the bed. They all go and check to find that he is asleep.

Dolly says the Worrur wants to consult the Aborigine doctor and Robert offers to drive him there. Eli says that it will be a waste of time and someone mumbling some sounds will not do any good to him. Robert retaliates saying that it is all about belief and not going to harm him anyway. Robert tries to substantiate it with the story of Noah's Ark from Bible. He says that it would not have been for Noah to transport every species of animals on earth for forty days. Noah should have had thousands of people to feed the animals. But the story has passed on from generation just because of faith. Robert points fingers towards Eli and Eli twists them. At that time, Worrur wails again. They all go and find him awake. He is not willing to cover himself with blanket. Eli asks Dolly to tie Worrur with the cot jokingly and Robert gets angry on him. When Worrur was young working in Minilya, the overseer and the boss tied him, bet him and belted him with a bleeding stock whip. This incident has been informed by Harold, one of Worrur'd old friend. Later, he loosened himself and whipped them back. Dolly says that they cannot tie him.

Worrur calls Shane and he goes. Shane says to Worrur that he went to take bath. He asks Shane not to believe other people and follow featherfoot. He keeps talking and dreaming. Dolly asks Shane to stay with Worrur. Eli, Roy, Dolly and Robert play cards. Worrur keeps talking in

dream “There in the bushes I’m laughing. Laughing Featherfoot there.” The scene comes to a close when the dancer appears on stage and starts dancing slowly.

Act II, Scene III:

Shane is asleep in the room of Worrur. Roy, Eli, Dolly and Robert continue playing game. Roy wants to drink. Robert leads the game by thirty dollars. Eli is furious over Robert’s win over him. Eli and Robert make a new bet of five dollars. When Eli tries to cheat Robert, he catches Eli red handed. Eli asks Robert to lend five dollars. This sparks a fire between them and the cards and table fly. When Dolly tries to stop fighting, the sound of Worrur falling down from the bed is heard. Shane runs into the room and informs Dolly that Worrur is sick. The dancer appears on stage and the lights fade.

Act II, Scene IV:

The scene is set in a hospital. Worrur is in a wheelchair. He asks Dolly about other people and she replies that they are all home. Dolly also informs about Robert who is their relative from Mogumber. Worrur tells about his past experience in Mogumber. He has jumped from train and escaped from Mogumber. But he has been caught by police at Northam Show and sent to Fremantle jail. Dolly asks him to be quiet. A nurse comes and takes him away in the wheel chair and he mumbles the names his old friend Milbart, Benyi and Winarn.

Act II, Scene V:

It is 2.30 pm. Eli and Roy are among the mess made of the fight and Shane is half asleep. They hear the sound of car pulling up. They expect Worrur to be back but it is Meena. Meena informs them that she ran out of petrol and got some from Jimmy Yoolah. She asks about Worrur and decides to stay awake until Dolly and Worrur return. There is a fight between Shane and Meena for Blanket. Roy goes to the bedroom of Worrur and sits on it thinking of occupying it. Dancer appears and sings a song “The White man is evil, evil! My people are dead.”

Act II, Scene VI:

Dolly and Robert come in a car. Dolly carries the clothes of Worrur. Shane asks Dolly “Where’s Popeye?” Dolly kneels down near Shane, holding him she whispers something in his ears. He cries out and the climax music builds up emotions.

Act II, Scene VII:

This scene contains Dolly speaking alone at the centre of the stage in mild light. Her speech has been written in a form of poetry which recalls the experience of Dolly with Worru. It is bright morning in the hospital but Worru has gone to *moodgah*. He is dreaming now. In the month of September, he used to hunt Kangaroos when he was young. In the morning he ran to the mountains to hunt and he looked like a king. Dolly used to dance thinking about red meat in the evening. Worru and Dolly slept in the camp with millions of stars on sky. He has told a lot stories about *Nyoongah* and sang many songs in the morning. He drew many pictures on river sand. Dolly asks Worru to keep dreaming about old friends, month of September, hills, stars, and river's bend. It is all to remember about Worru.

