UNIVERSITY OF JYVÄSKYLÄ

THE PORTRAYAL OF DIFFERENT ETHNIC GROUPS IN AUSTRALIAN CHILDREN'S STORIES

A Pro Gradu Thesis

by

Johanna Louhos

Department of English

2000

HUMANISTINEN TIEDEKUNTA
ENGLANNIN KIELEN LAITOS

Johanna Louhos

THE PORTRAYAL OF DIFFERENT ETHNIC GROUPS
IN AUSTRALIAN CHILDREN'S STORIES

Pro gradu -työ
Englantilainen filologia
Toukokuu 2000 119 sivua + 6 liitettä

Australia tunnetaan monikulttuurisena maana. Useat australialaiset tutkijat ovat tutkineet etnisten ryhmien, yleensä aboriginaalien tai siirtolaiskulttuurien, kuvausta australialaisessa lasten- ja nuortenkirjallisuudessa. Tehdyissä tutkimuksissa on keskitytty analysoimaan lähinnä vain yksittäisiä teoksia, joissa esiintyvät henkilöhahmot edustavat kulloinkin kiinnostuksen kohteena ollutta etnistä ryhmää. Sen sijaan ei ole analysoitu sitä, mitä eroja ja yhtäläisyyksiä esiintyy eri tarinoiden ja teosten välillä, kun niiden henkilöhahmot eroavat toisistaan etniseltä taustaltaan.

Tämä tutkielma selvittää, kuinka eri etniset ryhmät on huomioitu australialaisessa lastenkirjallisuudessa. Tutkittava aineisto koostuu *Emu Stew* -tarinakokoelmasta (1976), joka sisältää useiden arvostettujen australialaisten kirjailijoiden kirjoittamia lastentarinoita. Tutkielmassa etnisillä ryhmillä tarkoitetaan kolmea eri ryhmää, joiden sisälläkin toki voidaan erotella eri kulttuureja. Nämä kolme laajempaa ryhmää ovat: 1) Aboriginaalit, 2) Valkoiset australialaiset, ja 3) Siirtolaiset. Tutkielmassa vastataan seuraaviin kysymyksiin: A) Missä määrin teokseen koottujen tarinoiden henkilöhahmot edustavat Australian aboriginaaleja, valkoista valtaväestöä ja siirtolaiskulttuureja? B) Miten eri etniset ryhmät on kuvattu, ja tarjotaanko lukijalle negatiivisia vai positiivisia stereotypioita? C) Miten lastentarinoita tukevat kuvat vaikuttavat käsitykseen, jonka lapsi henkilöhahmoista ja näiden edustamista kulttuureista muodostaa? D) Voidaanko tarinoita tarkasteltaessa löytää yhteyksiä henkilöhahmon etnisen taustan sekä tarinan juonen, tapahtumapaikan, ilmapiirin ja kielen suhteen?

Valtaosa *Emu Stew*'n tarinoista sisältää valkoisia henkilöhahmoja. Tutkimuksen mukaan lastentarinoissa on havaittavissa selkeitä eroja, jotka ovat yhteydessä henkilöhahmojen etniseen taustaan. Esimerkiksi tarinat, joiden henkilöhahmot ovat aboriginaaleja, kertovat usein pelosta, kamppailusta pahaa vastaan, ja sisältävät viittauksia kuolemaan. Henkilöhahmot on kaikissa aboriginaalitarinoissa kuvattu stereotypioihin nojaten, varsinkin tarinoihin liittyvissä kuvissa. Valkoisia henkilöhahmoja sisältävät tarinat sisältävät enemmän lämpöä, huumoria, dialogia, sekä useampia henkilöhahmoja. Siinä kuin aboriginaalitarinat ovat vanhoja, mystisiä aboriginaalilegendoja, 'valkoiset' tarinat kertovat hauskallakin tavalla ihan tavallisesta elämästä. Siirtolaiskulttuureja edustavat hahmot esitetään teoksessa osittain positiivisessa, osittain negatiivisessa valossa.

Avainsanat: Australian fiction. children's literature. ethnic groups. multiculturalism. Aboriginals. immigrants

CONTENTS

INTRODUCTION

In this thesis I will analyse the images of different ethnic groups presented in a collection of Australian children's stories published in 1976. The book I have chosen for analysis in the study is called *Emu Stew* (1976), and it has been edited by a recognized Australian writer, Patricia Wrightson. The collection, in fact, includes two stories written by Wrightson.

In the present study I will analyse which ethnic groups of the Australian society the human characters presented in the collection actually represent. I am interested in finding out whether the characters are entirely or mostly characters belonging to the white Australian majority culture, or if also Aboriginal characters and characters representing European and Asian immigrant cultures appear in the stories. After all, Australia is known as a multicultural society with citizens of immigrant background representing more than 100 (according to some estimates, over 200) different nationalities. Naturally, I am also interested in analysing whether the images offered of different ethnic groups are positive or negative. This means that the images will be evaluated according to the impact they will most likely have on the readers who develop their self-identity and their view of the world partly based on what they read.

I chose this topic because I see that the literature that people read has a significant role in the formation of attitudes and views about others. Children's literature world-wide is supposed to transmit important cultural values and attitudes to the new generations, through mirroring the surrounding society and providing positive models for the child. Therefore it will be interesting to see how the stories in *Emu Stew* reflect the multicultural reality in which Australians live their lives.

In Australia the winds of social change have blown noisily since the 1970s, when Australia finally changed its racist anti-non-white immigration policies and started to pursue equal rights for all -- the Aborigines included. In this study I will analyse how these changes in the national (and global) values (*ie. cultural pluralism and diversity of backgrounds as positive elements of the Australian national character*) are reflected and further supported in Australian children's literature. Although *Emu Stew* was published over 20 years ago, it

was published at a time when the concept of *multiculturalism* had already been introduced as one of the central features of Australian national identity, and tolerance for difference was strongly supported by authorities. The Australian society of the 1970s was already modern and multicultural, and therefore the present study expects to find many different ethnic backgrounds portrayed in the chosen stories. If the ethnic images provided in *Emu Stew* are positive and the stories include characters who represent the different cultural backgrounds of present-day Australians, this implies that in Australia the idea of multiculturalism has really been put into practice. In other words, it is not just an ideology that boosts Australia's image whereas in reality, for example in areas of working life, education, and social and health care issues, people are still classified to first, second and third class members of the society, on the basis of their cultural, or ethnic, origins.

The findings of this study will be compared to those made by researchers who have studied the image of the Aborigine and the immigrant in Australian children's literature in the late 1970s, mid-1980s, and 1990s. On the basis of the earlier studies made, it is expected that differences can be found in the ways different ethnic groups are portrayed in Australian children's literature, both in the text and the illustrations provided. These differences will be spotted and discussed in the study -- both by concentrating on the features presented in the earlier studies and on additional features that may emerge from the chosen data, the stories in *Emu Stew*.

In the literary analysis, I will *first* examine the storylines (ie. the plot, settings, central themes and atmosphere) in the stories included in *Emu Stew*. *Secondly,* I will study what kind of characters are presented in the stories and what the characters' ethnic background is. In the study the characters are divided into three different groups according to their ethnic background: Aboriginals, white Anglo-Australians, and immigrants. Comments are also made on positive or negative stereotypes that are offered to the reader. *Thirdly,* I am interested in the language used in the stories (ie. simple/complex vocabulary, sentence structure, repetition/ variation, amount of speech [dialogue] included), and *fourthly* in the illustrations provided. It is important to analyse the plot, themes, and the atmosphere of the stories (ie. the storylines)

because they influence the feelings that emerge in the reader, which may further influence the reader's attitude towards the ethnic groups portrayed. The language and dialogue used in the stories also play an important role when judging whether the stories reflect society as it is. Poor dialogue, lack of dialogue and certain choices of words usually lead to a negative, unfair, and unconvincing image of the speakers that is offered to the reader. The illustrations provided in *Emu Stew* are analysed for this very same reason: to evaluate whether they provide a realistic or *possibly* a stereotypical image of these different ethnic groups of Australia.

As the present study deals both with literature and cultural issues, it seems necessary to provide background information that deals with both of these important aspects. Therefore, the first chapter provides information on the history and settlement of Australia: starting from the arrival of the first Aboriginal settlers and reaching up to the present day. The second chapter provides information on the development of Australian fiction writing, and more specifically on contemporary Australian children's fiction (concentrating on the cultural dimension). Moreover, as earlier studies on the images of different ethnic groups in Australian children's fiction have been made, these studies and their main findings will also be summarized in chapter 3, before concentrating on the findings of the present piece of research.

1 SETTLEMENT OF AUSTRALIA

1. 1 Early Aborigines

Although Australia is regarded a young nation, the first settlers actually arrived in Australia thousands of years before the first European settlers. According to Elder (1996:26), the first definite evidence of human occupation of Australia can be carbon dated to 35,000 - 40,000 years ago. Ancient Aboriginal camps, with their food and charcoal remnants from fires, have been found in far western New South Wales, Australia, on the edges of inland lakes. In fact, it has been suggested that the first Aborigines could have arrived from the Indonesian archipelago as early as 60,000 years ago, although Elder points out

that a figure of 55,000 years ago seems more likely. According to Elder (1996:26), it is clear that the first Aborigines, whenever they arrived, came to Australia by sea. This is because Australia and Asia have not been connected for many millions of years. The journey of the early Aborigines must have been extremely dangerous, travelling at least 50 kilometres across unknown waters, probably in a raft made from bark or from a log. It is argued that it took nearly 10,000 years for the Aborigines to move across the Australian continent.

The most ancient, cremated skeletons of Aboriginal ancestors (a woman and a man) were discovered around Lake Mungo in western New South Wales in the 1970s. Elder (1996:26) reports that the fact that the bodies had been burnt implied that the early Aborigines had religious rituals, and the cremated bodies also allowed relatively accurate carbon dating of the remains. The skeletons were found to be 35,000 years old. Furthermore, if the theory about the religious ritual is correct, the findings also suggest that the Aborigines had a spiritual and religious system long before any other human society in the world. In the 1980s caves in Western Australia and Tasmania also revealed that humans had lived there in the same period.

Elder (1996:26) points out that most of what is known about the Aborigines who lived on the mainland is considered mere guess-work because the information is based on small amounts of evidence. Nevertheless, it does seem likely that Australia's earliest inhabitants possessed large stone axes and had already developed a sophisticated language, as well. The people almost certainly lived in small, self-sufficient groups, like the Australian Aborigines do today. They had only simple shelters that were easy to put up, no domesticated animals, and there is no evidence that they grew crops.

Elder (1996:25-26) notes that in recent times, attempts to ascertain the precise time of the arrival of the first Aborigines have been a much debated subject. The work of the American anthropologist Joseph Birdsell during the 1930s led to the belief that the Australian continent had experienced three major periods of Aboriginal immigration. Before this theory, a "two migration" theory had enjoyed popularity in the 19th century. The "two migration" theory, however, was later rejected because it was based on the belief that the Aborigines of the Australian mainland and of Tasmania had separate origins.

Research showed that the physical separation of Tasmania and the Australian mainland only occured 12,000 years ago.

Because there is no hard evidence, neither of the abovementioned theories can be completely rejected. However, today there is evidence that supports the theory of a single migration which occured some 40,000 - 50,000 years ago. According to Elder (1996:26), the clear links that have been found between all Aboriginal languages spoken in Australia today, strongly suggest that all modern-day Aborigines are descendants of this single migration. Apart from this, there is no clear archaeological evidence of two separate Aboriginal cultures. Even if most contemporary researchers do support the single migration theory, it has to be noted that there is some inconsistency in the figures that define the time when this migration occured. The differences in the estimates can be explained by pointing at the time when the views have been expressed. In the late 1980s Keneally et al. (1987:13), for example, suggested that the Aboriginals occupied Australia even as early as a hundred thousand years ago. This estimate was based on the archaeological findings that had been made by then. Based on the archaelogical research carried out by the late 1990s, Elder (1996:26) claims that the Aboriginal migration 'only' happened some 55 - 60,000 years ago.

According to Elder (1996:26), Aboriginal tribal groups usually included around 500 people during the time of the early Aboriginal settlement, excluding the communities that lived along the Murray River. The land naturally became their tribal earth, until the first European settlers arrived on the continent and started claiming the lands as their own. One of the most significant events in the history of the Aboriginal people was the rise of sea level which separated the Tasmanian Aborigines from those of the mainland. Elder (1996:26) notes that some 13,000 years ago it was still possible to walk from southern Victoria to Tasmania. As the waters rose, the Tasmanian, Kangaroo Island and Flinders Island Aborigines were isolated. In a short period of time the Tasmanians developed a number of unique qualities. By the time the first Europeans arrived in Tasmania, the Tasmanian Aborigines had, for example, stopped using any form of clothing. They preferred to use animal fat to protect themselves from the cold, instead. Apart from this, the Tasmanian Aborigines did not eat fish,

not even when there was plenty of fish in the waters surrounding the island. They had no boomerangs or spear throwers either, nor did they make stone axes or use bone to make their tools. Elder (1996:26) notes that the fact that makes these cultural variations remarkable is how rapidly they evolved. According to Elder (1996:27), it is not clear how or why the first Tasmanians "lost" aspects of their social and cultural life. The most reasonable explanation is that the combination of isolation and a small population meant that only a small number of people held vital skills. If those people got killed or died before they could pass on the skill, then it was lost.

According to Elder (1996:27), the lesson to be learnt from the Tasmanian experience perhaps is that pre-European Aboriginal life on the Australian continent was complex, subtle and diverse. As Elder (1996:27) puts it:

> Most early European settlers, when they bothered to think about or comprehend Aboriginal society, tended to see it as a single, coherent whole and refused to understand that 40 000 years had allowed for the evolution of social organisations uniquely designed to deal with different environments and differing needs.

Elder (1996:27) further reports how, according to Dr. Timothy Flannery, the greatest factor determining the Aboriginal lifestyle was the impact of El Niño. It hindered agriculture and forced the Aborigines into a nomadic existence.

Elder (1996:27) thinks that it may be impressive, from the European viewpoint, to realize that, already before the birth of Christ and the time of the Roman empire, there were some six hundred tribes and six hundred separate languages on the Australian mainland and what is now called Tasmania. There were, for example, the Iwaija people of Arnhem land; the Aranda, Pitjatjantjara, Pintobi and Walpiri of Central Australia; and the Eora people (a community of four separate tribes) in the present Sydney area. According to the Aborigines, these tribal earths had been created by ancestors from void earth in a period known as the Dreamtime. The ancestors had also created the trails criss-crossing the tribal earth, from one waterhole or food source to another. These trade and spiritual routes, also known as the "songlines", were followed by the Aborigines in daily life, to maintain them and to "enrich them through ceremonial and magic".

According to Elder (1996:27), the estimates of the Aboriginal population before the arrival of the first European settlers in 1788 vary widely. The most reliable estimate is somewhere between 300,000 and 600,000. What is impressive is that there were at least 250 different language groups, and these groups were loosely interconnected, despite the apparent cultural diversity. Their "songlines" were spread right across the continent and, because the tribes could share some hero ancestors with one another, the trails could run across a number of tribal boundaries.

Apart from the inter-tribal connections, it has also been proved that traders and fishers from the islands of the Indonesian archipelago continued to make short journeys across to Arnhem Land in the time of the early Aboriginal settlement (Elder 1996:27-28). Also the narrow Torres Strait between Cape York and New Guinea was regularly crossed, and most of the people who made the journey were the seafaring Macassans from the island of Sulawesi. According to Elder (1996:27-28), the Macassans had regular contact with local Aboriginal communities and they have had an enormous impact on the Aboriginal societies. The Macassans, for example, influenced the language. Already long before the European explorers arrived in Australia, the Aborigines in Arnhem Land referred to Europeans as *balanda*, using an Indonesian word for the Dutch. The Macassans not only influenced the language, but there is also strong evidence that sexual relations existed between the Macassan sailors and the local (Arnhem) Aborigines. Moreover, Dutch goods (axes, knives and glassware) were most likely brought to the coast by the Macassans.

Similarly, Elder (1996:27-28) reports that the contact between Cape York (the most northern tip of Queensland) and Papua New Guinea has been well documented. It is known that even today some Torres Strait Islanders speak a language from Papua, and there also are some groups along the Papuan coast who speak a distinct Aboriginal language. Moreover, it has been noted that some Torres Strait Islanders and Cape York Aborigines have distinctive Melanesian physical features and, apart from this, these two groups even share some myths, belief systems and common symbols of religious expression (including the use of body painting, masks, and items wowen from grass).

Early Aboriginal culture was concerned with conserving the earth, although Aborigines too did alter the face of Australia. Keneally et al. (1987:13-14) note that Aborigines, for instance, brought with them their native dogs, dingoes, which killed out many mainland species, including the great marsupial wombat. They also cleared the earth when they used fire to drive animals out of hiding. Nevertheless, the everyday routines of the early Australian Aborigines simply repeated the behavior of their ancestors. They regarded earth as something that was eternal and, at the same time, also depending on the fulfilment of certain rites.

Keneally et al. (1987:14) stress that the picture that the Aborigines had of the earth was drastically changed when they met with the first Europeans. The shock was even bigger for the Aborigines than to Maoris in New Zealand, for the Maoris had occupied their South Seas islands for a shorter period of time and their concept of land ownership was closer to that of Europeans. Keneally et al. (1987:14) note that anthropological studies have revealed that when the Aborigines first made contact with Europeans, "a rumour ran through the tribes of the south-east of Australia that one of the pillars that was holding up the sky had slipped, and that stars and spirits were falling to earth towards the east". In other words, the Aborigines were maybe even more confused about the arrival of European aliens than what people would be today if aliens of outer space suddenly arrived on our planet.

1.2 The first Europeans and Asians on the Australian continent

Elder (1996:28) reports that the Portuguese were the first Europeans to reach Australia. The old maps produced in France between 1530 and 1560 indicate that they reached the Australian mainland around the 1520s. However, the first Portuguese expedition led by Luis Vaez de Torres reached the narrow straits between Australia and Papua New Guinea only in the 1600s.

According to Elder (1996:29-30), the first confirmed sightings of the Australian continent were made by Dutch merchants in the early 17th century. Around this time also the first white settlement, including two forts, was established on the Houtman Abrolhos reefs. In 1642 the island today known as

Tasmania was found by Abel Tasman. He had been sent to explore the land to the south of Java by the governor-general of Batavia, Antonie van Diemen. On the island Tasman noticed steps that were cut nearly 2 metres apart on the side of a tree, and the small groups of men that had been sent ashore actually believed that giants lived on the island. Instead of sailing north -- which would have resulted in the discovery of eastern Australia -- Tasman sailed east from Tasmania. He discovered New Zealand and the group of islands that James Cook later named the Friendly Islands.

According to Elder (1996:28), the Greeks seemed to know already in the 5th century BC that there was land south of Asia. However, there is now considerable archaeological evidence that the first non-Aborigines and non-island traders to reach Australia were the Chinese. They were sailing around the coasts of Asia and the Indian subcontinent and trading alone in the coasts of Eastern Africa as early as AD 860.