Summary

The play opens with the head of a tribal group appears and talks about his past. Dolly and Roy are husband and wife. Roy has no work. They live with the retirement money of Worru, uncle of Dolly and Social Service money given by the government. They have three children namely Peter, Meena and Shane. In the morning, Shane and Meena fight for hot water, soap and comb. They go to school and Dolly asks Roy to find a job. Dolly asks Eli and Peter to accompany her to pick up Worru and they deny. Dolly goes out.

Dolly meets Worru at hospital. Worru does not like hospital instead he prefers native doctor. Worru walks to home and Dolly goes to super market to buy groceries. At home Eli, Peter, Roy and Worru start drinking with the money that Dolly gave for children's lunch. Peter and Eli talk about how police men caught Eli at wine shop and tortured him. All the powers are with the white men and all what the natives can do is to butter the white up. When the children come for lunch, Worru gives some money for a pie. Dolly comes back later and get angry on Roy for not buying meat and bread for children. She gives the pills to Worru by threatening him with injection.

Worru talks about different people who tortured him. Worru frightens Darren, a friend of Shane and Meena, by acting like sleeping. Dolly talks about the beetle that helped Dolly find Roy. Meena informs Dolly that Aborigines have been living in Australia for more than forty years. When they sit for dinner, Eli comes and informs that Peter has been arrested for being with a mob in a stolen car. Roy and Dolly go to police station and come back with Peter. When

they come back, Worru drops a mug trying to pour some drinks in the midnight. Roy and Molly take drinks. Worru says that the white have given stones instead of bread.

In the winter, Dolly is away from house. Shane goes to football practice. Meena decides to go with her friend Ross Mumblin to drive-in. When they are talking, Dolly comes in a car with Robert, Dolly's Nephew. Robert takes Shane to football practice. In the conversation, Meena says that she wants to stop studying. Dolly asks her to continue as she has a good chance of scholarship and job. Meena goes out with Ross. Dolly makes Worru sleep and goes out to buy a few things.

Eli has the habit of saying that he has cataract with an eye patch and beg money. He comes home and also Robert comes with a carton of beer. They all decide to play cards in which Eli does not believe in the native doctor who keeps saying some incomprehensive words. Robert tries to disapprove by quoting Noah's Ark from the Bible. Robert wins over Eli repeatedly in card game. Ultimately, a fight arises between them and the house becomes ugly. Worru has been often getting up and mumbling some words. But, he falls down from the bed. Shane comes and informs to others. Dolly and Robert take him to hospital where he dies. The play ends with Dolly saying about the glorious past of Worru.

Character of Worru

Worru is an old man who belongs to Aboriginal community. Worru is the representation of the playwright himself. Worru is introduced for the first time in the play in a hospital. He does not like to stay in the hospital instead he prefers to consult an aboriginal doctor. Worru is a self-willed person who decides to walk home instead of taking a taxi. He does not want to cover himself with blanket as he finds himself close with nature. He does not want to take pills and injections prescribed the doctors.

Worru always talks about his young life and starts mumbling. He is portrayed as a strong young man who could escape from being tied up by his boss. After escaping them, he bet and whipped them. He advises Shane, his grandson, to follow the lifestyle of Aborigines. He chides the lifestyle of the white. He often cherishes his past and shows himself a strong though he is unable to talk properly.

UNIT V – NOVEL

FOLLOW THE RABBIT PROOF FENCE

About the Author:

Doris Pilkington Garimara (1937-2014) is an Australian writer who is known writing *Follow the Rabbit Proof Fence* (1996). Balfour Downs Station, close to the town of Jigalong in northwestern Australia, is where Pilkington was born. Although her mother Molly had given her the name Nugi Garimara, she was given the nickname Doris by Mary Dunnet, Molly's boss at the station, who felt that Nugi was "a stupid name." The first of Pilkington's three books, *Caprice: A Stockman's Daughter*, was awarded the David Unaipon Award for Unpublished Indigenous Writer by the Queensland Premier's Literary Awards in 1990. In 2002, she was named co-patron of the Journey of Healing, an Australian state and federal Sorry Day group. She received the \$50,000 Red Ochre Award, given to an indigenous artist for their exceptional lifetime contribution to Aboriginal and Torres Strait Islander arts both domestically and internationally, in May 2008.

Summary

Follow the Rabbit Proof Fence is a novel written by Dorris Pilkington (1937-2014) based on true events. It was published in the year 1996. Rabbit Proof Fence is a fence built by the colonisers to stop rabbits coming from the South Australia to the West Australia. This novel is all about three girls who try to escape from a school to reach their home. They have rabbit proof fence as the landmark to follow. One of the three girls is the author's mother and the other two are her mother's cousins. This novel has been adopted into film.

Rabbit-proof fence was built in 1907 to stop rabbits entering the West Australia and it was a failure as there were plenty of rabbits already found at the west Australia. The people from Mardujara were called to be the Mardu had the rabbit-proof fence as the land mark to reach the government depot at Jigalong. Jigalong was in the dessert of the West Australia and it became famous in 1930s after the construction of the rabbit-proof fence.

Molly was a girl of 14 living with her mother Maude who is a domestic servant. Thomas Craig was her father, an English man, who left the family after the rabbit-proof fence work was over. The other children from Jigalong teased Molly for not being completely white or aborigine. They say "You not Mardu, you not wudgebulla." The children of mixed races were called to be

muda-mudas. Gracie and Daisy were the daughters of Molly's two aunts. They came to Jigalong with family to settle.

The white men called the muda-mudas children as half-caste. They wanted to make these children study and turn them into domestic servants of the white people. The government started a school at Perth namely 'Moore River Native Settlement.' Orders were passed by officials to bring Molly, Gracie and Daisy to Moore River Native Settlement. Constable Riggs came and took children to the school. They were introduced to Miss Evans, the care taker of the girls. The next morning, Martha Jones, another room mate told Molly, Gracie and Daisy about the school and a Black Tracker. The black tracker used to track anyone who had tried to escape the school. No one had ever escaped the school successfully. The children who tried to escape were given punishments like isolation room and single meal a day.

Molly decided to escape the school with Gracie and Daisy. They ran out of the school and reached the thick forest crossing a river. As it was raining, it would be difficult for the black tracker to track them. They met some mardu hunters in the forest. They gave a match box and the tail of Kangaroo to the girls. The girls managed the night with the bread that they had collected from the school. They dug pits for themselves to stay in the night. They cooked the Kangaroo tail with fire under the ground that the smoke might not reveal their place.

Molly, Gracie and Daisy walked towards the north. They suffered from lack of food and sores on the feet. They approached a farm house on their way. Molly stayed away near the gate of the farm house and the little two girls went in for seeking help. Molly also went in after assessing the situation. The farm house lady helped them with some food and army coat to survive the cool climate. Molly said to the lady that they were going towards East side. After coming from the house, Molly understood her mistake and deliberately walked towards North-East direction. The farm house lady might be a good source of information to the government. Thereafter, whenever they approached a farm house, they the two girls went and gave the wrong direction to the owners. They gained confidence after reaching the rabbit proof fence.

The news about the runaway girls was flying from one end to another. Newspapers carried the news of the girls with the so far collected information. The government took full efforts to search the girls. Information from farmer, workers and farm house owners were collected. The girls were clever enough not to leave a trace of their existence throughout the

journey. They followed the rabbit proof fence and still had to walk eight hundred kilometres to reach Jigalong. They walked thirty kilometres a day.

One day, while walking, Molly, Gracie and Daisy were trying to catch goannas. They heard the voice of an aboriginal man named Don Willocks and hid. He showed them food and they got. After eating, the girls started walking. Don Willocks reported this meeting to his employer and it was taken to the government ultimately. The black tracker from the Moore River Settlement came to the place where Don met the girls. The rain had spoiled the traces of the girls. He tried for two days without any hope. The girls had already climbed the fence and reached the other side. One night, they saw some workers crossing the bush and hid under the bush. They reached a road next morning. They crossed the road and went around the town Meekatharra.

Though the girls had sores on the feet, they walked twenty five to thirty kilometres every day. Molly carried Daisy and Gracie alternatively and sometimes Molly and Gracie carried Daisy between. They ate whatever they caught like rabbit, lizard and birds. They reached the railway station near Mount Russell. Gracie saw some people working in the station and she started walking towards them without informing Molly. Molly tried to call her but in vain. Gracie came back after talking to somebody. She informed Molly that Gracie's mother had moved to Wiluna. She also said that a lady whom she was talking to was ready to take her to her mother. Molly tried to stop her from going but Gracie went away with the lady.