Captain James Cook was actually brought to the east coast of Australia by astronomy. Elder (1996:30) reports how in 1768 the Royal Society in London informed King George III that the transit of Venus should be observed from various points around the world. Only this way an accurate measure of the distance between the sun and the earth could be provided. King George III was interested in the project, and so were British officials who knew that there was an undiscovered land in the southern Pacific. The officials wanted to add this land to their growing empire. Therefore, in 1768, James Cook was commissioned as a lieutenant in the British Navy. Cook reached Tahiti and New Zealand and, when he decided to return back home to England taking the route further north, he accidentally came to Australia on April 19th in 1770.

Elder (1996:31) notes that Cook must have immediately seen that Australia was already inhabited. It was clear that the land was fertile, and as Cook's ship sailed up the coast, the smoke coming from the campfires of the Aborigines could well be seen. Interestingly, Cook admired the Aboriginal life-style. Elder notes how Cook made entries to his diary and described the Aborigines of New Holland as people who were "far more happier than the Europeans, living in tranquillity with all the necessities of life provided by the earth and the sea". Cook actually spent two months at the present site of Cooktown because his

ship had been damaged on the Great Barrier Reef at Cape Tribulation. After this he sailed north and arrived at Possession Island. There he claimed the entire east coast of Australia and named it "New South Wales". Cook's claim was an attempt to annex land before the French would discover the land and add it to their empire.

It only took 18 years after Cook's claim for the British to decide that the faraway land would be suitable for a convict colony. Keneally et al. (1987:15) note that new penal stations were needed when the American colonies had been lost in 1776, as a result of the American Revolution. Having read about the strict penalties practiced in Britain those days (eg. Keneally et al. 1987:15), it has to be said that the situation of the overcrowded British prisons could well have been eased by simply mitigating the penalties. However, instead of this, the British officials decided to start shipping convicts to New South Wales, to new prisons established on the new continent.

Jonsen (1994:21,209) reports that the early white settlers in Australia included both free men and women, and convicts known as transportees. Starting in 1788, after the American Revolution, the convicts were transported by ship from Britain to serve a prison sentence in the penal colony that was the largest in the world. The distance between Britain and the new convict colony was 15,000 miles (Keneally et al. 1987:17), and so the conditions faced in Australia were quite different from those in Britain. Jonsen (1994:21,209) notes that the free settlers and the convicts together were "the equivalents of America's pioneers" but, unfortunately, their arrival in Australia also started the genocide that almost totally erased the Aborigines from the face of the earth.

Elder (1996:32) notes how in the beginning all contact between the first European settlers and the Aborigines was friendly. The Aborigines were curious about the arrival of strangers, and somewhat confused, but by no means aggressive. Unfortunately, this was about to change soon, as the development of the rest of the continent gradually spread out to the north, west and south from the first convict settlement that was established in Sydney Cove. According to Elder (1996:32), the British moved across the continent without showing any respect to Aboriginal land ownership and Aboriginal life. In fact, the observation that the Reverend William Yate made about the Aborigines in

1835 (Elder 1996:32) vividly expresses the attitudes which prevailed among the British in Australia, from the end of the 18th century until the middle of the 1930s: "*[T]hey were nothing better than dogs, and it was no more harm to shoot them than it would be to shoot a dog when he barked at you*".

Conflicts between Aborigines and Europeans occured within months of the arrival of the First Fleet in 1788. Elder (1996:32) reports how already in May 1788 an Aborigine was killed by a convict who was working beyond Sydney Cove. Shortly afterwards two convicts were speared and killed while gathering rushes at a place now known as Rushcutters Bay. Aware of the potential problems, Governor Phillip demanded that a cautious approach was to be taken. However, when his game-keeper was speared in 1790, expeditions were sent out to kill as many Aborigines as possible. By 1791 Phillip had instituted a policy that any Aborigines attacking whites should be "made an example of". In the early 19th century Aborigines were captured and all resisters were shot and their bodies hung in the trees. Keneally et al. (1987:26) note that the hangings really shocked the Aborigines because hanging was not practiced in their societies. According to Elder (1996:32), there are no documents stating the number of Aborigines killed by the expeditions, and it can be claimed that this, too, proves that the first European setllers did not consider the Aborigines human at all.

Elder (1996:32-33) points out that this process of indiscriminate killing of Aborigines continued when settling Tasmania. In 72 years, most of the Tasmanian Aborigines were destroyed completely by random killings, officially accepted imprisonment, and active programs of capture. Aboriginal women were stabbed, raped, tortured and enslaved by sealers. There is even evidence that some settlers killed Aborigines and used their bodies to feed their dogs. By the 1820s there was open warfare (sometimes referred to as the Black War) between the Aborigines and the white settlers, and in 1828 this led to the military control of the area. Elder (1996:32-33) notes that the governments tried to establish settlements for the Tasmanian Aborigines, but the last of this declining group of survivors died in 1876.

As the white settlers explored new areas, the killings of Aborigines spread everywhere. According to Elder (1996:32-33), even poisoned food and flour

was used by the new settlers to destroy the local Aboriginal communities. Sometimes the Aborigines fought back. However, the number of white settlers killed by Aborigines was small, compared to the amount of Aborigines killed by the European settlers. The fights and killings were to continue well into the 20th century. Keneally et al. (1987:22, 41) note that Aborigines also died of common European diseases, and diseases like smallpox. Alcohol also became a problem for many Aborigines who were denied access to their tribal grounds and the songlines.

1.3 Immigration from 1850s to date: multicultural Australia

According to Keneally et al. (1987:46), gold had been discovered in New South Wales, Australia, already in the 1830s and 1840s but the officials decided to keep quiet about it for two reasons. Firstly, according to law, all precious metals belonged to the Crown. Secondly, the officials feared that the news would bring about chaos and greed among the convicts and the labouring classes. However, the gold rush in California in 1849 created a labour shortage in Australia, and when the Australian diggers returned from America the time was ripe for an Australian gold rush. The transportation of convicts to Australia had also been reduced in 1840, so by the end of the decade the fears of violence produced by a gold rush were weaker (Elder 1996:35).

The gold fever populated Australia in the 1850s. It brought the first great wave of immigrants to the continent and the population trebled in a decade, between 1851 and 1861. In fact, according to Keneally et al. (1987:46,50), the nation soon stopped receiving any more convicts as so many free men where anxious to travel to Australia at their own expense. It has been argued that the greatest changes in Australia's history were linked to the goldrushes.

The gold rushes brought a number of Chinese diggers into Australia. In fact, the Chinese formed the largest group of foreign diggers. Elder (1996:47) reports that in 1861 the Chinese already made 60 per cent of the people on the New South Wales goldfields and 25 per cent of those on the goldfields in Victoria. In all, 7.5 per cent of the male population of Victoria were Chinese, and in New South Wales the figure was 6.5 per cent. Tension emerged between

the white Australians and the Chinese, and the Chinese were regarded second-class citizens. In fact, when gold was not found, the European miners attacked Chinese camps. Many Chinese diggers were injurded or died in the fights. Keneally et al. (1987:51) note that the Chinese were also treated unfairly in the goldfields and were often allowed to work only on the sites that had already been worked through. Many Chinese diggers died in the fields and big Chinese graveyards still remind people of these times. Elder (1996:47) points out that, for understandable reasons, most of the Chinese returned back home to China after the rushes. Those who remained in Australia made sure they did not form Chinese communities but spread across the country and assimilated into the majority culture.

In the 1880s a second wave of Chinese immigrants arrived in Australia when gold was found in northern Queensland and in the Northern Territory. However, in 1898 the Chinese were banned from goldmining. According to Elder (1996:47-48), also the 1901 Immigration Act (based on the "White Australia Policy") gave preference to immigrants of Caucasian stock. This policy persisted until the 1980s.

At the time of the goldrushes, Australia attracted people from many different countries. Apart from the Chinese, diggers also arrived from European countries, such as Ireland and Italy (Keneally et al. 1987:54). Keneally et al. (1987:99,102) also note that despite the "Keep Australia White" campaign that was started before the Second World War, cheap Japanese labour was brought to the famous pearling town of Broome because Europeans refused to work there. The work was hard and dangerous, and hundreds of Japanese workers died. A group of Japanese also built a railway that was three hundred miles long and was used to transport ore from the mines in the Northern Territory, and many of the Japanese workers later opened shops, cafes, tailoring shops and gambling dens in their new homeland. Apart from the Japanese, Kanakas were transported to the Queensland sugar-cane fields from the Pacific islands, and formed a community that still exists there today. Immigrant Afghans also came to Australia at the turn of the century and built the train that replaced their camels as desert transport between Adelaide and Alice Springs (Keneally et al. 1987:229). Keneally et al. (1987:63) point out that, after the goldrushes,

both the Australian diggers and immigrants started to demand the possibility of owning some land. As they established farms, they increased land under cultivation in Australia sevenfold.

After the Second World War (McGonigal and Borthwick 1995:59) the population of Australia was only a little over 7 million and there was an shortage of labour. The country started to receive immigrants and the first wave of immigration brought refugees from Europe, mainly from Eastern European countries. By 1951, a total of 170,000 newcomers had arrived in Australia (Keneally et al. 1987:188). In the 1950s and early 1960s the second wave of immigrants came from Mediterranean countries.

The statistics provided by the Department of Immigration and Ethnic Affairs (in Scott and Scott 1989:6) show that most of the settlers who arrived in Australia between 1945-1987 came from U.K. and its colonies. Elder (1996:50) notes that assisted passages were offered to British migrants between 1947 and 1972, and in the mid-1970s similar immigration programs were organized with Italy, Greece, Holland, West Germany, Yugoslavia, Poland and Austria. Keneally et al. (1987:168,188) report that three million immigrants came to Australia between the end of the Second World War and the early 1970s. As the result of the abovementioned waves of immigration, the postwar Australian population rose from 7,5 to 11 million and was made up of 67 different nationalities.

According to Jonsen (1994:22), the arrival of Mediterranean immigrants started the many changes in the Australian society. She notes that many of these immigrants came from Greece and, according to Keneally et al. (1987:168), in the space of six years, after the Second World War, the Australians also helped over 300,000 Italians to find a new home in Australia. Elder (1996:50-51) points out that Italian immigration to Australia is clearly a postwar phenomenon. In the 1930s the Italians already formed one of Australia's largest immigrant groups, after the British and the Irish, and they were accused of endangering the jobs of other Australians. Between 1945 and 1973 Australia received 379,000 Italian immigrants who mainly found work as labourers and later established their own businesses. In the early 1980s 20 per cent of the first-generation Italians were operating small corner stores,

greengroceries, cafes, restaurants and construction companies. Elder (1996:51) stresses the role that Italian immigrants have played in shaping the Australian lifestyle, through their wines, coffees, foods and their strong interest in outdoor living.

According to Keneally et al. (1987:189, 192), up to the 1960s-1970s, the Australians were obsessed with assimilation. Immigrants were accepted only if they ate the same kind food that old Australians did and believed in old Australian values. Keneally et al. (1987:192) add that "when 'otherness' could not, or would not, be disguised, when the skin was too black or the eyes too slanted, the more brutal forms of racism appeared". According to Keneally et al., there were also gypsies in Australia after the Second World war, but by the late 1950s there was no sign of them in the Australian society. It is possible that they either left Australia or were slowly assimilated to the dominant culture.

J. Kable (Evans 1992:64-65) mentions that the Aborigines (also referred to as the Koori people) were not regarded Australian citizens as late as in the 1950s. They were not counted in any census, did not have the right to vote, and had only access to the most basic education. Moreover, the Aborigines were not protected "either from the law or by the law". According to Kable (Evans 1992:64-65), the Australian society of the 1950s was a society in which most states had governmental bodies known by such ironic titles as the Aborigines Protection/ Welfare Board. These bodies were responsible for ensuring oppression in controlling the lives of Koori people and their most wicked actions include the removal of children (toddlers upwards) from their families' care. Beginning in 1910, the Aboriginal children were placed in institutions. The girls were trained to become domestic slaves (especially in the homes of the urban white middle class), and boys were to become farm slaves. According to Kable (Evans 1992:64-65), the children suffered all sorts of abuse, and these cruelties are described for example in the TV -documentary that was broadcasted on the Finnish television in July 1999 (MTV 3, July 14th 1999: "Valkoisten varastama lapsuus"). In the documentary Aboriginal Australians tell about the sexual abuse they suffered in their childhood when assigned to the institutions run by "whites". Apart from this, they say they were brainwashed by the whites, to see Aboriginals as filthy, primitive people. Kable

(Evans 1992:64-65) tells that today organizations such as *Link-up* exist in Australia and try to reunite the victims of these programmes with their lost families, some 30 or more years after these anti-Aboriginal governmental bodies were abolished. The experiences of Aborigines who were separated from their families have also been recorded in Australian literature -- for example in books called *If Everyone Cared* (1977) by Margaret Tucker, *My Place* (1987) by Sally Morgan, *Wandering Girl* (1987) by Glenyse Ward, and *The Lost Children* (1987) by Coral Edwards and Peter Read.

In an interview carried out by Ray Willbanks (1991:205), the Australian author B. Wongar points out how in the 1950s the Aboriginal tribes in the Northern Territory were breaking down. The Aborigines could not live peacefully in their tribal lands since a uranium mine was opened in the Northern Territory in the early fifties. The Aborigines were forced to leave these areas and were placed in camps. Many tribes were transported to the far end of the country, thousands of miles away from their tribal areas. According to Wongar (in Willbanks 1991:209), the treatment of Aborigines was absurd and unjust. The Aborigines from different tribes were mixed in camps. They spoke different languages and had different customs, and many of them had to rely on their broken English to be able to communicate with each other. According to Keneally et al. (1987:193), the camps or government settlements that were established for the Aborigines were nothing but concentration camps. However, Wongar (in Willbanks 1991:207) reports that in the 1960s many tribal communities were still living in the mining area. Some of these people died because they drank from water holes that were poisoned, or in some way polluted. Apart from mining, the Aboriginal lands were used for British nuclear testing. The authorities did not keep any records of the Aborigines in the 1960s and 1970s, so nobody knows the exact number of the Aborigines who died in these areas.

Kable (Evans 1992:72) notes that racism existed in Australia still in the 1970s, and the situation was similar to that in South Africa or the southern states of the United States. The Koori (i.e. Australian Aboriginal) people were given citizenship in 1967 by a national referendum but, according to Dr. Eve Fesl of the Koori Research Centre, Monash University, equality before the law

came true only in 1984. In that year Koori Australians were given the right to vote, like all other Australians, and they started to demand protection from the harrassment many of their communities suffered.

In the 1970s, Australia finally changed its racist anti-non-white immigration policies (Jonsen 1994:22). Asians and Blacks were allowed to settle in Australia, and this created a new flood of immigration. According to Kable (Evans 1992:69), the new government policy of integration also meant that the Koori people (i.e. Aborigines) were to be moved from their settlements (collections of shacks put together out of discarded building materials) at the local level and the individual Aborigines would be given a new place to live, in different areas, throughout the town. Once again, the Aborigines' opinions were not asked. In 1974 the new Minister of Immigration introduced the concept of *multiculturalism* that was borrowed from Canada and this meant an end to the old assimilationist and integrationist policies. Kable (Evans 1992:72) notes that multiculturalism, namely *respect for cultural pluralism*, was finally emphasized as the positive element of the Australian national character.

Today the total population of Australia is around 18 million (Koivukangas 1995:4). Australia is one of the most multicultural societies in the world, and also one of the most urbanised. McGonigal and Borthwick (1995:59) note that the cultural mix of the country has been created by the 4 million settlers who have come to Australia since 1945. The figures stating the number of these "new" Australians vary to some extent, as the figure stated by B. Hass Dellal, Executive Director of Australian Multicultural Foundation (1997:23) in 1997 is 4.5 million and, in comparison, that expressed by the Australian Prime Minister, Paul Keating (Koivukangas1995:4), over 5 million. For reasons that remain unknown, the figures that state the origins of these postwar immigrants also vary greatly. According to Hass Dellal these settlers represent some 130 countries, whereas the Australian Prime Minister, Paul Keating, noted in 1995 that the immigrants represent as many as 220 different national backgrounds.

Scott and Scott (1989:6) report that the total of British settlers arriving in Australia between 1945-1987 reached almost 1,400,000 and, additionally, there were over 741,000 settlers arriving from areas belonging to the British Commonwealth (unspecified areas before 1958). Italian settlers made the third

largest group of immigrants, and were followed in numbers by settlers from New Zealand, Greece, Yugoslavia, Netherlands, U.S.A., Germany, and Poland.

In all, the statistics of the Australian Department of Immigration and Ethnic Affairs (Scott and Scott 1989:6) show that postwar Australia welcomed intending permanent settlers from 40 different countries. In addition to the specified countries mentioned above, nearly 800,000 settlers arrived from other countries not specified in the Department's documents. Apart from the countries mentioned above, smaller numbers of settlers also arrived from several Asian and European countries, and from Lebanon, Canada, U.S.S.R., and Chile.

According to McGonigal and Borthwick (1995:59), the attitudes concerning different ethnic groups have changed very rapidly in Australia, since the White Australia Policy was abolished in 1973. The changes in attitudes show, for example, in relation to Asian immigrants. After the gold rushes Australia did not welcome Asian settlers for a century or so. Elder (1996:52) reports how only in the 1950s did South-East Asian students start arriving in Australia, with the help of the Colombo Plan. The students represented Singapore, Malaysia, Pakistan, India, Vietnam, Thailand and Cambodia, and the number of Asian students soon increased as Australia made it possible for fee-paying Asian students to study in Australian schools, at secondary and tertiary level. In 1956 Asians who had lived in the country for a minimum of 15 years could even apply for Australian citizenship.

Elder (1996:53) notes that in the 1980s and 1990s, the "Asianisation of Australia" has continued. According to McGonigal and Borthwick (1995:82), Australia has accepted a total of 435,000 refugees from all over the world since 1945 and 100,000 of these have come from South-East Asia since 1975. According to Hass Dellal (1995:4), many of the Asian immigrants have come to Australia from Hong Kong. The Vietnamese and the Malaysians also form a significant group of newcomers (Elder 1996:52), so that at present over one third of the immigrants arriving in Australia are Asian. Today also the Chinese form a long-standing and visible minority in Australia.

Because the immigrants came from various countries, today's Australia is a truly multicultural country. The once homogeneous society has become very

heterogeneous since World War II. According to B. Hass Dellal (1997:23), Executive Director of the Australian Multicultural Foundation, and McGonigal and Borthwick (1995:59), in today's Australian society 25% of the people are immigrants or second generation immigrants, and the Australians who were born of Australian-born parents are, in fact, an ethnic minority. In 1997 Aboriginal Australians were still less than 2% of the total population of Australia (Hass Dellal 1997:23). The Aboriginal population consists of some 240,000-300,000 Aborigines who speak 200 different languages. Not without reason, Keneally et al. (1987:168,187) define Australia "a land of immigrants". In fact, according to Keneally et al. (1987:168, 187), of all the countries in the world only Israel has welcomed more immigrants per capita than Australia since the Second World War.

Since the Second World War the Australian population has doubled, and nearly half of the increase results from immigration. Half of these people are from non-English-speaking backgrounds. According to Keneally (1987:168), immigrants have influenced the Australian culture to a great degree. The Italians, Greeks and Asians, for example, have influenced Australian architecture. British elements have gradually been replaced by "Australian" ones, so that the small windows and rose trellises have disappeared and grapevined patios and skylights have become common. According to Elder (1996:52), the British, Irish and Italians form the three biggest ethnic groups in today's Australia. With over half a million Australians claiming Greek ancestry, the Greeks are the fourth-largest group.