Molly and Daisy continued their journey following the Rabbit Proof Fence towards north. Being tired of long walk Daisy decided to sleep under a tree. Daisy climbed a tree and caught to kill them for food. She fell down from the tree and hurt her knee. At the same, she heard a voice of a young man asking for her sister. He asked Molly to go closer and tell about her sister also. Daisy picked up some stones and started throwing at him. He ran and got on his horse saying that he would report it to the police. Molly got up and both of them left the place.

At Jigalong, knowing the escape the children, Maude and Frinda were looking at the south for their children's arrival. Molly and Daisy knew that one of their aunts was living at station 594. They walked in the moonlight to reach her as they had no food. The aunt found them very lean. They could not eat much food as their stomach had become small. Their cousin Joey took them by camel near Jigalong crossing Lake Nabby and Mundiwindi. They reached home on the fourth day. The entire family disappeared into so deep western desert that no white could

find them. Gracie, at Wiluna, could not find her mother. She told other people that her name was Lucy. Still, they caught her and sent back to Moore River Settlement.

The final part of the story tells about seventy years after the girls' return. Gracie was sent back to school. After schooling, she had to be domestic servant at Perth and cattle worker at different places. She married a farm worker namely Harry Cross and had six children, Lucina, Therese, Margaret, Marcia, Celine, Clarence. After some years, she left her husband and dies in 1983. She never came back to Jigalong. Daisy moved with her family near Lake Nabberu. She married Kadibil and had four children, Noreena, Elizabeth, Jenny and Margaret. She worked as domestic servant in the Seventh Day Adventist after her husband's death. She was a good story teller. This entire story is her version of events. Daisy was living wither her children at Jigalong when this book was published.

Molly worked as domestic servant at Malfour Downs Station. She got married and had two daughters Doris and Annabelle. It is to be note that Doris is the author of this book. When molly stayed in a hospital at Perth, she was caught and sent back to Moore River Settlement her two children. Molly escaped from the school following the same route. She took the eighteen months old daughter, Annabelle, with her. The four years old daughter, Doris, was in the school. Molly arrived at Jigalong safely with her daughter after few months. Annabelle was again taken back from their parent and sent to children's home. Molly' husband Toby died in 1973. When the book was published, Molly was living quietly at Jigalong.

Analysis

In the late 1700s, English colonists asserted Australia's status as a British colony, initiating an extensive and subtle campaign of forced migration and eradication for Australia's native population, known as the Aborigines. According to Doris Pilkington's *Follow the Rabbit-Proof Fence*, many Aboriginal tribes mistook their colonisers for spirits, or gengas, rather than actual people in the early days of colonisation. As a result, they underestimated or were unable to recognise the serious threat that colonisers posed to their land, culture, and way of life. In addition to killing and enslaving Aboriginal people on a systematic basis, British colonists also deliberately destroyed Aboriginal culture by outlawing the use of native languages, the observance of customary laws, and the performance of holy ceremonies by their tribes. By analysing how racism and colonialism affected the past of her own family, Pilkington demonstrates how the English made repeated attempts to portray their acts as advantageous to

Australia's aboriginal population. Because of this mindset, government settlements such as the one mentioned in *Follow the Rabbit-Proof Fence* were established, where Aboriginal children of mixed racial lineage, known as half-castes, were kept in captivity with the goal of forcing them to adapt into white culture.

English colonists often wrote about how they deprive their "black servants" of income and dignity, paying them "little more than rice," and telling each other and the Aboriginal people that they were "grateful for small things." An 1861 newspaper story called the yearly blanket handout to Native Americans a "insult" and an inadequate, dehumanising kind of "reparations." However, the story claimed that "they receive the most lively gratitude from this miserable remnant of a once numerous people for the scant supply of food doled out to them." This damaging school of thought—which held that the oppressed and grieving Aboriginals were appreciative of the meagre handouts as compensation for the annihilation of their people—directly resulted in the establishment of "government settlements," which were really internment camps. One such settlement was the Moore River Settlement, where Pilkington's mother Molly, her sisters Daisy and Gracie, and their mother were sent as young girls. The Department of Native Affairs continuously monitored the offspring of the "Stolen Generation" and Pilkington's own, perceiving the "ever-increasing numbers of half-caste children" in Australia as a challenge to white supremacy. Government agents thus took every opportunity to split up part-Aboriginal children from their families, sending them to settlements where they would be "educated" and kept apart from their native location and practices.