In the 1980s the Australian Aborigines had one of the highest mortality rates in the world, because of alcohol and diseases caused by it (Keneally et al. 1987:233). According to McGonigal and Borthwick (1995:89), the Aborigines are still the most disadvantaged group in Australia. The life expectancy of these people is some 15-20 years shorter than that of non-Aboriginal Australians, the infant mortality rate is three times bigger, and there are more diagnoses of diseases like hepatitis B and "lifestyle" diseases such as diabetes and heart disease. The unemployment figures, too, are six times the national average, the income level only half of the national average. Apart from this, the living conditions are substandard or people live in temporary shelters. The rate of

adult imprisonment is also over 16 times higher compared to non-Aboriginal groups. Elder (1996:44-45) points out that, despite the fact that Aborigines still are often considered second-class citizens, their situation has improved with the help of new legislation and the increasing perception that Aborigines have been discriminated in the past.

As early as in 1980 McGregor (1980:32) pointed out that a growing number of Aborigines could be seen among the predominantly white population in the cities. As Aborigines have kept moving into cities during the past few decades, today Aborigines are not a rare sight in Australian cities. Jonsen notes (1994:24) that in 1994 a relatively small population of Aboriginal people was living in Aboriginal reserves. According to her, many others "find themselves on the fringes of a society with which they can never truly identify". Contrary to the view expressed by Keneally et al. in 1987, also Elder (1996:26) reports that most Aborigines now live in urban, rather than unurban, environments. Some communities do still live in the outback, as well, and successfully combine modern and traditional lifestyles.

The late 1970s and early 1980s responded to the reality of Australia's cultural pluralism, says Hass Dellal (1997:25). The Commonwealth Government adopted Multicultural policies and in 1989 a National Agenda for a Multicultural Australia was launched. Hass Dellal emphasizes that in Australia multiculturalism is a policy, not simply a description that refers to the cultural diversity found in the land. According to him, the Australian policy of multiculturalism addresses the way in which Australians live together. It supports cultural identity, social justice and economic efficiency.

Elder's view is somewhat different from Hass Dellal's. Elder (1996:53) notes that, while the Australian society is English-speaking and favours many British legal and political structures, it is a country with many races, cultures, religions and customs. However, according to Elder, there still exists some racism in Australia, and it mainly shows as the resistance towards giving positions of power and authority to non-English-speaking, non-Christian Australians. In the 1990s a number of non-Anglo-Saxon people have, nevertheless, been introduced in Australian political life and this can be regarded as a positive move towards real *multiculturalism*, the respect for

cultural diversity and different ethnic origins. According to Elder (1996:40), most of today's Australians are proud of the cultural variety of their country and feel that Australian society in all its multicultural complexity should also be reflected in their arts, Australian fiction included.

2 AUSTRALIAN FICTION

2.1 The development of Australian fiction

Jones and Jones (1983:1) note that when the first European settlers started arriving in Australia from Britain at the end of the 18th century, the English novel had only started to gain ground and respect in Britain. In fact, for the better part of the 19th century it was argued whether fiction was any good at all, and novels were criticized for being "frivolous" and "corruptive of morals" (Jones and Jones 1983:2). However, fiction that described a new country was considered useful, as it provided information on unknown, faraway places. Therefore, when it comes to the literature written by early Australian settlers or to British literature dealing with life in the new country, the British audience was naturally curious to hear what kinds of things people experienced in this faraway country, when going there willingly or unwillingly.

First the literature that was available for the new settlers of Australia was all British, written by British authors, but gradually the new settlers started writing literature of their own, too. According to Jones and Jones (1983:3), early Australian fiction shows divisions into convicts, free settlers, ex-convicts (or "emancipists"), military and civil officers, and men with families, and thus reflects the early Australian society that assigned people to specific classes, based on their background and economic standing. Jones and Jones (1983:3) note that in the beginning Australian literature related closely to the literary modes and expectations of the British 18th century, but Australian writers gradually introduced features and styles of their own that made the literature distinctively Australian. For example, Australian settings and vocabulary were used in the stories and poetry written.

Not surprisingly, the first Australian novels were written by convicts. Jones and Jones (1983:3) report that the first Australian convict novel, and also the first Australian novel of any kind, was written by Henry Savery, a journalist and convict. The novel, *Quintus Servinton*, appeared in 1830-31, in three volumes. In the early Australian novels the convict writers dealt with experiences of convict life and the main characters of the books were often heroic figures who survived harsh conditions and dangerous situations. In the early convict novels women are often presented as passive figures and victims, who the white men often heroically resque from the Aborigines. In convict novels the bushranger, the escaped convict, also makes his appearance, although Jones and Jones (1983:4) note that as criminals the early bushrangers were not that effective in the literature written. Glorification came later. Apart from Savery, the writers of early convict novels include James Tucker and Charles Rowcroft.

The writers of early Australian literature were men, and they were also the chief actors in the novels written. According to Jones and Jones (1983:4-5), the woman first takes a more active role in the work of John Lang, the first native-born Australian novelist, and a woman as a convict appears in the work of Caroline W. Leakey, published in 1859. Jones and Jones (1983:5) note that most convict novels were actually cautionary tales. In the novels the crime is important only because it allows the author to point the moral that crime never pays.

Apart from convict novels, early Australian fiction included settler's novels that undertook to be useful as well as entertaining (Jones and Jones 1983:6-7). According to Jones and Jones (1983:6-7), these novels dealt with everyday life, and because they did not trigger the feelings of excitement and disbelief in the readers the same way as the sensational convict novels with their heroic figures did, many writers made their works more exciting by "gingering up" their narratives. This was often done by presenting bad-tempered and irritable characters in the stories. According to Jones and Jones (1983:7), the work of Alexander Harris is valued the most because his novels describe everyday life so clearly and also record Australian vocabulary. It is noted by Jones and Jones (1983:7) that Australian authors have carried on the tradition of writing settler's novels also in the 20th century. The early history of Australia is, for

example, recorded in the works of Louis Becke, Eleanor Dark, Hal Porter, Thomas Keneally, and Patrick White.

Both realism and romance were mixed in the early fiction written by Australian authors and this tradition has persisted up to this day. In fact, Jones and Jones (1983:5) note that the Australian women writers of the 19th century were the first to replace intelligence with a sentimental notion of fiction. For example, when the authors create characters and develop situations, they falsify and consciously play with the emotions of their readers.

After 1850, it was only a question of time that Australia would become a separate nation. Jones and Jones (1983:8) point out that by the end of the 19th century, patriotism or the sentiment for independence was common in Australian literature, as well as in political works. Whatever subjects the authors were dealing with, the feeling of patriotism was always there.

In the 1850s there were already some professional Australian writers who earned their living first of all through writing. Jones and Jones (1983:9) note that in the beginning all of these writers were English, but very soon also immigrant writers like Marcus Clarke and Rolf Boldrewood established literary careers in their new homecountry. According to Jones and Jones (1983:7), the fiction that the abovementioned writers wrote during the goldrushes, at the end of the 19th century, includes also violence, which the goldrushes helped to produce. The novels written at the time also describe the brutalities of convict life, journeys through bush and mountains on horseback, cattle stealing, coach robbing, gold mining, historical events, court trials, obstacles in the way of true love, alcoholism, hope and despair (Jones and Jones 1983:10,12,14). In other words, the novels are a combination of tragic realism and romance. Moreover, Jones and Jones (1983:13) note that the early-modern Australian novel relied heavily upon the images similar to those seen in American Westerns. In all Australian literature, all genres included, horses played an important role. Jones and Jones (1983:14) further note that "whatever the 19th century Australian novel may have lacked, it was not variety of style".

Jones and Jones (1983:15) point out that Australian prose style was given close attention since early 1890s when the Sydney *Bulletin*, an influential weekly, was started in 1880. The journal had a policy concerning the stories it

accepted and very strict brevity was required of the stories to be published in it. According to Jones and Jones (1983:15), this policy had a good effect on the stories written because the writers had to watch both story length and individual sentences very carefully. In the end of the 1890s the *Bulletin* became "a literary magnet of very strong drawing power" and the work of nearly all the important writers in Australia was published in it. New talents were discovered as well, including Price Warung (pseudonym of William Astley), Henry Lawson and Banjo (A.B.) Paterson, who all became recognized Australian writers.

According to Jones and Jones (1983:15), the *Bulletin*'s influence in the 19th century was so powerful that it almost became the sole generating force in Australian literature, especially when it comes to style. Jones and Jones (1983:15) point out that the ingredients of the *Bulletin*-esque story sketches were brevity, humour, colloqualism, the use of dialects, and bush in the background. However, also non-*Bulletin* writers of this time can be found. These include, for example, Marcus Clarke and A.J. Boyd whose work was published in other papers. In fact, Marcus Clarke and Price Warung were both notable writers of convict fiction (Jones and Jones 1983:17). As all the authors mentioned above are men, it also has to be noted that Australian women writers (eg. Catherine Helen Spence, Caroline Louisa Atkinson, Ada Cambridge, Rosa Praed, Tasma [Jessie Couvreur]) wrote many novels during the latter half of the 19th century, as well (Jones and Jones 1983:21). According to Jones and Jones (1983:21), the women writers often wrote romantic fiction, described life through taking the woman's point of view, and very often they dealt with social and political issues, as well.

In the early 20th century the bush came to be associated with mateship, and therefore played an important part in the fiction written by men. According to Jones and Jones (1983:26), women writers, however, paid less attention to the bush and had a different kind of sociability among them. The female writer Barbara Baynton (Jones and Jones 1983:28) expressed this difference as related to the life in the bush, by noting that bush culture was a man's existence in the state of nature: "No arts, no letters, no society; and worst of all, just continual fear and danger of violent death. Moreover, the life of a man in the bush is solitary, poor, nasty, brutish and short."

In the beginning of the 20th century, nationalism showed in the works written by Australian authors. Jones and Jones (1983:31-32) note that, for example, the novels of Joseph Furphy are marked by intense nationalism, an extreme imagination, and experimental use of language, and Furphy also uses language that is distinctively Australian. Moreover, Furphy, together with Henry Lawson, developed Anglo-Saxon literature by writing about the lives of lower class people, instead of adopting the middle-class attitude that was favoured by Australian authors at the time.

After World War I the "big fellow" kind of a novel, a novel that presents a powerful central figure, became a part of Australian literature (Jones and Jones 1983:36). The same development can be noted when studying the development of literature of other countries. Jones and Jones (1983:36) note that animal life, for its part, has not received the same attention in Australian fiction as it has in British and Canadian literature. Jones and Jones (1983:38) explain that the reason may be partly environmental. Because the conditions of survival in Australia are hard for both man and domestic animals, this gave little scope for the consideration of wild animals.

Realism and humour characterized Australian literature in the 1930s. According to Jones and Jones (1983:39), the early years of the 1930s were the time of Depression, but in Australia this era did not produce a lot of fiction of social protest. No Australian novel similar to Steinbeck's *Grapes of Wrath* was written, although some writers (eg. John Devanny, Leonard Mann) did deal with social problems in their works. Humour, however, became central in the novels written by Australian authors, and it may reflect the attitude that Australians adopted so as to deal with setbacks, and the negative things in their society and surroundings. The *Bulletin*, for example, welcomed stories that had a humorous plot. Jones and Jones (1983:40) note that Norman Lindsay's fiction presents a good example of humorous fiction written in Australia. In 1930 Lindsay's novel *Redheap* was actually banned by Australian censors as an "indecent and obscene" piece of writing that reflected early teenage thought and behavior. The book, published in London, was admitted into Australia only in 1958. According to Jones and Jones (1983:41), Lennie Lower also is one of the most recognized Australian humorist writers of the abovementioned era.

Lower wrote burlesque novels, and those who admire his work, link his humour to the anecdotal bush humour of Furphy, Lawson, and Steele Rudd, and later urban humour produced by, for example, Nino Culotta. However, Jones and Jones (1983:41) note that verbal humour has not been a major genre in Australian literature after the *Bulletin* days. There are only a few writers who undertake humorous writing for its own sake only.

In the early 20th century the *Bulletin* still influenced Australian stories to a great degree, by expecting originality and rich imagination, and by supporting melodrama and farce (Jones and Jones 1983:42). Furthermore, Jones and Jones (1983:43-45, 49) point out that after World War I women writers again took a leading role in producing Australian fiction, and many of these (eg. Henry Handel Richardson [Ethel Florence Lindesay Richardson], and Katharine Susannah Prichard) were chroniclers who wrote novels that described the lives of different generations. During 1925-1940 most of the Australian novelists were women. The novels written by women writers tell about the good experiences, loyalty and joy, but also about difficulties and danger. Jones and Jones (1983:57) report that in the 1930s also some war novels were produced by Australian authors, although the time following World War II was the major period of the Australian war novels.

Although collections of Aboriginal stories and myths started appearing already in the 1890s, Aboriginal characters and the life of Aboriginal people were presented to a larger extent in Australian postwar fiction, in short stories and novels (Jones and Jones 1983:41). According to Jones and Jones (1983:41), in some of the early novels of the postwar era (eg. Prichard's *Coonardoo* 1929), the relationships between black and white people are presented negatively, showing brutality and discrimination. The positive images are a later development, and in the novels written in 1950s and later, the Aborigines are sympathetically dealt with. Jones and Jones (1983:68-70) point out that many Australian novels written since the 1950s tell about Aboriginal people and their problems, and especially in the 1950s and 1960s the setting is the outback. Moreover, the first novel written by an Aboriginal author, Colin Johnson's *Wild Cat Falling*, was published in 1965. According to Jones and Jones (1983:109), the late 1960s and the 1970s are a time of an avant-garde

mode of storywriting in the history of Australian fiction. This means that authors broke away from the traditional way of telling stories and introduced a world of fantasy. Moreover, the fiction of the 1960s and 1970s presents anti-hero characters and deals with unconventional, even strange topics such as the drug culture and urban tribes. Industrial society also appears in postwar novels, through the themes of unemployment, mining, interracial relations, and immigrant life (Jones and Jones 1983:77).

After the Second World War, Australia has received a great number of immigrants from different countries all over the world. This has influenced Australian literature, especially Australian fiction writing, as well, as through their own experiences and backgrounds the immigrant authors have introduced new themes and literary styles to their new homeland, and have developed the distinctive Australian literature even further. The arrival of immigrants has resulted in curiousity towards different cultures, and the different cultural backgrounds of Australian people are marked in Australian fiction by the choice of different settings and characters who represent these many backgrounds. Australian authors, whether of immigrant background or not, have contributed to all the genres of literature, and children's fiction in particular has become a thriving genre of Australian fiction writing. Patrick White, the winner of the 1973 Nobel Prize for Literature, is probably the best known Australian author outside Australia, but today the children's fiction written by Patricia Wrightson, Eleanor Spence, Ivan Southall, and Colin Thiele is also popular and well-known outside the Australian borders.

2.2 Australian children's fiction: the cultural dimension

Kable (1985:34) states that it is important that the literature that one reads when growing up reflects the surrounding society. Learning, he points out, proceeds "from the known and familiar to the unknown or unfamiliar". Thus, if the literature read in one's childhood cannot be linked to experiences and interests in the real life, links cannot be made between the reality and the things one reads. In that case, learning simply becomes pointless. Additionally, Kable (1989:7) quotes the Brazilian educator Paolo Freire who has said that

"[literature can] make visible the language, dreams, values and encounters that constitute the lives of those whose histories are often actively silenced".

According to Kable (1989:8-9), the cultural dimension in literature includes, for example, *the way in which the piece is organized* (perhaps to be performed - read aloud), *the linguistic mode* (accent, dialect - standard or non-standard, formal or colloquial, other than English), *inclusion of festive or ritual occasions* (eg. birthdays, name-days, gift-giving practices, Chinese New Year, Ramadan, Chanukah, Easter, Pesach, Christenings, First Communions, Bar Mitzvahs, engagements, weddings, and funerals), *preferences otherwise to religious belief* (Christian, Muslim, Hindu, Buddhist, Jewish, Animist), *nationality, ethnic heritage* (eg. Welsh, Maori, Croatian, Catalan, Wiradjuri), *child-rearing practices, and social class.*

Kable's opinions (1985:34) also support the view that it is extremely important for Australian children's literature, and for children's literature worldwide, to include characters that represent various ethnic backgrounds. Kable (1985:34) quotes the following views expressed by Esland (1971):

> Every individual requires the ongoing validation of his [*sic*] world, including the validation of his identity and place in this world by those few who are his truly significant others. An individual needs social support if he [*sic*] is to sustain a particular view of the world as real.

This implies that the literature *read to* or *read by* children and young people should support the healthy pride in one's ethnic origins and acknowledge the importance of all ethnic groups as parts of the surrounding society.

For example, where Aboriginal literature is concerned, Kable (1985:34-35) notes that the books read should contain an Aboriginal perspective. They should make the Aboriginal heritage and cultures more familiar to children, and support the appreciation and understanding of the culture and its heritage. In fact, it can be claimed that the same applies to literature dealing with other ethnic groups and cultures, as well. To find books that meet the abovementioned requirements, Kable (1985:36), for example, has studied the literature dealing with immigrant experience in Australia, written by immigrants and non-immigrants alike.

Kable (1985:45) names a few Australian authors whose work, in his opinion, reflects the background, experiences, and interests of readers of non-

English speaking background. Les A. Murray is an Australian poet of Scottish origin, married to an immigrant from Switzerland whose roots are in Hungary. In his work, Murray reflects both the experiences of non-English speaking immigrants and his Scottish background. Another Australian author, Gwen Kelly, who writes novels and short stories, deals with the role of women and the experiences of Germans in Australia. Kable (1985:45) notes that many different ethnic groups are portrayed in Kelly's short story, *The Street* (1983). Moreover, the story also breaks down the stereotype of a white Anglo-Australian by portraying the differences that exist between English-speaking Australians. The Irish ethnicity and the Irish customs, for their part, are reflected by Gail Hennessy, an Australian poet and short-story writer.

B. Wongar (in Willbanks 1991:211) points out that immigrant literature is not fairly represented in the canon of Australian literature. There are multicultural voices but these are not accepted as Australian literature. The few exceptions include the Greek writers Angelo Loukakis, Antigone Kefala, George Papacllinas but, according to Wongar, the work of many others is not even looked at by publishers. Wongar criticizes the fact that Greek writers, for example, are not considered part of the mainstream when it comes to writing literature. They are always "Greek writers", not Australians. According to Wongar (in Willbanks 1991:211), the situation is different in the United States where people know they are Americans from the moment they settle down there. They never feel the sense of difference, like immigrants in Australia.

Similarly, Kable (1989:2) notes that the definition of Australian literature should be broadened to include authors from immigrant backgrounds, as well. Australian literature is "multicultural", the same way as the Australian society is. On second thought, returning to the view expressed by Wongar, it could also be seen as a positive thing that the ethnic origins of people are acknowledged in Australia as they are. Australia perhaps makes little accommodation to the immigrant but, by doing this, it supports tolerance and respect for difference, instead of assimilation to the Anglo-Australian majority culture. This may be why Australian authors are often categorized to "Greek", "Aboriginal" and "Italian" writers.