This pernicious system embodies the horrendous consequences of racism and colonialism. After white settlers arrived in Australia, they overthrew the Aboriginal population and frequently sexually assaulted or forced Native women into abusive partnerships. The British quickly created a complex bureaucracy with the express intent of assimilating the mixed-race children who sprang from these unions into white culture. A.O. Neville, who held the ludicrous title of Chief Protector of the Aborigines, revealed his terrible intention to "merge [mixed-race children] into our white community and eventually forget there was ever any Aborigines in Australia." Following Pilkington's account of her mother and aunt's escape from the settlement and return home, A.O. Neville wrote a letter expressing his regret that the young people had become "natives." These were cute kids who should have been brought in years ago. Neville's letter exposes the nefarious methods in which white Australians concealed the violence of their

deeds by posing as protectors, showing kindness and “pity,” and expressing feelings of contempt and ownership for Aboriginal people. Just seven years after equal rights for Aboriginal people were granted in 1967, racist sentiments like these continued to support the systems of Aboriginal oppression and incarceration until the mid-1970s.

The colonialist practice of exploiting and finally eliminating entire peoples and traditions under the guise of “civilization” is the source of the bigotry that white Australians inflicted upon Doris Pilkington’s family and almost all other Aboriginal people. The fallacious notion that colonists are “rescuing” or “assisting” the people they subjugate by rescuing them from their “primitive” ways allows for this process. Pilkington places the far-reaching impacts of racism and colonialism into the history of Australia and the far older history of the Aboriginal people by writing about the racism her family experienced under colonial control.

RIDERS IN THE CHARIOT – PATRICK WHITE

About the Author:

Patrick Victor Martindale White (1912–1990) is an Australian writer born in England. He has published 12 novels, three short-story collections, and eight plays. His famous novels include *Happy Valley* (1939), *The Tree of Man* (1955), *Voss* (1957), *Riders in the Chariot* (1961), *The Solid Mandala* (1966), and *The Twyborn Affair* (1979). Besides writing novels has produced some plays: *The Season at Sarsaparilla* (1965), *Night on Bald Mountain* (1964), and *Signal Driver* (1982). He has many more short stories to his name on various themes.

Summary:

Riders in the Chariot is an award-winning novel written by Patrick White and it was published in 1961. It won the Miles Franklin Award and the Australian Literature Society’s 1965 Gold Medal. The novel narrates the tale of the lives of four disassociated individuals whose shared experience. Their experience is about the mystic chariot of found in the Book of Ezekiel. It follows their journeys until they come to recognise they have the same vision. The work depicts the ignorance and prejudice of the general public in response to the few who perceive the infinite, which snowballs into disastrous repercussions. It does this by fusing literature, mysticism, and suburban life in 1950s Australia. The novel is divided onto seven parts.

The majority of the story takes place in Sarsaparilla, a made-up neighbourhood of Sydney that represents Castle Hill, where the novelist and his partner Manoly Lascaris resided after returning to his native country. Dubbo and Himmelfarb are employed at a factory in the nearby town of Barranguli, which is a made-up version of Baulkam Hills. The region is now referred to as Sydney's "Bible belt" informally. Patrick White begins the novel with an epigraph by William Blake from *The Marriage of Heaven and Hell* opens the book, imagining a dialogue between the prophets Isaiah and Ezekiel. When asked how he could possibly believe that he had heard from God, Isaiah responds that he realised there was more than one voice in everything and that the voice of sincere outrage was indeed the voice of God. One of a prophet's tasks, according to Ezekiel, is to let people see the infinite.