Kable (1992:74) notes that, for example, Colin Thiele's *The Sun on the Stubble* (1973) presents German characters and tells about their life in rural South Australia. In the book the German origin of the characters is shown by their patterns of speech, through the names provided, and by describing their cultural celebrations. In 1981 Colin Thiele actually won the Children's Book of the Year Award with his book *The Valley Between* (1981) that also tells about the life of Germans in Australia. Apart from Thiele, (Kable 1992:75), for example Ronald McKie's *The Mango Tree* (1974) presents images of a multicultural Australia in the days surrounding the Second World War. According to Kable (1992:75), the book presents German farmers, Chinese people living in Chinatowns, an English professor, Koori people (ie. Aborigines), Italian musicians, a Greek man, and a man who speaks Gaelic, among its characters. Additionally the book reflects the existence of three principal churches (Catholic, the Church of England, and Presbyterian) in one Australian town, along with other cultural perspectives.

Another book, a journalist diary written by an Australian woman writer called Frances Letters (Kable 1992:75), for its part, provides images of Asian people. Letters travelled in South-east Asia and the book, *The Surprising Asians* (1968), reports her experiences when visiting different Asian countries. The Australian author B. Wongar (Willbanks 1991:213) notes that it is understandable that Australia looks to Asia. Even though Australia has its cultural roots in Europe, geographically Asia is closer. For example, Christopher Koch and Robert Drewe use Asian settings in their work because they feel some need to link Australian experience to that of Asia.

Kable (1985:33) notes that the area of Aboriginal literature is a growing field, and apart from the abovementioned writers, there are many others who have written autobiographies and told traditional stories. In his book *Australian Writers and Their Work*, Willbanks (1991:208) mentions Colin Johnson, Sally Morgan, and Archie Weller as the best contemporary Aboriginal writers. The Australian author B. Wongar, who has lived with the Aborigines and was interviewed by Willbanks, considers Archie Weller the most promising of these writers. According toWongar (in Willbanks 1991:208), Weller has maintained close ties to his Aboriginal background.

As was pointed out above, Australian children's literature should reflect Australian society in all its multicultural complexity. Kable (1992:77) claims that all young Australian people want to be able to feel pride in their own ethnic origins as well as to examine the inequities of Australian society, in the past and today. According to Kable (1992:77), the youngsters have a social conscience and this is why they feel for the underdog and want to influence the deeper moral values of the society. Literature plays a significant role here because by reading books that reflect the cultural pluralism of the society the young people can learn to examine the way things are in the real world, in the society that surrounds them. According to Kable (1992:77), the best way to deal with these issues is to concentrate on the basic cultural features which are the ones that unite all people as human beings and, at the same time, to outline the cultural differences that arise from diverse ethnic origins and enrich everybody's lives. Similar opinions are expressed also by Viedt. Viedt (1985:22) stresses how important it is that everybody comes to realise that no race is superior to the others. According to her, it is important to make people aware of the similarities between people who have different ethnic or racial backgrounds. All people have a faith, thoughts and feelings, and Viedt (1985:22) sees that books offer an excellent medium of raising people's knowledge and understanding of other cultures.

In his article "Thoughts on Aboriginal Literature" Kable (1985:38) reports the criticism expressed by Kevin Gilbert to the Senate Standing Committee of Social Environment in 1975. Gilbert accused the Australian school system of the poisoning of Aboriginal children and gave the following reasons for this. Firstly, apart from making the black child stand in class with the others and sing "In 1779 we ploughed the loam in our new found home amongst the eucalyptus trees" and "glory Australia, advance Australia fair" (Kable 1985:38), the teacher talks about the discovery of Australia and refers to the blacks as primitive savages who were pushed by the great white race. Then the teacher gives the Aboriginal children books to read: books like *Jack and the Beanstalk*, *Alice in Wonderland*, and European legends written by whites that totally ignore the existence of black people. When, eventually, books including Aboriginal legends are introduced, these too are written by whites (Kable

1985:38). According to Gilbert, the legends are often presented "with all the romance, all the understanding, all the love, all the Law, all the life stripped out of the guts of it by whites" (Kable 1985:38). Although Gilbert's criticism was expressed 15 years ago and the education given to Australians has most likely changed a lot from those days, one of Gilbert's views should still today be kept in mind when choosing literature for children to read. This is that children's ethnic backgrounds have to be taken into account, for it is important that the children can identify with the characters presented in the books.

The following chapter of the present thesis will introduce some of the earlier studies that have examined the portrayal of different ethnic groups in Australian children's fiction. The studies that will be introduced have been interested either in the portrayal of Aborigines or immigrants, the minority cultures.

3 EARLIER STUDIES ON THE IMAGES OF DIFFERENT ETHNIC GROUPS IN AUSTRALIAN CHILDREN'S FICTION

3.1 Aborigines

Kate Viedt (1985:22), a librarian at Fisk Street Primary School, Whyalla, South Australia, got interested in studying the treatment of Aborigines in children's literature when an increasing number of Aboriginal children started attending the schools in Whyalla. Viedt says that it made her sad to notice that some teachers were still, in the mid-1980s, subconsciously conveying the attitudes of white superiority to their pupils, especially when they were Aboriginal. Any slight differences in behavior or academic skills were explained by the pupils' racial origins and no positive feedback was given although Aboriginal pupils often are spontaneously friendly and show an understanding of the others' needs. According to Viedt (1985:22), this shows a valuable cultural trait. In Aboriginal society everyone feels accepted and receives an equal share of affection, attention, and the necessary resources that ensure the person's well-being.

Viedt (1985:25) points out that Aborigines have most likely developed Australian literature the most by recording their legends. Quoting the words of Patricia Wrightson, Viedt (1985:25) writes:

> (Legends are) the social and natural history...all around us. For older children a myth or folktale should always begin with where the story came from and how, and then if possible how it got there, and what sort of people first told it and why. That sort of retelling gives the story a far truer life than the sort that tries to update it, to fit it into a world in which it is no longer relevant. That treatment produces only a hollow tale.

The Aboriginal writer Jack Sullivan (Kable 1985:36), who has written the book called *Banggaiyerri* (1983), expresses his view on the kinds of things that should be dealt with in Aboriginal literature, to highten the self-concept:

> The only important things I would like to hear somebody read about, what we did on the stations, about the horses and cattle, and travelling. Those were the important things in the bush life. After somebody read it they might as well say, "You done a bit of work in your day".

The contributions of the Aborigines for the larger society are often ignored in Australian fiction, and the strengths and skills of these people are not acknowledged. According to Keneally et al. (1987), Aborigines have for example shown a lot of talent and perseverance in the Australian cattle stations, many of which are today owned by them. In fact, the best Australian "cowboys" are black -- Aborigines.

There are many books that do not actually deal with the contributions that Aborigines have made to the larger society but recall the past sufferings and hardships of the Aborigines. Kable (1985:37) notes that, for example, Monica Clare's novel *Karobran* (1978) tells about the experiences of Aboriginal children who were taken into custody by the government beginning in 1910 and placed in institutions, to ensure that they would become good citizens and shake off their Aboriginal identity. Lawie (1994:5) notes that the literature that deals with racial discrimination should not be totally ignored, because these books can actually help the white people understand the black people better. Both the Aboriginal reader and the non-Aboriginal one will learn "what not to do". For example, *Hughie* (1971), written by David Martin, is a book that deals with racial discrimination.

Actually, Lawie (1994:5) adds that a book is simplistic if it has characters who represent different cultures and lacks any tension. In everyday life some tension always exists because of cultural differences, even if it may not be overt. In this respect, Lawie (1994:5) notes that *The Fat and Juicy Place* (1991), a children's book written by Diana Kidd, is realistic, whereas Poppy Boon's *The Dark Crystal* (1993) lacks realism. Lawie (1994:6) provides a brief review on both of these books, and notes that *The Fat and Juicy Place* actually won the Australian Multicultural Children's Literature Award in 1993. The main character in the book is a young, urban Aboriginal boy who has a big family but no father. The boy is interested in the tribal culture but he is a "modern kid", too, and his one, big dream is to travel to the Purple Planet on board of a spaceship. The extract that Lawie provides from the book shows that there is also humour in the book:

> We all sat around of the floor with Gran. She told us some really scary stories about the Hairy Man who lives in the bush...and just as the Hairy Man's going to grab hold of him with his long hairy fingers, Susie grabs the curtains so hard that the whole lot crashes down on top of her. (*The Fat and Juicy Place*, p.13)

Based on the findings of the studies introduced in the present thesis and on personal experience gained through reading traditional Aboriginal stories, there seems to be hardly any humour in traditional Aboriginal stories. Therefore, *The Fat and Juicy Place* (Kidd 1991) stands out as an example of the kinds of books that should be made available for the Aboriginal and non-Aboriginal children to read. When a story includes humour, it is likely to induce laughter, and laughter again may lead to the formation of positive attitudes towards the story and the ethnic groups it portrays.

When it comes to humour, the true story told by B. Wongar (in Willbanks 1991: 204) about his experiences travelling in the bush offers a good idea for a story with Aboriginal characters:

> "On my way back I lost my way; I couldn't find the camel. I lost what moisture was in my body and began to hallucinate. I thought I was passing. Then I saw a black face looming over me. I thought I had already gone to heaven; Saint Peter was black. The man squeezed something liquid in my mouth, a few drops from a plant. The Aborigine then brought a frog which had a bellyful of water. He squeezed the water from the frog into my throat. I know it sounds like a joke, but it happened. He buried me in a pit of sand so that I wouldn't lose more moisture. He stayed with me and brought more

> roots for water until I recovered. Eventually, he found the camel and I started riding him again. The camel had been eating salt bush and he had needed to lie down. If I had just waited with him it would have been all right. Anyway, I was on the right track and the Aborigine accompanied me to Halls Creek, then later on beyond toward Wyndham, which is in the direction of the sea. It took about three months."

In this extract, there is humour, the reader is entertained, and the images provided are positive. The Aborigine is described as a wise, helpful and friendly man, as a hero who knows how to survive in the bush and saves the white man's life.

To return to Lawie's article (1994:6), Lawie notes that, whereas *The Fat and Juicy Place* (Kidd 1991) is a story about an Aboriginal boy who is growing up, Poppy Boon's *The Black Crystal* (1993) is a fantasy story which does not reflect reality or present the Aboriginal culture in a way that supports the Aboriginal reader's positive self-image -- or tolerance for difference, in general. In the story a 14-year-old non-Aboriginal girl finds out that she is reincarnated, that she is the Ancient One who is to bring back the balance of the world. The girl goes away with the Aborigines and restores the balance in just a few weeks, after she has been initiated and has fallen in love.

The fourth book in Lawie's review (1994:7) is called *Piya* (1991) and it is written by James Porter. Piya is a seven-year-old Aboriginal girl who loses her family and home in a cyclone and is raised by her relatives. The story tells about Piya's fight against physical and spiritual prisonment in the Australian society of the 1920s, and blends history and fiction. The portrayal of the Aboriginal culture is positive, as Piya is strong and just wants to live her life in peace with her own people, on their own land. In other words, Piya values the simple things in life and she does not give in when facing the white society that is based on "money and hypocrisy" (Lawie 1994:7). The rest of the books reviewed in Lawie's article are *Dream Time* (Gascoigne et al. 1989), *Coorong Captive* (1985) by Colin Thiele, *Taronga* (1988) by Victor Kelleher, *Strange Objects* (1991) by Gary Crew, and *Beyond the Labyrinth* (1988) by Gillian Rubinstein.

Viedt (1985:22-23) says that good fictional literature makes it possible for the reader "to observe and imitate the behavior, and adopt the values of others". Because of the experiences it offers and the characters that the reader

can identify with, the role of literature in attitude development is important. Viedt (1985:22-23) refers to it as a "source of observational learning", as in fiction children can find models that will make them better prepared to handle different kinds of situations and experiences. Viedt (1985:23) notes that the topics that children's literature deals with can, for example, include an unhappy childhood, the absence of a father-figure in the home, isolation, poverty and illness. Any of these themes might be part of the Aboriginal child's reality. This list of possible topics implies that Viedt does not think that children's stories should always be happy, although it can be claimed that even these topics can be touched at in a story that does not forget the strong, uplifting power of humour and sarcasm either.

Viedt (1985:23) notes that both research and experience have proved that better understanding and positive attitudes towards Aborigines correlate with greater contact with Aboriginal Australians and knowledge of their beliefs, traditions, and their way of life. If there are no Aborigines in a given village or town, it is easy for the people to make generalisations based on the images provided through the media or literature. Viedt (1985:23) herself has noticed how prejudiced attitudes are not caused by differences in skin colour, contrary to the common belief. Viedt taught children who were attending the 6th and 7th classes and noticed that they, for example, were extremely prejudiced against Vietnamese and Aborigines, although a very high percentage of these children were of Greek, Italian, Afghan, Yugoslav, Spanish and South American origin and had fairly dark skins, too.

According to Viedt (1985:26), it is important to read fiction with Aboriginal characters, as for the white child the first Aborigine s/he meets often is a character in a book. If a stereotyped image is provided for the reader or the character is treated badly, the white child will conclude that Aborigines have no significant role in the world. The Aboriginal child, for his/her part, develops his/her self-concept and uses the characters as models. In addition to Viedt, also Lawie (1994:4-5) stresses how important it is that all children have access to literature that supports the development of a positive self-image and self-esteem and reflects the multicultural nature of society. Lawie (1994:4-5), a teacher in an Aboriginal community, notes that preconceptions are made up of

ideas that are gathered from many sources, and these sources include parents and the home environment, school, and books. Books form opinions and attitudes. According to Lawie (1994:4-5), any book that has Aboriginal characters is better than one that totally ignores their existence, be the presented image either positive or negative. This is because non-Aboriginal children do not often have any contact with Aborigines, and if they do not even see Aboriginal characters in the books they read, they are likely to adopt an "out of sight, out of mind" mentality. They will think that there no longer are Aborigines in Australia, because Aborigines remain "invisible" in literary works. According to Lawie (1994:5), stereotyped Aboriginal characters in literature "only fail to give the optimal education to non-Aborigines", whereas these images are harmful for the Aboriginal reader's self-image and his pride in his/her ethnic origin. Therefore, instead of the stereotypes, Aboriginal characters too, should be presented as individuals, as ordinary people. Lawie (1994:5) suggests that this could be achieved by concentrating more on the character's personality, and less to the physical features, in the portrayal of the character.

Since the beliefs and values of Aboriginal people lead back to the ancient myths and the period referred to as the "dreamtime", Aboriginal legends have been considered a valuable starting-point when studying Aboriginal history and life before and since the European occupation of Australia and, finally, the current socio-economic condition of Australian Aboriginal people. Viedt (1985:23-24) points out that the literature written before 1970s showed characteristics that were not desirable. Only the works like *Rocks of Honey* (1966), *Mathinna's People* (1967), *Pastor Doug...(*1965), *Bush Walkabout* (1973, earlier titled *Picanninny Walkabout*, 1957) and *Australian legendary Tales* (1963) made an exception to the rule. Most of the material that was available was written by Anglo-Australian authors and presented only an ethnocentric point of view, like so many history books at that time, too (Viedt 1985:24). An example of this ethnocentric presentation is the claim that Captain Cook discovered Australia in 1770, which totally ignores the fact that the Aborigines had already discovered the land some 40,000 - 60,000 years earlier.

Viedt (1985:24-25) notes that, since the 1980s, many books written by Aboriginal authors have been published as well, and they give the Aboriginal viewpoint on things. Earlier on, the high illiteracy rates have prevented Aborigines from portraying themselves and their problems, although the oral literature has long traditions among the Aborigines. The Aboriginal authors who have written the more recent books include Kath Walker, Kevin Gilbert, Colin Johnson, and also groups of Aboriginal students and children have produced some books. According to Viedt (1985:25), a number of biographies of Aboriginal writers are already available, as well.

Viedt (1985:24) notes that white Western men have regarded themselves more advanced compared to the "natives" (this is called *paternalism*) and have described Aboriginal people based on what they do not have or do (*negativism*). According to Viedt (1985:24), Aborigines have been considered "simple beings little better than animals and doing only the meanest tasks". As with animals, often only their physical characteristics were mentioned, and when other characteristics were included, Aborigines were defined as being drunk, lazy and untrustworthy. Their achievements or contributions to the society were never acknowledged.

According to Lawie (1994:5), Bill Scott's *Boori*, Patricia Wrightson's *Wirrun* series, and Beth Roberts's *Manganinnie* are the best "Aboriginal" books to read. In her paper, Lawie also briefly reviews 10 Australian children's books published since 1985, which she has selected based on the information provided in *the Subject Guide to Australian Children's Books in Print* (DW Thorpe 1993). For example, Sally Morgan's *My Place* (1990) is recommended as a book that features Aboriginal characters with sympathy, through dealing with the childhood, family and school relationships of the Aboriginal main character, Sally. In the story Sally is unaware of her place, alienated from her true race and, according to Lawie (1994:5), Morgan invokes the feeling of empathy in the reader. Another book that presents a strong, positive Aboriginal character is called *Lori* (1992), written by John Wilson. In *Lori* an Aboriginal woman looks back to her childhood, recalls games, school and birthday parties, but also shocking accounts of abuse. Alienation from Aboriginal culture is also a central theme in this story but, nevertheless, the main character, Lori, is

portrayed as a strong and responsible girl who cares for her younger siblings and does not give in, despite all the pain and humiliation.

Karen Patricia Smith (1992:31), assistant professor at the Queens College Graduate School of Library and Information Studies, Flushing, New York, USA, has studied the traditional Australian Aboriginal themes in literature that has been written for children and youngsters. Smith points out that only since the 1970s-1980s have the literary contributions of Australian Aborigines started to gain recognition in Australia. This is mainly because Aboriginal culture has been an oral culture, rather than a literary one, and Aboriginal writers, as a minority group, have also faced difficulties in gaining access to print. Compared to Australia, in the United States the works of Australian Aboriginal writers have received attention some 15 years later, only since the mid-1980s. In the United States, the interest in Australian Aboriginal literature has mainly resulted from the attention given to the the Australian Aboriginal culture in the news media in 1988, the year Australians celebrated their bicentennial.

According to Smith (1992:31), it is important to make young people aware of other cultures and the contributions of others, whether or not these others live within their immediate environment. She notes that the primary literary contributions of Australian Aboriginal authors include poetry, autobiographies, drama, and traditional stories. Many of the Aboriginal writers have written for children and adolescents, most likely because the traditions must be preserved and the writers have considered it important that young people know about Aboriginal cultures. Apart from this, it has also been claimed that it is easy to adapt some elements of the Aboriginal tradition to the formats of autobiographies and picture books, and collections of traditional tales.

In her article, Smith (1992:31) stresses that there is no single Aboriginal culture, as the customs and beliefs vary from one Aboriginal group to another. All Aborigines, however, feel a strong link to the land, to its fauna and flora. According to Smith (1992:32), this is why nature is an important theme in Aboriginal literature. Apart from this theme, traditional Aboriginal stories often introduce the concept of transformation. Smith points out that when people face a danger in the stories, they suddenly take the form of a bird, an animal, or a natural phenomenon (eg. wind), and escape from it.