Part I

Mary Hare resides in the suburbs of Sarsaparilla in the years following World War II. Despite having a strong affinity for the outdoors and animals, she is socially uncomfortable and neglected by the town since they thought that she is strange. Mary has been abused and tortured as a child by her father, a Sydney wine merchant who married above his station and proudly wasted his wife's wealth building the dilapidated estate that is now Mary's home. These flashbacks depict her early years. After a protracted absence during the war, Mary's distant cousin Eustace Cleugh, who once visited Xanadu but has treated her youthful obsession with contempt, has just started providing her with financial support once more. He believes that he and Ruth shared the same vision. Mary uses her newfound resources to pay Mrs. Jolley to take care of her residence. Jolley appears to be a devout woman, yet she is actually a harsh, judgmental person. Jolley befriends Mrs. Flack, a kindred spirit and the town gossip who lives alone in Sarsaparilla, and the two soon grow afraid and hostile towards one another. Mary seeks solace in the scrubland around the estate from the toxic environment of Xanadu, where she meets the elderly Mordecai Himmelfarb.

Part II

Mary and Mordecai become close under a tree as he tells her about his life. Mordecai was raised in a wealthy Jewish merchant family in Germany during the 1880s, and he was vaguely aware of the pogroms that were taking place in eastern Europe at the time. He develops into a superb student and attends Oxford, where he experiences heartbreak following a brief relationship with an English nobleman's daughter. His mother informs him in a letter that her

father had rejected Judaism shortly before leaving for Germany to fight in World War I; her death is subsequently attributed by family to this choice. After serving in the military and receiving a medal for it, Mordecai gets married and is given a position as an English professor in a small town. His wife is abducted during Kristallnacht and is never seen by Mordecai again due to the establishment of the Third Reich, which results in his dismissal from the university. After being removed from the liberal couple who were providing him with shelter, Mordecai shows up at a police station and is transported by train to a concentration camp. Many of his fellow travellers died away while travelling. Mordecai escapes following a revolt in the camp and is spared the instant death penalty upon his arrival. After a brief reconciliation with his brother-in-law, he is later assisted to Palestine, where he rashly declares his plan to relocate to Australia.

Part III

Mordecai starts working as a metalworker at Brighta Bicycle Lamps in Barranugli shortly after arriving in Sydney. He acknowledges that Harry Rosetree, his boss, is also a German Jew, but the factory owner politely rejects his advances. The owner's family seemed to be making an effort to blend in with middle-class Australian culture. Mrs. Flack starts to disseminate false and vicious rumours about Mordecai, which she passes along to Blue, another factory worker, whom she presents to Mrs. Jolley as her nephew. One day at work, Mordecai injures his hand on accident with a drill; Ruth Godbold, his neighbour, tends to him.

Part IV

Ruth is a poor, devout lady who takes in laundry from other homes to support her six small children. After her brother is killed in a farming accident when she was a young girl, her family leaves Britain for Sydney, where she later works as a domestic assistant for affluent socialite Jinny Chalmers-Robinson. She relocates to Sarsaparilla with Tom, who turns out to be an alcoholic who abuses and philanders. Their marriage ends when she confronts him in a brothel, where she also meets and helps an Aboriginal man named Alf Dubbo who is being mistreated by other patrons.

Part V

Mrs. Jolley informs Mary that she is leaving her job to move in with Mrs. Flack, and by disdaining Mary's connection with Mordecai, she exposes the depths of her own prejudice. The extent of Mordecai's exclusion from the other workers at the Brighta factory is demonstrated.

Mordecai discovers a Bible open to the Book of Ezekiel's account of the chariot in the factory lavatory. When Alf, a factory worker who works as a cleaner, enters to retrieve his book, the two men exchange a sharp greeting. Even though Alf is reluctant to talk to Mordecai, each of them realises that they have a strong spiritual bond because of the chariot.

The story of Alf's early years is told, including how he was taken from his mother and raised by Anglican pastor Timothy Calderon, whose sister encouraged him to pursue his budding artistic talent. As a teenager, Alf flees after Calderon's sister witnesses the two men engaging in sexual activity. After arriving in Sydney, he sublets a room from Hannah, a prostitute, and leads a secluded life painting scenes from the Gospels to hone his artistic skills. He feels severely betrayed when Hannah takes some of his paintings and sells them, saying it will improve his financial condition. He departs right away, renting a room in Barranugli and going to work at the bicycle lamp factory.

Part VI

Coming back to the present day, it is the Easter season. Rosetree, sensing difficulties, stealthily gives Himmelfarb permission to spend Passover at home. On the day before Good Friday, Mordecai returns to the workplace despite feeling that he is the target of a conspiracy. After winning a lottery jackpot, Blue and his factory pals spend the morning drinking at the pub across the street. While inebriated and meandering through the factory, Blue is struck by Mordecai's otherness and is reminded of Mrs. Flack's reference to the Jewish suicide. Outside the factory, a jacaranda tree is used as a pretend crucifixion site where Mordecai is taken prisoner. Alf declines to get in and says he has no connection to Mordecai.

Rosetree eventually gives the foreman the order to stop the show after initially failing to step in. Although Himmelfarb seems to be dead, it eventually becomes apparent that he is gravely injured. With Mary's help, his wounds are attended to in the shed where Ruth's family resides, while his own home is destroyed by fire. Alf observes the trio from the outside, but he leaves before anybody notices him and Mordecai dies from his wounds. Disturbed by the death of Mordecai, Rosetree commits suicide by hanging in his lavatory. For days on end, Alf isolates himself in his room and paints the sight he saw at Ruth's house, incorporating it into his depiction of Ezekiel's vision of the chariot. His landlady discovers him dead shortly after he finishes; the painting is sold at auction at an estate sale, and it is unclear where it is now or even whether it survived.

Part VII

Years later, Xanadu is demolished and sold by an agent of Eustace Cleugh. For the growing suburban periphery of Sydney, the land is split. Mary is thought to have died the night Mordecai was killed, although her body has never been located. Mrs. Jolley learns that Blue was born out of wedlock and is truly Mrs. Flack's son. Meanwhile, it is revealed that Mrs. Jolley's kids think she killed her husband, which keeps her from going back to Melbourne. Mrs. Flack finds out this information by reading through Mrs. Jolley's correspondence. Both are destined to coexist in a state of mutual anxiety, cautious of the influence one has over the other. Shirl, Rosetree's remarried wife, receives an invitation to a society lunch alongside Jinny, Ruth's previous employer, and another woman. The three discuss if what happened in Sarsaparilla was a miracle, and Shirl becomes agitated when she remembers Harry killing himself. Ruth knows that Bob Tanner will treat Else with the love and respect that she has experienced in her own marriage as she observes her oldest daughter Else with her new partner. Both of them assisted in caring for Mordecai. One day, as she is passing the area that was previously Xanadu, she is struck with grief over Mordecai's passing. She looks away on walks along the same road in the future.

Characters: Mary Hare

She is an eccentric and troubled heiress born into a reputable family of early Australian settlers, now living in a decaying estate on the outskirts of Sarsaparilla. Dismissed as mad by most of the townsfolk, she nonetheless perceives with great clarity the events that will lead to the novel's climax.

Mordecai Himmelfarb

He is a German Jew who leads a distinguished if provincial career as an English professor after decorated service in World War I, until the rising tide of anti-Semitism that accompanies the Third Reich robs him of his wife. He survives the Holocaust and settles in Sydney, taking a job in a machine shop.

Ruth Godbold

She is a devoutly religious woman with a large brood of young children who emigrates to Australia from England after a family tragedy. She briefly enters domestic service before an ill-considered marriage to a tradesman who treats her abusively.

Alf Dubbo

He is a half-Aboriginal member of the Stolen Generations who grows up in the care of a pastor who later sexually abuses him. He flees to Sydney where his artistic impulses are tempered by his mistrust of others and a self-destructive lifestyle.

Mrs Jolley

She is appointed to be Mary Hare's housekeeper, who treats her employer with cruel contempt and later leaves to take up residence with Mrs. Flack.

Mrs Flack

She is a mean-spirited woman who helps precipitate the events that culminate with the attack on Himmelfarb.

Timothy Calderon

He is a clergyman who raises Alf Dubbo and later sexually abuses him.

Jinny Chalmers-Robinson

She is a wealthy Sydney socialite with a distant relationship to her husband who briefly employs Ruth Godbold in domestic service.

Eustace Cleugh

Mary Hare's distant cousin, the object of her childhood infatuations and later her modest benefactor.

Konrad and Ingeborg Stauffer

They are a liberal couple who shelter Himmelfarb as the Nazi regime's anti-Semitic policies gradually reach their zenith with the Holocaust. Both are later arrested and presumably executed.

Mollie Khalil

The owner of an illegal brothel in Sarsaparilla, where Ruth Godbold confronts her abusive husband.