Smith (1992:31-32) notes that the earliest versions of Aboriginal traditional tales were collected by white Australians in the nineteenth century. The first full-length study of Aboriginal literature between 1929-1988, *Black Words, White Page* (1989), has been carried out by Adam Shoemaker. According to Smith (1992:31-32), the earliest versions of Aboriginal stories were often changed a lot before they were presented to the public in a written form, in a typical English "tale" format. The early collections of Aboriginal stories that are worth a mention, include Kath Langloh Parker's *Australian Legendary Tales, Folk-lore of the Noongahburrahs (as Told to the Piccaninnies* 1896) and *More Australian Legendary Tales* (1898). According to Smith (1992:32), the collections became very popular and were still in print in the 1990s. Although Smith admits that credit is given to Parker's sympathetic handling of the subject and to the people who provided the stories included in the collection, she criticizes the fact that the stories are presented in a "traditional Eurocentric folk-tale style". Moreover, the stories do not show any linguistic influence of the Aboriginal people, and no information is provided on the identity of the people who contributed to the stories, either. Despite these weaknesses, it is acknowledged that Parker's work did offer the western society the chance to gain some insight to the Aboriginal culture. Smith (1992:32) notes that, compared to Parker, W. E. Thomas shows a less sympathetic perspective in his work, the collection called *Some Myths and Legends of the Australian Aborigines* (1923). In the stories compiled by Thomas the emphasis is on the consequences of disobedience, and also this collection presents an English literary style and fails to identify the contributors of the stories. Smith (1992:32) notes that these are not the only collections of Aboriginal stories that have a Eurocentric perspective.

Since the 1970s great numbers of Aboriginal autobiographies have been published. Smith (1992:33) notes that the autobiographies tell, for example, about the experiences of Aboriginal people who were the victims of social injustices practiced by white authorities in the early- and mid-twentieth century. Among other things, young Aboriginal children were taken from their parents and had to participate in mission schooling. Kath Walker and Faith Bandler are mentioned as the significant women writers of the late 1980s and early 1990s,

and the work of Sally Jane Morgan and Glenyse Ward is considered successful, as well.

Smith (1992:33) points out that the literary presentations of the 1990s often result from cooperation between a white Australian editor or author and an Aboriginal writer and /or illustrator. This gives the Aboriginal Australians better access to print. In the 1970s, Dick Roughsey and Percy Trezise worked on cross-cultural literary collaborations (Smith 1992:33-34). Their first work for children was called *The Quinkins* (1978) and it includes highly dramatic texts. In 1979 the book won the Australian Picture Book of the Year Award. Apart from Roughsey and Trezise, other white Australians and Aborigines have also worked together in the area of literature. These include John Haviland and Tulo Gordon who, for example, compiled an illustrated collection of 15 Aboriginal stories called *Milbi: Aboriginal Tales from Queensland's Endeavour River* (1979).

Apart from Roughsey and Gordon, Aboriginal illustrators include Raymond Meeks (Smith 1992:147). In 1988 Meeks (b. 1957), who calls himself an urban Aboriginal, actually won both the Australian Picture Book of the Year Award and Crichton Award for his illustrations of *Pheasant and Kingfisher* (Berndt 1987). According to Smith (1992:147), tones of black, yellow, brown and ocher are used in Meeks's illustrations. Figures are finely detailed and the illustrations reflect the imaginative world rather than reality, for the main characters are presented as half birds and half men, having gone through a partial transformation that is central to the Aboriginal spiritual view. In 1991 Meeks also published a book called *Enora and the Black Crane*, producing both the text and the illustrations for the very first time. A collection of 12 Aboriginal traditional stories, *Gulpilil's Stories of the Dreamtime* (1987), has also been produced by Huge Rule and Stuart Goodman in the 1980s, and the work of the Aboriginal authors and illustrators Terrence Coulthard, Cliff Coulthard and Buck McKenzie is acknowledged by Smith (1992:147), too. The Coulthards and McKenzie joined their forces and, although their works include full-colour illustrations, part of the illustrations in the books once again show the tones of black, gray and white. These dull, darker colours seem to be common in illustrations of Aboriginal stories, for an unknown reason, including

the illustrations of *Emu Stew* (Wrightson 1976), the book to be analysed in the present study. In her article, Smith (1992:147) notes that the increased cooperation and collaboration between Aboriginal and non-Aboriginal authors and illustrators shows that the western world has started to move towards "multicultures" and away from the "monoculture".

To summarize the image of the Aborigine in Australian children's fiction, in their studies the abovementioned researchers (ie.Viedt, Lawie, and Smith) have found that not that many Aboriginal characters are presented in Australian children's fiction. The stories written by Australian authors often fail to acknowledge the strengths and skills of Aborigines, and many of the books that do present Aboriginal characters simply deal with the past sufferings and hardships of the Aboriginal people. This may lead to a negative image, although Lawie (1994:5) does point out that literature dealing with racial discrimination should by no means be totally ignored. This is because the books that deal with racial discrimination can help the white people understand the Aborigines better.

Lawie (1994:5) points out that there are two kinds of books: realistic and simplistic. If a book has characters who represent different ethnic backgrounds and lacks any tension, it is simplistic. In realistic books at least some tension exists, and the images provided are considered more positive because the books reflect the reality, everyday life where some tension always exists when different cultures meet. Lawie (1994:6), for example, mentions Diana Kidd's *The Fat and Juicy Place* (1991) as an example of a realistic book that provides a positive image of the the Aboriginal people. In the book the main character is an urban Aboriginal boy who is interested both in the tribal culture and the modern, Australian society that surrounds him. According to Lawie (1994:69), realistic children's stories present characters that the reader can identify with, whereas fantasy stories often fail to do so. Positive images and positive attitudes towards Aboriginal people are also created through stories that blend history and fiction and through stories that include humour (Lawie 1994:6-7). Unfortunately, however, many of the Australian children's stories that present Aboriginal characters are traditional Aboriginal stories that include hardly any humour. Moreover, Viedt (1985:23-24) notes that many of the Aboriginal

legendary tales have been written by Anglo-Australian authors and present an ethnocentric point of view, in the form of negative stereotypes. Viedt (1985:23-24) notes that Aborigines have often been described as simple, untrustworthy, and lazy beings, with an emphasis on the things that they do not have or do, as white Western men have regarded themselves superior to the "natives". Often only the physical characteristics are given, and this makes it impossible to identify with the characters. Apart from the ethnocentric point of view, the stories also often fail to show any linguistic influence of Aboriginal people, and do not identify the contributors of the stories, either (Smith 1992:32).

Although humour is considered important, Viedt (1985:23) notes that realistic children's stories need not always be happy. They may, for example, deal with such topics as unhappy childhood, poverty, and the absence of a parent in the home, and can still provide a positive image of the Aboriginal people and their culture. Lawie (1994:5) points out that any book that presents Aboriginal characters, be the image positive or negative, is better than one that entirely ignores them, as the books that have Aboriginal characters at least acknowledge that Aborigines still do exist. According to Viedt (1985:26), stereotyped images and the bad treatment of an Aboriginal character in a story only imply that the Aborigines have no significant role in the society. This is why Lawie (1994:5) suggests that, instead of stereotypes, Aboriginal characters should be presented as individuals, as ordinary people who have their own, distinctive personalities: strengths as well as weaknesses.

3.2 Immigrants

Nedra Orme (1979), lecturer at Kuring-gai College of Advanced Education, has studied the image of the immigrant in Australian children's fiction. In her study Orme actually uses the term 'migrant' instead of 'immigrant' but because these two terms are used interchangeably in the literature dealing with ethnic images and immigration (eg. sources used in the present thesis), the term 'immigrant' will be used in the present thesis.

According to Orme (1979), there are two reasons why it is important to analyse how immigrants are portrayed in Australian children's fiction. Firstly, when reading fiction, children seek for insight into themselves. They want to

find out who they are and who they might be. Secondly, the stories present an image of the rest of the world. According to Orme (1979:20), the child gets the opportunity to 'live inside someone else's skin' during the reading process. S/he will be getting a subtle message, if the character is white, Anglo-Saxon and middle-class. The child will think that these are the only people that matter. Alternatively, a darkish, working-class or poorly-spoken character gives a far-from-subtle message about immigrants. There also exists a third possibility, one that Orme does not mention. This is that the image of the immigrant is presented hardly at all. This, too, leads the child to think that immigrants are of little importance.

Orme (1979:20) points out that the images provided through Australian children's literature are important to two groups: the immigrant children and to the native-born Australians. Orme does not mention people of other cultural backgrounds who also may be interested in reading the stories, to learn about the Australian society and the Australian people. These people, however, make up a third group.

In her article Orme (1979:20) explains that the way in which immigrant children and adult characters are described in the stories affects the self-image that the immigrant child reader is developing. Negative stereotypes are likely to lead to the development of a negative self-image. Whereas the native-born Australian is concerned, s/he is forming attitudes concerning immigrants. Ethnic stereotypes are learnt through a complex process, but Orme states that most researchers would still agree that attitudes gained from reading are a part of this process.

Nedra Orme (1979:20) mentions that the Aboriginal story-teller Maureen Watson, for example, tells stories of the present-day lives of city Aboriginals. Watson wanted to show her grandchildren that the lives of Aboriginal children and adults are interesting, valuable to the whole society, and deserve respect. According to Orme (1979:20), the kind of stories that Watson writes are essential if the children are to develop positive self-images, as children do need characters with whom they can readily identify. Furthermore, it is important that the stories also include an adult of their own ethnic group in a role that commands respect.

In her study, Orme (1979:20-21) found it difficult to find any fiction with immigrants as central characters. It almost seemed that in Australian children's fiction the immigrant is invisible. In the end, Orme managed to uncover less than twenty books, and therefore it is justified for her to note that this surely is not in balance with the reality, the Australian society where one in five children is either an immigrant or has been born in Australia of immigrant parents. In all, Orme (1979:22) found 17 books (written for children and teenagers) that deal with immigrant life in Australia. Nine of the books are about British immigrants, three about Italians, two about Greeks, and Polish, Austrian and Indian immigrants are presented in just one of the books (the immigrant character Horst being of unknown origin). Most of the books have been written in the 70s and Orme found few of them "good stories". She suggests that authors should try to reflect today's society better in the books that they are writing, which includes offering more positive images of immigrant children and adults alike.

In the books that Orme (1979:21) managed to find for her study, the immigrant has been presented in the following ways. *Frank and Francesca* by David Martin, for example, includes clichéd racial stereotypes. Francesca is a 15-year-old Italian girl whose father is dictatorial, violent and speaks dreadful English (eg. "She tell me, tell plenty. She come home with you, and allatime is late. Same day, Tuesday, she come home late with Angelo. You think is nice, I don't think.") Apart from this, Francesca's family is involved in a blood feud with another family back in Sicily. Also the Mafia is involved and a chopped-off ear arrives through the post. On top of this, Francesca's Australian friend, Frank, is kidnapped and Italian food is criticized. Both of the feuding families are presented as crazy, emotional and ill-natured. Monty, the English immigrant boy is of no significance in the story and his Englishness is nothing but a "name-tag".

Orme (1979.21) points out that *Frank and Francesca* presents a negative stereotype of Italian culture, and the same is true with another book, Jean Turnley's *Much Less a Slave*, too. In Turnley's book the main character, the Italian girl Maria, is a weak person who accepts the continued ill-treatment by Marcello, her great love. In *Much Less a Slave* many references are made to

the wealthy Jewesses who are accused of treating Italian girls unfairly. This is an unpleasant ethnic stereotyping, as well. In Joan Phipson's *Helping Horse* Orme pays attention to the presentation of Horst, an European immigrant adult whose origin is not made clear. Horst is described as being almost simple-minded and he constantly needs protection and help from the children. According to Orme (1979:21), the portrayal of Horst offers only negative stereotypes of immigrant adults.

Orme (1979:22) also came across other books that do not offer a fair, reality-based image of immigrants. In Esta de Fossard's *The Alien*, which centres around a Greek boy "Nick", the plot becomes completely disordered as there is an attempted rape which does not succeed, another rape that ends in murder, and the death of "Nick's" friend from a heart-attack. Orme (1979:22) notes that apart from failing to provide a convincing, positive image of the Greek people because of the disturbing, crazy plot, the story also includes very little dialogue.

According to Orme (1979:22), some books do succeed in sketching the situations faced by the immigrant characters authentically and convincingly. James Aldridge's *A Sporting Proposition* is one of these books, and it deals with the poverty, struggle and strangeness of the Scottish immigrant boy Scotty's background. Eleanor Spence's *A Candle for Saint Anthony* also offers a sensitive portrayal of the relationship between an Austrian immigrant boy and an Australian boy. The story is made convincing by showing how the Australian boy, Justin, is ignorant at first. He does not understand that there is more than one way of doing and seeing things. The Austrian boy, Rudolf, is diligent, and presented in the way that the reader cares enough for him to want to know how things work out in the end. Both negative and positive aspects are included when showing Rudolf's Austrian background, and this is especially true when Australian and Austrian cultures are contrasted during the boys' visit to Vienna. Orme (1979:22) notes that in both of the abovementioned books the immigrant background is considered an important, integral factor that explains why the boys are what they are. Moreover, these ethnic backgrounds are presented in a way that makes it possible for the reader to identify with the characters.

According to Orme (1979:22), books for younger children were even more difficult to find. She mentions Nance Donkin's *A Friend for Petros*, a book that tells about the adjustment problems of a Greek boy in a new country. Orme, however, points out that the problem with short novels is that they do not allow sufficient scope to develop the opportunity for real identification with the character. This opinion may be challenged by claiming that it depends totally on the talent of the writer how well s/he succeeds in describing the characters personalities in the scope of a shorter story.

To summarize the image of the immigrant in Australian children's fiction, in her study, Orme (1979) found it difficult to find any fiction that presents immigrants as central characters. In the end, she managed to find only 17 books (written for children and teenagers) that had immigrant characters, and in most of the books the provided image is negative. Moreover, the small number of books dealing with immigrant life shows an imbalance with the reality, as at the time of Orme's study (1979), 20% of the Australian children were immigrants or born in Australia of immigrant parents.

According to Orme (1979), many of the 17 books with immigrant characters presented negative stereotypes. For example, the books that presented Italian characters, included clichéd racial stereotypes. The Italian men were presented as dictatorial, rude, and violent figures, and bad English was included, as well. In addition to this, the characters were linked to the Mafia, and the storylines were oppressive and unconvincing, lacking in realism. Orme (1979:21) points out that with some characters, their cultural origin was only a "name-tag", and as the characters were not presented as individuals whose ethnic background formed an important part of their personality, the stories made it impossible for the reader to identify with the immigrant characters.

The studies introduced above have pointed out that different ethnic groups can be presented in fiction both positively and negatively. The following chapter of the present thesis will examine how different ethnic groups -- Aboriginals, immigrants and white Anglo-Australians -- are portrayed in the collection of Australian children's stories called *Emu Stew* (Wrightson 1976).

4 ETHNIC GROUPS IN *EMU STEW*

As mentioned above, literature has a really important role in the development of positive or negative attitudes towards other cultures. The aim of the present study is to analyse the way in which different ethnic groups are presented in *Emu Stew* (Wrightson 1976), a collection of Australian children's stories. This collection of stories has been chosen for analysis because it contains 36 stories written (or rewritten) by some of the most recognized authors of Australian children's literature. 32 of the stories (see Appendix 1) present human characters with different ethnic backgrounds and they will form the ones analysed in what follows.

The findings of the present study will be presented under four different subheadings: 4.1) Storylines, 4.2) Characters, 4.3) Language and dialogue, 4.4) Pictures. This division will make it possible to study the similarities and differences in the portrayal of Aborigines, immigrants, and white Australians, by dealing with one specific literary feature at a time. The study will provide answers to the following questions:

* How many of the stories in *Emu Stew* have Aboriginal, Anglo-Australian, and immigrant characters?
* What similarities and differences can be found in the portrayal of different ethnic groups when it comes to *the plot, the setting, and atmosphere of the story, the characters, the dialogue and language used, and the illustrations provided*?
* Are positive and/or negative stereotypes offered to the reader?
* Do the stories provide examples of relationships between different ethnic groups?
* Is genuine multiculturalism, that is *respect and tolerance for difference*, supported by the images that the authors present?

The authors whose work has been analysed in earlier studies made on the portrayal of Aboriginal and immigrant characters in Australian fiction (cf. chapter 3), include names of some authors whose work also appears in *Emu*

Stew. The Australian authors Esta de Fossard and Noreen Shelley have written children's stories that appear in *Emu Stew*. In *Emu Stew* only one of the two stories written by Shelley, "A Very Hot Day", includes immigrant characters. The other one, "Jenny at the Zoo", presents only white characters: an Anglo-Australian middle class family. The characters in Esta de Fossard's story "The Boy With No Name" are all white, although there is a small reference to other ethnic groups in the form of children's names in the very beginning of the story.

4.1 Storylines

As indicated in Appendixes 1-4 of the present thesis, *Emu Stew* contains 32 stories that present human characters. Of these 32 stories, 21 stories present white Anglo-Australian characters, whereas Aborigines appear in seven of the stories, and immigrant (or foreign) characters in six of them.

In *Emu Stew* most of the stories with white characters tell about everyday life and include humour which makes the stories enjoyable to read. Compared to the stories that present Anglo-Australian characters, the Aboriginal stories in the book are much more serious, scary, and oppressive. The stories with immigrants, for their part, have both serious as well as humorous and entertaining storylines. To provide an example of the differences in the storylines, consider, for example, how different the storylines are in the stories that will be summarized in the following passages. The stories that are introduced in the first few passages include white characters, and the next passages introduce stories that present Aborigines. After Aboriginal stories, examples of storylines in stories that have immigrant characters are provided.

Jokipaltio (1997:35) points out that there has been a lot of discussion on whether children's stories should present the world as it is or as it should be. Like Kable (1985:34), also Jokipaltio considers it important that children's literature starts from what is familiar to the child, and describes the real world, everyday life, before presenting imaginary settings and situations.

In *Emu Stew* the stories that present *white Anglo-Australian characters* have happy and humorous storylines, and the stories present ordinary people

living their everyday lives. For example, the story "Kick the Tin" (pp.80-85) presents a white, Anglo-Australian middle class family playing hide and seek. As the story begins, the mother is ironing, looking grim, and the children, Mark and Cathy, are sitting on the living-room floor, pouting. The father arrives and finds out that children have quarrelled about which TV programme to watch. Therefore they are not allowed to watch TV at all. To make the atmosphere happier, the father suggests they play a game of Kick the Tin. When he explains the game to the children, the mother tells the game is actually called I-ackie. Both have played this game in their childhood. The children exchange a look that says "in the olden days" and point out that it is actually just Hide and Seek, which nevertheless might be fun in the dark. So they all play the game, and the parents are described as being really clever and good at it.

The atmosphere of the story "Kick the Tin" (pp.80-85) is a pleasant and happy one, which comes through, for example, in the following extract:

> Up sprang Mark, and swung his leg hard. The tin, an empty ice-cream can, shot over to the opposite wall with a clang! Giggles burst like bubbles from the darkness of the house. Father groped his way towards the sounds to track them down. (*Emu Stew*, p.81)

Also the words "GIGGLE! GIGGLE!" appear attached to the very first illustration of the story (p.81) that presents the silhuette of the father, groping his way to find the others in the darkness. There is no real sadness, anger or fear included in the story, as in many of the Aboriginal stories in *Emu Stew*, but the characters experience pure and simple joy. The only "unpleasant" thing happens when the father hides in the suitcase cupboard and slides out, dropping many packages that the other family members have so carefully hidden from him. These are the presents that the rest of the family has bought for him, for his birthday the following week. The mother and the two children are a little disappointed as the surprise has been spoiled, but the incident is made a humorous one by showing how the family members react. The mother suggests that the father goes to the kitchen and starts cooking the supper, so that she and the children can find a new hiding place for the presents. The father is in a good mood: he turns towards the kitchen and then turns back. He picks up one of the presents, the tin of butterscotch (his favourite sweet), winks at Mark and Kathy, and goes off whistling (p.85). Moreover, even if the story "One Good

Turn" (pp.22-25) tells about disagreement, problems and jealousy between two close friends who are white Anglo-Australians, also in this story the end changes the atmosphere, making the story positive and not too sad and oppressing. Humour is included, as the last lines of the story (p.25) indicate that the girls, Joanne and Patricia, do have at least some things in common:

> They stood looking at one another. Then they both began to giggle.
> 'I've got chocolate crackles for play lunch,' said Patricia.
> 'I'll swap you one.'
> 'Okay, ' said Joanne. 'You can have half of my apple.' She rubbed her head hard. With a bit of luck they'd soon have matching bruises. (*Emu Stew*, p.25)

To provide another example of the storylines in stories that have white characters, the story "My Simple Little Brother and the Charge Account" (pp.162-168) also presents an Anglo-Australian family as its characters, and tells about everyday life through concentrating on the thoughts and behavior of a white boy called Fieldsy. Humour is included also in this story. In the story (pp.162-168) Fieldsy cries all day when he does not fully understand what his father means when noting that Fieldsy's mother has "a green thumb" (p.163). Apparently Fieldsy thinks that his mother is turning into a Martian. As the story continues, Fieldsy decides to sell some goose eggs to the rich, white man called Mr Elk-Staghorn and he carries the eggs in a carton when he runs across the lawn to meet the rich man. Unfortunately Fieldsy bumps into Mr Elk-Staghorn so that the rich man ends up in Fieldsy's mother's best hydrangeas and both Fieldsy and Mr Elk-Staghorn end up very *eggy*. The incidents in the story are so comic and exaggerated that the story is entertaining, instead of being serious. Mr Elk-Staghorn gets angry, and drives off in his car with a terrible crashing of gears, but this time the narrator does not blame her silly little brother for what happened with Mr Elk-Staghorn. Humour is included when she notes that "It was Dad who told Fieldsy to charge him" (p.168).

Humoristic elements can also be found in "Grandpa's House" (pp.222-233), a story that presents an Anglo-Australian family as its characters, for example when Aunt Emily complains about the heat and dust and Tommy's grandpa says "I don't know how I stand it myself", meaning Aunt Emily's grumbling, not the heat and dust (p.224). The humoristic touch continues after this, too, as

it is told how Aunt Emily gives Grandpa a quick look over her glasses, and Tommy's grandpa just smiles. Aunt Emily's reaction is described in the following way (p.225): "So all she said was that men were all alike, and looked as though she would like to spray Grandpa and Tommy along with the flies."

As mentioned above (p.52 of the present thesis), the storylines in *Aboriginal stories* are different from stories that present white Anglo-Australian and immigrant (or foreign) characters. For example, the story "The Devil Country" (pp.170-174) is like a ghost story, and it has a gloomy, scary and oppressive atmosphere. In the very beginning of story the differences between white men and black men are pointed at, as when it comes to a place that the white call Cave Creek, the black people call the place Mub-ja-ja-wa. Mub-ja-ja-wa (or Cave Creek) is described as follows (p.170):

> No one camps in this place, for it is a place of devils. At night in this place a voice might call. You go to see who is calling. You look in the grass and between the rocks. There is no one there. Another voice calls from somewhere else. There is no one in that place, either. The voices call from here and there, first that way and then this.The voices are all around, but there is no one there.
>
> A fire shines a little way off, and you hear the noises of a camp: a baby crying, people talking.You run that way, but you can never find the camp. This is the place of devils, but you can't find them. If you stayed in this place you would go mad.

"The Devil Country" (pp.170-174) tells about ancient times. In the fourth passage (p.170) it is said that "the first devil came to Mub-ja-ja-wa in the Dream Time, and her name was Marm. She looked like an old woman, and she had no eyes. No one knew she was a devil. She sat in the shade on top of the rocks, and she called the young girls to come."

In the story ("The Devil Country", pp.170-174), young Aboriginal girls come to help Marm. Marm, the devil herself, is the main character of the story, and the girls bring her fruit from the nearby trees as they see her as an old, blind woman. At first the reader may consider the girls just trusting, innocent and kind, but as the story develops, the reader will start to see the girls as weak creatures who just keep obeying Marm's orders as if they were bewitched, without finding the courage to escape when this would still be possible. Marm tells the girls to bring her more and more fruit, and they carry piles and piles of fruit to her and watch her turn the fruit into flour and then to loaves of bread,

using a stone "too big for a strong man to lift" (p.172). It is clear at this point that Marm is not human and she has supernatural powers, but the girls still keep obeying her, working in fear, day and night. In the story the Aborigines are not making their own decisions but Marm is the one in power. The girls are her servants, and this image, this submissive role of the Aboriginal girls, will hardly promote the self-esteem of an Aboriginal child who reads the story. If the plot was not so full of evil and fear, the Aboriginal child might feel proud to read that the Aboriginal girls are brave enough to climb in the trees, but in the story this remains a minor thing. In the end the girls are too weak, and after they eat Marm's bread, they also become devils.

Apart from "The Devil Country" (pp.170-174), for example the Aboriginal story "Thardid Jimbo" (pp.194-201) contains a lot of negative elements, as well. "Thardid Jimbo" includes the evil, as Thardid Jimbo is a very tall and strong giant with sharp teeth and a cruel face. Thardid Jimbo is hungry and so he kills the kind and trusting Aboriginal man, Mummulbery, and hangs him up into a tree. Later Thardid Jimbo kills nine dingoes, before Mummulbery's widows manage to kill him. In the end Mummulbery's widows join Mummulbery by deciding that they too want to go and live in the spirit world where the three of them can again be together. In the Aboriginal story "Cheeroonear" (pp.110-117) the Aboriginal people are also threatened by a beast, and they kill him, before he kills and eats them all. In yet another Aboriginal story, "The Porcupine Song" (pp.9-13), the main character, an Aboriginal boy called Flycatcher, makes a journey in the bush and is caught by the Yara-maaya-hoo. The Yara-maaya-hoo are dangerous, little red men who live in the trees. They suck blood with the suckers they have in their fingers, and they also have lizard mouths which can swallow a grown man.

The stories that present *characters of immigrant or foreign background*, have both happy and humorous, as well as negative and oppressive storylines. For example, "The Magic of the Pomelo Tree" (pp.152-159) presents Chinese characters, and the plot in the story is humorous, hilarious and entertaining, instead of being negative, sad, and oppressive. It is indicated on the last page of the story (p.159) that "The Magic of the Pomelo Tree" (pp.152-159) is based on a Chinese festival held in Victoria, Australia, on Easter every year and on

the legend of the one Pomelo Tree known to be growing in Victoria. The story presents Chinese characters and through the positive atmosphere created by the story, the place that the Chinese communities have in the Australian society is acknowledged. The fact that the story is included in *Emu Stew*, with the reference to its origins, reflects the view that Chinese cultural heritage enriches the Australian culture and is accepted and valued by the wider society. The story is a tribute to the Chinese, in China and in Australia, and to Chinese festivals which include the dragon parades, with a group of people joining up to create a big, colourful, symbolic dragon that walks through the crowds of cheering people.

"The Magic of the Pomelo Tree" (pp.152-159) does not tell about everyday life but with all the absurd elements and humour included it is bound to make the reader laugh. "The Magic of the Pomelo Tree" is an imaginative story and the reader is entertained by introducing situations that would never be possible in the real world. In the story the main character, and old Chinese man called Ming, first works as 'dispenser of magic from pomelo tree' as people need him to tame fiery dragons which they use for burglar-frightening, indoor-outdoor movable heating systems and to practice fighting with (p.152). The story includes some elements that are quite absurd. It is, for example, told how some dragons turn to metal if they taste the grapefruit-like fruit of the pomelo tree and can then be used as patio decorations, or as door-stops, if they are small.

In fact, "The Magic of the Pomelo Tree" (pp.152-159) is a story that blends history and fiction (cf. Lawie 1994:6-7), and through doing this it succeeds to provide a positive image of the Chinese people. When gold is discovered in Australia, Ming and his friends decide to travel there, too (p.152). Ming is very anxious to go, and seems very naive and funny when he utters: "Besides, I have a new bow for my pig-tail." Later, when Ming and his friends do not have luck in finding gold, they suddenly realize that they would need a fiery dragon, for it would bring their luck. "In Tui Lui (a Chinese city), the home of fiery dragons, there is always good fortune and men wear their pig-tails weighed down with pieces of gold", says Ming's friend (p.153). The Chinese men really seem to care a lot about pigtails, as the pigtail is mentioned once more in the story. In

"The Magic of the Pomelo Tree" (pp.152-159) cultural differences are also used to create fresh, positive images, for example in the following situation:

> At last he (Ming) was so tired he went home to bed, but he could not sleep. He had to save his friends, and himself, from being eaten by a fiery dragon. He closed his eyes firmly and began counting fiery dragons in the hope that he would fall asleep. He had only counted four hundred and twenty-nine, when there was a loud 'Hallo' outside. (*Emu Stew*, p.154)

For a Chinese man, counting dragons may make more sense than counting sheep.

To provide an example of a story that presents immigrant (or foreign) characters in a negative light, through an oppressive plot and atmosphere, "The Magic Jar" (pp.77-79) is a story that does not present the Chinese characters in a way that supports the development of positive attitudes towards Chinese people. "The Magic Jar" (pp.77-79) tells about a poor Chinese couple who earn their living by working on their tiny piece of land, until the husband finds a huge, old jar when digging the land. The jar turns out to be a magic one, for when the wife starts to clean it and drops the brush into the jar, the jar fills with brushes. The couple first decide to sell the brushes, but become even richer when the wife accidentally drops a coin into the jar and all the brushes become coins.

After they have found the jar and their standard of living rises, the Chinese man and his wife in "The Magic Jar" (pp.77-79) become lazy, selfish and greedy. They make the old grandfather who lives with them shovel the coins from the jar, and do not allow him to rest although he is old, weak and has diseased arms. Apart from this, in the illustrations (p.78) the man and his wife are wearing neat, decorated, traditional kimono-style clothes, but the old man is dressed in rags and has no shoes. Even when they find out that the grandfather has died, these greedy, cold-hearted Chinese in "The Magic Jar" (pp.77-79) worry about losing the coins. The grandfather has fallen into the jar and, instead of coins, the jar fills with dead grandfathers. The Chinese couple has to pull all the bodies out of the jar and give each grandfather a proper burial. All the coins are spent to do this and the couple has no choice but to return to working their land, again. The story does not present a positive image of the Chinese but actually sends a message that the Chinese are better off if they stay

poor. The higher their standard of living is, the more remorseless these people are and, besides, in "The Magic Jar" (pp.77-79) the characters do not really achieve the higher standard of living through their work but through *luck*. They really have not earned it, in the first place.

As noted above (p.49 of the present thesis), Orme (1979:22) has pointed out that stories that have a disturbing, oppressive, and crazy plot fail to provide a convincing, positive image of the people they portray. The same also applies to stories that include very little dialogue. Therefore, it can be concluded that the image of the immigrant and the Aborigine presented in many of the stories of *Emu Stew* is negative and unconvincing. More humoristic and happier storylines, along with modern themes and settings, are needed in order to improve the images provided. It is also important that the stories are realistic, reflect today's society, and the stories include more dialogue. These factors make it possible for the reader to identify with the characters presented in the stories and also lead to more positive attitudes towards different ethnic groups.

To consider other aspects of the storylines included in *Emu Stew*, in the book the Aboriginal stories, for example "The Porcupine Song" (pp.9-13), convey that the Aborigines find their food in the nature and feel that they too are part of the nature -- in the same way as the trees, spirits and animals. In today's world some Aborigines still do lead this simple, nature-oriented way of life, but none of the Aboriginal stories in *Emu Stew* do convey the fact that today there are also many urban Aborigines whose lifestyles and thinking differ greatly from this old, ancient model. As Viedt (1985:24) points out, many writers place the Aborigines in the outback, and this is also true when it comes to the stories in *Emu Stew*. Moreover, all the Aboriginal stories in the book seem to retell some ancient myth, and not a single one of them describes an everyday tribal situation or presents Aboriginal characters who live in urban surroundings, simply telling about the daily lives of the Aboriginal characters.

Contrary to the Aboriginal stories, in *Emu Stew* the stories with white Anglo-Australians and immigrant (or foreign) characters do present both urban characters and people who live in the countryside. For example, in "Horrible Harry" (pp.38-43), "Steeplejack" (pp.118-124), "Con Goes Collecting"

(pp.214-219), and "Grandpa's House" (pp.222-233) the Anglo-Australian characters live in a rural area, whereas the stories "Mr Pickley's Best Bargain" (pp.14-21), "The Old, Old Ngarang" (pp.26-30), and "Jenny at the Zoo" (pp.135-139) present urban white characters. Urban immigrants, for their part, are portrayed in "A Very Hot Day" (pp.44-49) and "The Magic of the Pomelo Tree" (pp.152-159), and immigrants who live in the countryside in "The Magic Jar" (pp.77-79), "Big Boys' Work" (pp.97-103) and "The Stone Lute" (pp.254-255).

It also has to be noted that the white Anglo-Australian people in *Emu Stew* often represent the middle class and enjoy a high standard of living. For example, in "Mr Pickley's Best Bargain" (pp.14-21) Mr Pickley has enough money to be able to purchase all kinds of technical inventions that might make his life even easier and more enjoyable than what it already is. In "My Simple Little Brother and the Charge Account" (pp.163-168) the family's white middle class status is conveyed through the illustrations provided. In the pictures the breakfast table is presented, full of different things to eat, and also in the text it is noted that the family is not short of money. For example, lots of yummy things are baked and bought for the father's birthday party (p.164). In stories that portray Aborigines and immigrants, people do not enjoy such a high standard of living, and money and materia do not play such a big role in their lives.

In fact, in the stories "My Simple Little Brother and the Charge Account" (pp.162-168) and "Mr Pickley's Best Bargain" (pp.14-21) that present Anglo-Australian characters, the value of money is made clear. In "My Simple Little Brother and the Charge Account" the white children look forward to Uncle Cecil's visit because he always gives them some money, and in "Mr Pickley's Best Bargain" (pp.14-21) Mr Pickley's wife is cross with him as he spends so much money on silly technical inventions, such as the *Camera-That-Smiles-Back-At-You* and the *How-To-Make-Money-At-Home-Kit*, and even spends all her holiday money to purchase a *Never-To-Be-Repeated-Computerised-Robot* called Bob. In the stories that portray white people, money is often in a central role, and some of the stories, such as "Grandpa's House" (pp.222-233), also

bring up the value and love of property. In "Grandpa's House" the white family does everything to save the house from the approaching bushfires.

Apart from stories with white characters, the value of money is pointed out in some of the stories that present immigrant (or foreign) characters. For example, in "The Magic of the Pomelo Tree" (pp.152-159) the Chinese man, Ming, travels to Australia when gold is discovered there, and in "The Magic Jar" (pp.77-79) the greedy Chinese couple can not think of anything but money, after they find the magic jar and become rich with its help. In the Aboriginal stories included in *Emu Stew* no reference is made to money or property. Having mentioned the bush fires in the story "Grandpa's House" (pp.222-233), it could also be noted at this point that the Aboriginal stories differ from the stories with white characters also by the nature of dangers presented. In stories with white characters, danger is caused by elements of nature or by animals, such as a flood in "Down Along to Sackville" (pp.140-151), a bush fire in "Grandpa's House" (pp.222-233), and cows in "Steeplejack" (pp.118-124). In Aboriginal stories danger is caused by enormous beasts ("Cheeroonear", pp.110-117, "Thardid Jimbo", pp.194-201), spirits (ie. the devil in "The Devil Country", pp.170-174), and bloodthirsty little men ("The Porcupine Song", pp.9-13). Unlike in Aboriginal stories, in the stories that present white Anglo-Australian characters, the people's lives are not really at risk.

As the value of money and property is made clear in many of the stories that present white Anglo-Australian characters, it has to be noted that one of the stories with white characters, "Con Goes Collecting" (pp.214-219), seems to be a critical response to the idea of free upbringing that is becoming more and more popular in the western world. Many parents nowadays put their children's wishes before everything else, do everything to please them, and do not set that strict boundaries for their behavior. The world is also becoming more and more materialistic, which leads to a situation where children and adults alike are never satisfied with all the stuff they have got, but want more and more materia -- the more exotic and unique, the better. In the story (pp.214-219), Con goes on collecting domestic animals for a while, but this leads to a chaos. Even more absurd is that Con buys a baby hippopotamus from the zoo. It is not explained

where he gets the money from to be able to do this. Moreover, it seems unlikely that any parents would support an idea as crazy as the purchase of a baby hippo.

However, in "Con Goes Collecting" (pp.214-219) Con brings the hippo to his house and the hippo lives in the swimming pool that has to be made muddy so that he will feel at home. Con's parents do not stop their son until he is about to buy an elephant from the circus. At this point, Con's sister thinks Con should collect little toy cars and so he does, for a while (p.218). One day he sees an old, rusty sports car at the dump at the other end of town and starts collecting different kinds of vehicles. Real vehicles, not toys. The man who is building the new road near Con's house even lends Con his bulldozer and grader each evening and on weekends when he is not working. Mr Smith, the fireman, lends the fire engine, too, whenever he does not need it. When Con's father finds a huge double decker bus in the garage, he finally yells (p.219): "No! No more cars!" At last, Con's mother comes up with a wonderful idea, and Con starts collecting something new the very next day at school. Every day when Con comes home from school, he brings home more and more friends, and the boys run and laugh and make a lot of noise. Con's family is pleased. "Con Goes Collecting" (pp.214-219) stresses the importance of having friends, whereas it teaches that collecting materia can make life rather complicated and does not bring happiness.

It was noted above that Patricia Wrightson herself (Viedt 1985:25) has said that at least for older children a myth or folk tale should always start with the information on its origin: where the story came from and how, if possible -- how it got there, and finally, who first told it and why. However, information on the origins of the Aboriginal stories in *Emu Stew* is only provided in the beginning of one single story, "Munjarra, the Morning and Evening Star" (pp.246-248). With other Aboriginal stories (see Appendix 2) the information is provided on the contents page, with a few words that simply state that the story actually is an Aboriginal legend. If the reader does not study these first pages of *Emu Stew* carefully, s/he may not realize at all that the stories are legends, not stories that should be viewed as portrayals of the present-day Aboriginal communities and life-styles.

There are always the elements of loneliness, anger and fear in the Aboriginal stories included in *Emu Stew*, and the stories with Aboriginal characters really stand out as totally different from those that have non-Aboriginal (white or immigrant) characters. In most of the stories that have Anglo-Australian or immigrant characters, there is happiness, joy, humour, even features of comedy. Like Viedt (1985:25) has pointed out, for some strange reason, tribal Aborigines must always struggle to *survive*, whereas others just *live*. In *Emu Stew* the stories that present Aboriginal characters stress the "exotic" and deal with the spirit world and ancient myths, but provide a little information about daily tribal life. For example, all that we learn about daily tribal life through the story "The Porcupine Song" (pp.9-13) is that people rest at daytime when it is too hot to do anything, and gather around the fire in the evenings, to tell fire stories and to sing and listen to tribal songs. In another Aboriginal story, "Munjarra, The Morning and Evening Star" (pp.246-248), very little is told about the Aboriginal culture, as well. Only singing, accompanied by playing the bamboo drone-pipe and the boomerangs, clapping hands, is mentioned as something that the Aborigines do (p.248).

Apart from the killings, apparent indifference, and fear, the Aboriginal stories in *Emu Stew* also include some other elements that non-Aboriginal readers may find disturbing, even negative. For example, In "Thardid Jimbo" (pp.194-201) it is told early in the story that Mummulbery's wives are sisters, and especially when this tradition is not explained as being part of the Aboriginal culture, its traditions, the information may puzzle the reader. The killings of the dingoes (the dingo dog, the dingo bitch and her nine puppies) included in the abovementioned story are also likely to disturb the reader, especially if s/he is Aboriginal. At least nowadays dingoes are important for Aboriginal people, perhaps even more important than pets are for non-Aboriginals, and killing them is out of the question. Traditional Aborigines, for example, sleep with the dogs. As the Australian author B. Wongar (in Willbanks 1991:206) tells: "According to Aboriginal beliefs the dogs, the dingoes, are your reincarnated relatives. I have three dingoes here in the house. If I go to bed they all sleep on the bed with me. I would rather go to the floor than kick them out."

The Aboriginal story "The Water Lubra" (pp.72-75) also presents a main character, an Aboriginal man called Nalul, whose behavior is strange and primitive. Nalul acts like a caveman when he captures a girl he sees sitting near the water hole, and forces her to live with him. First Nalul leaps towards the girl from behind a tree and catches her by grabbing her long hair. The girl fights back, even bites Nalul, but Nalul rolls her hair round his arm and makes her bite her own hair. On top of this he grabs some sand and throws it against the girl's face. What makes it even more difficult to understand Nalul and identify with him is that his behavior is not explained in any way in the story. For some reason Nalul even wipes sweat from his body and wipes this across the girl's mouth, eyes and ears, and makes her speak his language by using bark to block away the sound of water from her ears. If this is an Aboriginal lovestory, and so it appears, the message conveyed is that Aboriginal people do not define love as it is defined in the western world. If an Aboriginal man wants a woman to share her life with him, he shows her that he has power and wants her to obey him. This is hardly how today's Aborigines see romantic relationships but the story easily gives that impression. Once again it is not made clear that the story is a retold Aboriginal myth that dates back to the very "olden days".

Apart from the negative, confusing elements presented above, "The Water Lubra" (pp.72-75) ends with feelings of anger, sorrow and loneliness, when the girl that Nalul has captured dives down into the spring, encouraged by her sisters, and returns to her own people (p.75). Nalul first practices some kind of masochism as he takes a sharp stone and keeps cutting his head with it. However, after this negative image, it is also made clear that he has other kinds of feelings for the girl. Just like any man might do, to win a girl's heart over, Nalul takes flowers (red lilies) to the billabong and sings songs to the girl. The teaching of the story seems to be that one should stick to one's own kind, as people who belong to another tribe or place can not be trusted. In this respect the story does not encourage the establishment of successful, unprejudiced relationships between Aboriginal and non-Aboriginal people.

Moreover, death is always present in Aboriginal stories and it can be claimed that the stories handle the issue in a way that is not suitable for children readers but may leave the reader feeling confused and oppressed. For example,

in "Thardid Jimbo" (pp.194-201), the kind and trusting Aboriginal man, Mummulbery, is killed by the enormous beast, Thardid Jimbo, who is later killed by Mummulbery's widows. The beast just bites Mummulbery in the neck and his life ends instantly, without any fight or struggle with the beast. When death is included as a theme in one of the stories that have white characters, in "Flowers for Samantha" (pp.104-107), it is approached differently.

"Flowers for Samantha" (pp.104-107) is actually the only story with white characters that deals with death, not death of a person, however, but the death of a pet. The atmosphere is made less gloomy than in the Aboriginal stories because in "Flowers for Samantha" the family does something beautiful for the memory of the cat, Samantha. Samantha is buried into the garden and the girls bring a posy of forget-me-nots and daisies and place it on Samantha's grave. Then the father tells the little girl, Katie, that there's nothing one can do about bygones (pp.106-107). "Bygones must be bygones -- we know that, don't we?" he says, and continues "But d'you know something else? We can remember our bygones any time we choose! What d'you say to that?" After this the family forgets the sad incident and continues life as usually. Mr Tompkins looks forward to his dinner, the mother goes into the kitchen, the older children continue doing their homework, and the youngest child, Katie, has her bath. In this story death is a natural part of life, not related to violence brought about by evil spirits and beasts like in the Aboriginal stories. This way of dealing with the issue can be claimed to be better and more suitable, especially considering the age of the potential reader.

Differences in the storylines can also be found when looking at the way the relationship between people and animals, or people and nature, are presented in the stories that portray characters who belong to different ethnic groups. Although the Aborigines are supposed to have a closer relationship with nature, in *Emu Stew* the Aboriginal stories do not actually deal with the relationship between people and animals to the same degree as stories with white characters. Of course, in "The Porcupine Song" (pp.9-13) Flycatcher does meet the porcupine and calls him his brother (Flycatcher belongs to the Porcupine People), and in "Cheeroonear" (pp.110-117) the Aboriginal people share the caves with many different species of animals, but the stories that tell

about the relationship between the white characters and their pets (eg. "Flowers for Samantha" pp.104-107, and "Janey" pp.186-192) simply show more affection. It has to be noted, though, that even if the coexistence (of people and animals) in "Cheeroonear" (pp.110-117) falls to the category of "stressing the exotic", it may promote the self-esteem of the Aboriginal child to read how well his people get along with different kinds of animals. Sharing a cave with spiders and snakes demands quite a lot of courage and wisdom. The non-Aboriginal child, too, may admire this quality and it may contribute to forming a positive attitude towards Aboriginal people who often, in reality, do know how to live in peace and in balance with the nature surrounding them. In stories with immigrant characters, the relationship between people and animals is presented only in "Big Boys' Work" (pp.97-103) and "The Magic of the Pomelo Tree" (pp.152-159). In "Big Boys' Work" the African Zulu boys take care of the cows, but the story does not show any real affection between the people and animals. In "The Magic of the Pomelo Tree" (pp.152-159) the Chinese seem to care about the fiery dragons only if they can make money or improve their social status by owning them.

Although many of the stories in *Emu Stew* include the evil and feelings of fear, in all stories things turn alright in the end and the good wins the bad. For example, in "The Porcupine Song" (pp.9-13) Flycatcher escapes the dangerous Yaramaaya-hoo, who are punished by the dark spirit of the fig tree, and in "Cheeroonear" (pp.110-117) the Aboriginal people manage to kill the beast, Cheeroonear. Apart from these Aboriginal stories, also stories with white Anglo-Australian and immigrant characters have a happy ending. For example, in "Down Along to Sackville" (pp.140-151), "Grandpa's House" (pp.222-233), "A Very Hot Day" (pp.44-49), and "The Magic of the Pomelo Tree" (pp.152-159) things turn out fine in the end and everyone is happy. The first two of the abovementioned stories present white Anglo-Australian characters, and the other two include immigrant (or foreign) characters. According to Jokipaltio (1997:24), this is a central feature in children's literature: a solution is always found to the problems and chaotic situations that emerge.

In *Emu Stew* the common feature of the stories with Anglo-Australian characters is that many of them end with laughter. The stories with immigrant

characters and Aborigines do not show the same pattern. For example, "Horrible Harry" (pp.38-43), a story that tells about the experiences of the Davidson family, on their new farm, ends with laughter. In the story the family has trouble with the crazy horse, Harry, that the former owner of the farm has left them. Harry has a bad reputation in the area but in the end he proves useful when some robbers try to steal the fruit from the Davidson's orchard one night. Harry attacks them, teaches them a lesson, and becomes a hero. The story has a happy ending, as in the end (p.43) the Anglo-Australian boy, Peter, says that he bets there has never been a watch-horse like Harry before. Everybody laughs. To provide other examples of stories with white characters that end with laughter, in "Jenny at the Zoo" (pp.135-139) the father of the little girl Jenny laughs when he has taken Jenny to the zoo and realizes that, instead of the animals in the zoo, Jenny is only interested in ducks. "Next time Jenny has a birthday, we'll just walk down the road to the Gardens, to see the ducks!", he says, laughing.

In "Mr Wonnip" (pp.126-131) there is humour and laughter in the ending, as well. Having met the imaginative figure, Mr Wonnip -- the person that his father always refers to when he is busy -- and commenting on his father's remark that he has apparently broken his new fishing line, Stephen says to his father (p.131): "It wasn't me! It was Mr Wonnip." His father laughs and says "Oh, I see. Getting back at me, eh?" Stephen laughs, too, but not because it is a good joke, but because he knows something that his father does not know. In "Kick the Tin" (pp.80-85) the white family also smiles in the end, when the father finds the birthday presents that the family has hidden in the cupboards, while playing hide and seek.

If some of the Aboriginal stories include elements, such as beasts, spirits, and indifferent adults, that make the stories seem unconvincing and lacking in realism, also some of the stories that present white Anglo-Australian characters have features that the reader will most likely find confusing. For example, what makes "The Old, Old Ngarang" (pp.26-30) unconvincing, when reading it today, is that in the story the mother of the two Anglo-Australian boys lets one of the boys, Benny, go into the bush alone late in the evening, to fetch the school case he has left there. When Benny (who is caught by the evil spirit

called Ngarang) does not return in ten minutes, the mother asks the other boy, Stephen, to go over the road and call him; ie. sends the boy outdoors alone when it is already dark and only the moon is hanging up in the sky. The similarities between "The Old, Old Ngarang" (pp.26-30) and "The Porcupine Song" (p.9-13) thus include also this indifference of the adult characters. In "The Porcupine Song" (p.9) Flycatcher's grandfather is not really presented as a wise, respectable adult either, as he does not try to talk sense into Flycatcher although he knows how dangerous it is for him to go to the forest alone. Even if *Emu Stew* was published in the late 1970s, when the world probably was a safer place compared to today's world, this does not explain why the adults in the abovementioned stories are described in this way: as if they are not responsible for ensuring the children's safety.

In *Emu Stew*, the stories with white, Anglo-Australian characters make references to the modern society and its services, and point out the value of money in people's lives. For example, "Horrible Harry" (pp.38-43), which is another entertaining, humoristic story with white characters, shows that even in the countryside services and schools are nearby and necessary for the people. "Horrible Harry" (pp.38-43) tells about the everyday life of the Davidson family who have just moved to the countryside, and in the story the children go to school and there are services nearby, too, such as the bakery and the post office. The family does not receive any mail or other deliveries at first, which they consider a big problem, and soon they find out that the postmen, the man delivering the fertilizer, the TV repair-man, and the doctor will not deliver to their place unless Harry, the crazy horse that the former owner has left on the farm, is locked up.

It is also worth pointing out that in the stories with white Anglo-Australian characters, school is often mentioned. For example, in "Mr Wonnip" (pp.126-131) the white boy, Stephen, decides to go eeling on his own. He picks some sour-grass that grows near the bridge and puts it in his mouth, and just a bit too late, he remembers something he has learnt at school. He must have swallowed at least a few bugs with the sour-grass. In "The Boy with No Name" (pp.34-37) school as an institution plays an important role again, as the boy with no name would like to go to school, but he can not -- not until he has a name, too.

In stories with Aboriginal characters school is not mentioned at all. This gives the impression that the Aborigines are insignificant and uncivilized because they do not even receive the basic education.

The parent-child relationship is also central in other stories that present white Anglo-Australian characters. For example, the story "One Good Turn" (pp.22-25) illustrates the relationship between a parent and a child, and points out how it is the duty of the parents to teach their children the difference between appropriate and inappropriate behavior. In "One Good Turn" (pp.22-25), Joanne and Patricia have been to see a film with Joanne's mother, Mrs Ballard, and they get angry at each other because both would have wanted to open the gate for a beautiful, tall woman who is carrying an armload of flowers. Patricia is quicker, and Joanne gets jealous because the woman gives Patricia a smile and thanks her. Joanne does something that well-raised girls are not supposed to do. She hits her best friend, Patricia, who starts to cry and runs home. Joanne is scolded by her mother, who calls Patricia's mother later on. "I'm not sorry," says Joanne, but her mother says: "I don't care if you're sorry or not. You're still going to apologize. I won't have you running around acting like a little hooligan (p.23)." The parent-child relationship is also portrayed in "Flowers for Samantha" (pp.104-107), as the father comforts his daughter after the family's cat has died, and in "Con Goes Collecting" (pp.214-219) the Anglo-Australian boy talks with his parents when trying to decide what it is that he will start to collect, as a hobby. The Aboriginal stories in *Emu Stew* include no similar stories. The parent-child relationship is totally ignored in them.

Apart from describing the parent-child relationship, three of the stories in *Emu Stew* that present Anglo-Australian characters show a stereotyped love-and-hate relationship between siblings. In "Con Goes Collecting" (pp.214-219) Con's sister screams when one of Con's big, black moths gets into her hair at night, in "Steeplejack" (pp.118-124) Boy's sister Davina thinks Boy is just a nuisance as she is tired of fetching him down from high places, and in "My Simple Little Brother and the Charge Account" (pp.163-168) the narrator finds her little brother's behavior ridiculous, as he spoils the father's birthday party, and bumps into the rich man, Mr Elk-Staghorn, when carrying eggs, so that

they both end up eggy. In stories with immigrant and Aboriginal characters this kind of a "love and hate" relationship between siblings is not portrayed.

Even if it is stressed that the Aboriginal people are especially close to the nature and have a special relationship when it comes to animals, in *Emu Stew* the strong relationship between a human being and an animal is presented in "Janey" (pp.186-192) that has a white, Anglo-Australian main character, instead of an Aboriginal one. The main character knows a lot about animals and she can, for example, tell the age of her peewit friend by looking at her feathers. Once again, school is mentioned in this story. It is pointed out that people go to school to learn to take care of themselves, whereas peewits go with their parents for a time, learning these things from them. Janey, the peewit, is described just like a human being, as if she could talk (p.187): "She had never tasted any food so delicious before, and she told me so by standing there before me singing a very sweet little song in low warbling notes".

In "Janey" (pp.186-192) the main character finds explanations for the behavior of animals, as if she could see what is going on in their heads. She, for example, notes that peewits circle round and round, doing a Worm dance, as they cannot scratch up the earth with their little toes if they want a worm. They need to dance on soft soil, until they can feel a worm under their feet and haul it out with their beaks (p.187). Apart from this, the similarities between people and animals is pointed out in the story by telling that "the peewits divide our gardens up between them, and they see to it that other peewits do not hunt for food in any garden except their own"(p.190).

Interestingly, what is said about peewits and the land in "Janey" (pp.196-192) actually applies to the Australian Aborigines and the land owned by the white majority in Australia (p.190): "You see, we think we own our gardens, but long ago the peewits owned all the land when it was just wild bush, and today's peewits claim their rights to certain hunting grounds." Another thing that makes the reader think of the Aborigines is the references to tribes: "If a peewit tries to hunt in a garden that does not belong to him, the matter is taken up by the old men of the tribe..." One cannot help thinking that the story perhaps tries to make white people understand the Aborigines better by replacing them with birds. Just like the birds, the Aborigines, too, have the right

to a fulfilling life, need some land of their own. The peewits are described as clever creatures who live by certain common rules that their society shares, and this positive attitude should also be applied to Aboriginal people and their societies. Furthermore, the story also prepares children to face the possible difficulties that may turn up in their lives in the future. It is told how Janey, the bird, ends up taking care of her babies just like a single-parent. She works hard to get them some food to eat and protects them from the rain and other unpleasant things, and gains respect for doing her best in the difficult situation. Although Janey and the young lady represent two different worlds, the story stresses the similarities, not the differences, that exist between them. Janey, for example, also understands that a mixture of foods is necessary for one's health and she makes "sandwiches", using the cheese given by the young lady and a piece of a cricket, moth or worm. Even if they are so different from each other, these two do have great fun together, and the story really supports the tolerance for difference.

When it comes to the stories that portray black cultures, it has to be noted that although the characters in "The Stone Lute" (pp.254-255) are black Africans and represent the black culture, also the atmosphere of this story is more pleasant, less oppressive compared to the Aboriginal stories in *Emu Stew*. In "The Stone Lute" (pp.254-255) the positive aspects of African cultures and the values respected by the Bemba people are presented.

Another story that presents characters of foreign background, "The Mapo Men" (pp.52-65), presents an image that is, if possible, even more negative than the one presented by the Aboriginal stories in *Emu Stew*. "The Mapo Men" (pp.52-65) tells about the early settlement in a lovely tropical island called Baluan. It is not mentioned where the Baluan island is, but the people are black and they believe in the spirit world. The people think that the spirits of their ancestors have worked a great magic when they find so many completed houses and many new gardens on their land when they wake up in the mornings. Like the Aboriginal stories in *Emu Stew*, "The Mapo Men" (pp.52-65) includes elements that make the reader realize that the story does not tell about real world. There are, for example, the little, black Mapo men whom the

black boy, Kiki, from the village of Baluan sees everywhere when he goes to the garden and climbs up a tree and takes a look between the branches. However, in the story the black people are presented as lazy and selfish, as they let the small Mapo Men do all the work, as soon as they realize that they only need to give them an example of the things (ie. houses, gardens, fish-traps) that need to be built, and at night the small men will build many more for them. When the Mapo Men eat a large share of the crops, the black people get really angry, and attack the small men with spears in their hands, with angry and scary expressions on their faces (p.65). They shout: "Thieves! Robbers! Evil ones! Kill them! (p.64)" In "The Mapo Men" (pp.52-65) the storyline is not a happy and humorous one and, therefore, the story provides a negative image of black, tribal people.

4.2 Characters

Apart from the storylines presented, the images of different ethnic groups presented in literature depend on the characters that appear in the stories, and on the language and dialogue used. In illustrated children's books pictures also contribute to the portrayal of different cultures. This chapter of the present thesis will look at the Aboriginal, white Anglo-Australian, and immigrant (or foreign) characters presented in the stories of *Emu Stew*. Related to the characters that appear in the stories, the language and dialogue used in the stories will be discussed in the following chapter (4.3 Language and dialogue, pp.92-101) and the pictures in 4.4 (pp.101-109).

In the late 1980s Keneally et al. (1987:229) noted that most Australians have not been west of the Blue Mountains, and have never seen or spoken to Aborigines, who usually do not live in urban regions. Today there are many urban Aborigines in Australia but the Aborigines are still regarded as second-class citizens and prejudiced attitudes persist. Therefore, the first Aborigine that the Australians meet may often be a character in a book, and to make inter-ethnic relationships easier in the long run, it is important that the image provided is positive, convincing, and based on reality.

In all, *Emu Stew* (Wrightson 1976) contains 32 stories with human characters, seven of which present *Aboriginal characters* (see Appendix 2). The stories with Aboriginal characters have been written by four different authors and all of them portray Aborigines as simple beings who live in the bushes or in the outback and lead a traditional and simple life. The stories present negative stereotypes and thus, as pointed out by Viedt (1985:26), they support the development of a negative self-image if read by Aboriginal readers. In the case of a non-Aboriginal reader the negative stereotypes may lead to the formation of negative attitudes towards Aboriginal people, as the image provided presents Aborigines as primitive, simple-minded, unclothed beings who have nothing to contribute to the wider, modern society.

In *Emu Stew*, most of the stories that present Aboriginal characters present them as loners or as people who live in a small group of three or two people. For example, "The Water Lubra" (pp.72-75) presents a lonely Aboriginal man, Nalul, as the central character. Non-Aboriginal readers and Aboriginal readers alike may consider Nalul's behavior primitive, as Nalul is not very friendly and sensitive when he sees a girl sitting on the sand, near the edge of the water (cf. pp.64 of the present thesis). In "the Water Lubra" (pp.72-75) it is told that Nalul belongs to a tribe. However, no explanation is given to clarify why he has decided to lead a lonely life, away from the community. In the story also the white man is mentioned in one occasion (p.74), when Nalul and the girl that he has captured head for a country called Mungun which has "no white man's name". In "Thardid Jimbo" (pp.194-201) the Aboriginal man, Mummulbery, and his two wives also live in isolation, in their own camp, and it is not told why these three people do not live with the rest of their tribe. As the given examples incidate, it is obvious that the characters in Aboriginal stories live in isolation, in areas that are far away from modern civilization.

Like other Aboriginal stories in *Emu Stew* that include scary, oppressive elements, the stories "Cheeroonear" (pp.110-117) and "The Porcupine Song" (pp.9-13) will most likely leave many children feeling scared and uneasy, not happy and amused. Although "The Porcupine Song" (pp.9-13) provides a rather old-fashioned image when it comes to the Aboriginal way of life (cf. chapter 4.1, *Storylines*, of the present study), and the story does not fully

reflect the situation as it is in reality today, the positive aspect is that in "The Porcupine Song" (pp.9-13) the Aboriginal boy, Flycatcher, is shown as a true hero who beats the evil and teaches the dangerous Yara-maaya-hoo a lesson when they attack him in the bushes. Children of all ethnic groups can easily identify with this brave and kind Aboriginal boy, as Flycatcher is kind to the porcupine he meets and even manages to get away from the small, bloodthirsty Yara-maaya-hoo when they attack him (pp.11,13). Because of this the story can, at least to some extent, bring about positive attitudes towards the Aborigines. However, as the story includes the evil, scary elements as well, this may lead to almost opposite reactions and feelings, depending on the age of the child who reads "The Porcupine Song" (pp.9-13). A child of some other ethnic background can also respond to Aborigines and the Aboriginal culture sceptically and with fear, especially when other aspects of the story, such as environment and clothing, also differ rather drastically from what the child considers normal and safe, through the experience s/he has gained through everyday life in his/her own cultural surroundings. In "The Porcupine Song" (pp.9-13) the setting is the bush, and a loincloth is the only piece of clothing that Flycatcher wears.

Apart from "The Porcupine Song" (pp.9-13) also the Aboriginal story Cheeroonear" (pp.110-117) is positive because, despite its oppressive storyline, the story presents the Aboriginal people as the heroes who beat the evil, the Cheeroonear. In fact, only in the story "Cheeroonear" do the Aboriginal people form a tightly-knit community that fights the evil, the beast called Cheeroonear, together. The negative feature that stories "Cheeroonear" (pp.110-117) and "The Porcupine Song" (pp.9-13) have in common is the forgetfulness from which the Aborigines suffer. This feature does not appear in stories with white Anglo-Australian and immigrant characters. In "The Porcupine Song" (p.10) the Aboriginal boy, Flycatcher, forgets to watch out for the Yara-maaya-hoo because he is so angry at his grandfather who has given him the dillybag to carry. Similarly, in "Cheeroonear" (p.112) the Aboriginal people get so tired from walking and the heat that they forget about the beast called Cheeroonear.

As noted above, in the previous chapter of this thesis, Viedt (1985:24) has pointed out that the stories presenting Aboriginal characters often just give the

physical characteristics (big brown eyes, flashing white teeth, curly hair) and therefore reinforce the establishment of negative stereotypes. In the Aboriginal stories in *Emu Stew* these features are not given in the text itself. This information is conveyed only through the illustrations provided. Although the illustrations of different stories have been done by different artists, in all the stories the Aboriginal characters look very much alike. They are thin, their hair resembles a bird's nest, they look serious and, except for the loincloth that appears in "The Porcupine Song"(pp.9-13), they are not wearing any clothes.

Although physical characteristics are not given in the text, personal characteristics are. For example, in "The Porcupine Song" (pp.9-13) Flycatcher's personality is described so that it is easy to understand him and identify with him. Flycatcher is cheeky and restless, but he is also independent, brave, friendly, compassionate, and determined. The image provided is both convincing and positive, one likely to promote an Aboriginal child's self-esteem, as Flycatcher experiences the whole range of human feelings: from anger and fear to feelings of relief and joy. Flycatcher is not presented as a figure who is 'larger than life', and he does not escape the Yara-maaya-hoo because of his wisdom but because he has good luck and a good heart. He is friendly to the porcupine he meets and decides to carry him to a sandy place where he can dig his way under the ground again, and when the Yara-maaya-hoo catch him, the spikes of the porcupine eventually save both of their lives. However, because the story presents a lonely character, just like the other Aboriginal stories in *Emu Stew* (see Appendix 2), and it is set in the outback, Flycatcher has a minor role.

Apart from "The Porcupine Song" (pp.9-13) also "The Water Lubra" (pp.72-75) presents a lonely Aboriginal character, Nalul, wandering in the outback, looking for things to eat, as does "Thardid Jimbo" (pp.194-201) that presents an Aboriginal man, Mummulbery, who lives in isolation with his two wives and wanders in the outback alone, hunting kangaroos. Viedt (1985:24; referring to John Cotterell's survey of Australian children's fiction) has pointed out that this is common with the Aboriginal characters presented in literature. As they are isolated from the larger society, whatever they say or do does not affect the lives of others too much. The situation could be made better by

providing modern themes and settings, and situations which give the Aboriginal reader a reason to be proud of his/her ethnic identity.

To provide an example of a simple-minded and stereotyped Aboriginal character, in "Thardid Jimbo" (pp.194-201) the Aboriginal man Mummulbery and his two wives lead a simple life, just the three of them in their own camp, isolated from the rest of the community. It is made clear that they are all happy together. Mummulbery is described as a good man, a good hunter. He is good at tracking animals but for some reason he is not frightened of Thardid Jimbo, the beast, and is nice to him when they meet. This makes Mummulbery seem naive and far too trusting, and although these are good personality features, in the given situation they make Mummulbery seem extremely stupid. Because of his stupidity Mummulbery ends up dead.

It would be easier to identify with Mummulbery if he was at least a little scared, suspicious and there was a fight between him and the beast before Mummulbery dies. In the story ("Thardid Jimbo", pp.194-201) Mummulbery is simply a simple-minded victim, and it is only his wives who show some courage, emotions, and wisdom so that Aboriginal children, especially girls, can be proud of their roots and their culture after having read the story. The characters also believe in an afterlife, which many readers may find a positive element in the story. Even when people have different religions and believe in different gods or the spirit world, this belief in life after death, in the spirit world, is common to many, ~~many~~ people.

In the "Glass Trees" (pp.175-177) there is also a vague, lonely Aboriginal character who has a minor role in the story. The central characters in the story are white Anglo-Australians, and all that is told is that the Aboriginal girl, Beeta, has lived with the white family that owns the farm since she was a child. Beeta does not speak in the story but she simply appears from the bushes when the family are looking for a lost lamb. Beeta carries the lamb to the landowner and just a few words are exchanged before Beeta goes her own way again, returning to her own people. It is obvious that the family and Beeta are not that close although they have been part of each others' lives for a long time. Although very little information is provided about Beeta and she remains distant, almost invisible in the story, she is given some credit for being "so

good with animals" (p.175). It is obvious that Beeta has no significant role in the story for, as absurd as this sounds, even the scare-crow (p.177) is described in more detail and with more enthusiasm in the story. If one looks carefully, Beeta is, however, shown in the second illustration of the story (p.176). She is a tiny figure under the tall trees, with the lamb in her arms. Unfortunately, the picture is quite unclear and the tall trees dominate the picture. In the text Beeta's appearance is not described at all.

Although the abovementioned story provides a negative image of the Aboriginal girl, makes her seem insignificant and distant, it must, however, be noted that "The Glass Trees" (pp.175-177) is the only story in *Emu Stew* that shows some contact between Aboriginals and Anglo-Australians. If more was told about Beeta as she makes her appearance in the story and if there was more warm interaction between all the characters, the story would present an example of multiculturalism put into practice and encourage the establishment of interracial relationships.

Referring to an article written by an English librarian called Gillian Klein, Orme (1979:20) reports that it is important for children that the stories they read have a adult of their own ethnic group in a role that demands respect. In "The Porcupine Song" (p.9) Flycatcher's grandfather is not really presented as a wise, respectable adult, as he does not try to talk sense into Flycatcher although he knows how dangerous it is for him to go to the forest alone. What happens is that the grandfather lets the boy make his own decision because he himself wants to rest and even hands Flycatcher a dillybag, telling him to bring him some sweet figs, too.

The grandfather's behavior in "The Porcupine Song" (pp.9-13) can be defined as selfish and indifferent, as he lets the boy put himself into great danger. If Flycatcher was a young man and wanted to prove that he is worthy of the grown-up men in his tribe, then the grandfather's reaction would seem understandable, but in the story Flycatcher is only a boy. It is somewhat disturbing that nobody seems to care about Flycatcher when he decides to head to the darkness of the forest, but everybody celebrates his homecoming and escape from the Yara-maaya-hoo when he returns to the camp later on. It may make the reader view the people as simple-minded folks who do not feel they

are responsible of ensuring the others' well-being. Because there is not mention of the people feeling guilty for having rested when Flycatcher left the camp and risked his life, the reader may find it somewhat hard to understand these people, to identify with them. In "Thardid Jimbo" (pp.194-201) the Aboriginal man, Mummulbery, is simple-minded and unwise, too. He is not presented in the role of a respectable adult, either.

As the examples provided above indicate, the Aboriginal stories in *Emu Stew* do not present many characters that the Aboriginal child can identify with. The image of the Aborigine is for most part negative, as it does not reflect the reality. The Aboriginal characters are stereotypes, not individuals who have their own, distinctive personalities and interests, and, apart from this, they represent some ancient, imaginary world, instead of being ordinary people, living their ordinary lives in today's world. In *Emu Stew* urban Aborigines are not presented but all the Aboriginal characters lead a simple, traditional life in the outback and pass their time by looking for food.

Emu Stew (Wrightson 1976) presents 21 stories (see Appendix 3) that have *white, Anglo-Australian characters.* The stories have been written by 15 different authors. Compared to the Aboriginal stories included in the book, these stories present far more variety in the characters included. Whereas the characters in the Aboriginal stories are either loners or small groups of people not that closely or well defined, the stories with white Anglo-Australian characters in *Emu Stew* present couples, families, children and adults, even the village people, interacting with each other, living their everyday lives together. Compared to the Aboriginal stories, there are more characters involved in the stories with white, non-Aboriginal characters, although many researchers (eg. Gudykunst et al. 1988) define the the white, western culture an individualistic one and the community is considered the very heart of the Aboriginal culture, or black tribal cultures in general.

In all, there are ten stories presenting *white, Anglo-Australian families* in *Emu Stew* (see Appendix 3, stories marked *). Although not describing a family-situation, the stories "One Good Turn", "The Boy With No Name", "A Very Hot Day", "Mr. Wonnip", "Janey", and "The Old, Old Ngarang" include both *children and adult characters.* "Mr Pickley's Best Bargain" and "Uncle

Bill and the Ladder", for their part, present *an older, Anglo-Australian couple* as the main characters. In "Uncle Bill and the Ladder", the village people have a minor role, too. There are only three stories in *Emu Stew* that present white characters who do not fall into any of the abovementioned categories of families, couples, adults and children. In "The Sore Big Toe" all the characters are children, whereas in "Wicked Suzy" and "The King who Wanted to Reach the Moon" the characters are all white men.

The story "Jenny at the Zoo" (pp.135-139), for example, presents an image of a happy Anglo-Australian family. The story tells about a trip to the zoo, and because of this it creates positive feelings and images, and entertains the reader. The reader can easily identify with the characters as they are ordinary people, living their life in the ordinary world. Animals also play ~~an~~ a big role in the story, as even before the zoo animals are mentioned, the family's pets (a dog called Russ and a cat called Tid) are introduced. As it is made clear that the people, both children and adults, love animals, it is clear that they also care about each other. The father enjoys spending time with the children, comes up with the idea of making a trip to the zoo, and the mother looks after the whole family. She cares for the baby and, for example, makes a packed lunch for the others, for the trip to the zoo. Everyone is happy which is communicated for example in the following extract taken from the story (p.135): "Jenny loved being in the car. She laughed and talked, and everyone was pleased to see her so happy." The importance of family and kin is pointed out, too, when telling how "there were mothers and fathers, grandmas and grandpas, aunties and uncles" in the zoo with the children (p.135). In Aboriginal stories the role of family and kin is not brought up in the same way.

In a story titled "The Boy with No Name" (pp.35-37), that makes an exception to the rule by presenting a lonely white boy as the main character, friendship is also an important theme. As the title of the story indicates, the boy in the story has not got a name, and in the story the reader is made to laugh when the boy searches his father's desk and finds a name he thinks is great. The poor boy runs back to school and tells everyone he now has a good name and is just like the others. The name he has picked out is "KNICKNACKS" and, naturally, both the teacher and the other children laugh when they hear this

name. The children are quite mean, actually, as they point out the name is "mad...the silliest one in the world" (p.36).

In "The Boy with No Name" (pp.35-37) the boy is presented as an individual, not as a stereotype, and although the character has his weaknesses, it is easy to understand him and also to identify with him. The boy works hard to be accepted but it is no use, and the story actually seems to teach how important tolerance for difference is. In the story, the main character is silly but because he is a little boy, the story presents a positive image of a sweet, silly white boy who does his best to fit into the society and to be accepted by other people. In the end (p.37) the boy with no name gets a friend who is not even interested in learning his name, does not care whether he has a name or not. The illustrations show that the friend is an older man. The boy and the man go and visit interesting places together, do wonderful things, and the old man utters: "Good times are much better when they're shared." It is noted that names are unimportant, whereas the name "friend" is the only name that really matters in life. The story stresses the importance of friendship, shows how important it is for a person's self-image and self-confidence to belong to a group. This is not brought up in any of the Aboriginal stories, although one would imagine that as a minority group the Aborigines would stress these issues.

In *Emu Stew* there are also silly and stupid characters in the stories that present *white Anglo-Australian characters*. For example, in "The King Who Wanted to Reach the Moon" (pp.178-181) the characters cannot build a tower from wood but end up building the tower of boxes, by piling them up. The king insists he climbs it up first because he wants nobody else to touch the moon before him. The tower is built of boxes but just before reaching the top the king notices that he needs one more box to be able to touch the moon. When the royal carpenter informs him that there are no more boxes, the king yells: "Nonsense! Take the bottom box and send that young apprentice up here with it!" This is how stupid the characters are but this is what makes the story entertaining and funny. Because the whole setting and the plot of the story are imaginative, do not deal with the real world, the reader is unlikely to go on thinking that all white people are fools. The feelings the story creates in the

reader are positive ones because, even if the king comes tumbling down in the very end, the story contains no real sadness, anger, fear or any oppressive elements. On the contrary, in the Aboriginal stories these elements are more the rule than the exception.

Apart from presenting happy families, warm relationships between family members, and kind, independent, and considerate individuals who have their own personalities, instead of stereotypes, in *Emu Stew* the stories with Anglo-Australian characters do present stereotyped characters, as well. The stereotypes can be defined as positive stereotypes, as the happy and humoristic storylines make the people seem more interesting, and show other sides of the characters' personalities, so that the stereotypical features are in the end weakened.

It is a common feature in the stories that present Anglo-Australian characters that the old, white couples and parents are often portrayed engaging in stereotypical activities. For example, in "Con Goes Collecting" (pp.214-219) the Anglo-Australian boy, Con, is the main character, and his father is presented reading the paper. Because the father wants to read the paper, he does not really feel like listening to Con and suggests that Con just starts to collect ordinary things like stamps or stones. As Con is not interested in collecting these, he goes to talk to his mother who is baking a cake. As the example shows, both of the parents are engaging in stereotyped activities, just like the adults in the stories "Uncle Bill and the Ladder" and "Mr Pickley's Best Bargain" (pp.14-21). In all of these stories the women are taking care of the household chores (baking, washing up, cleaning the house) as the men just enjoy themselves (read a paper, smoke a pipe).

Apart from presenting a middle-aged white couple engaging in stereotyped activities, the story "Mr Pickley's Best Bargain" (pp.14-21) also shows how the main character, Mr Pickley, undergoes a positive change when it comes to his personality, the way he sees things. In the story Mr Pickley purchases technical inventions, one after the other, to make life easier, but he soon learns that the inventions will not make life any easier or more enjoyable. This is a positive feature in the stories in *Emu Stew* that do not often show such positive changes in the characters, as a result of the things that happen in the stories.

Although Mr Pickley is silly, childish, and lazy, the humoristic approach in which the story is told, makes the image a positive one. It is even easy to like Mrs Pickley although she is cross for most of the time, for she has reason to feel like she feels. Mr Pickley spends all their money in silly inventions, her holiday money included, and the inventions are just ridiculous, such as the *Camera-That-Smiles-Back-At-You*. In "Mr Pickley's Best Bargain" (pp.14-21) the characters are comic, not without their weaknesses, and because the story includes many incidents that are bound to make you laugh, the story leaves the reader feeling entertained.

Whereas the relationship between Mr and Mrs Pickley in the above-mentioned story can not be defined as being warm, in "Uncle Bill and the Ladder" (pp.66-71) the white, old couple does have a warm relationship. This is indicated by the word "dear" that Uncle Bill's wife, Amelia, uses when talking to her husband (p.66), and in the end of the story (p.71) Uncle Bill also takes his wife's arm, when heading indoors. In "Flowers for Samantha" (pp.104-107) the parents also have a warm relationship as Mr Tompkins is described as "a merry-eyed, round-faced, happy sort of a fellow, who is hugely proud of his auburn-haired wife, Ellen" (p.104).

In "Flowers for Samantha" (pp.104-107) the parents are caring, too, as in the first illustration (p.105) Mr Tompkins is holding his daughter, Katie, who is crying because the family's cat, Samantha, has died. When returning home from work and finding his youngest child, Katie, crying, Mr Tompkins also says: "Great-Aunt Jemima! What's troubling my ugly duckling?" Later he calls Katie "Angel Face" (p.106), too. In the story (pp.104-107) the members of the Tompkins family have a close relationship with each other as they sit down after Samantha's death, to talk things over (p.106), and in *Emu Stew* a warm and open relationship is presented also in other stories with Anglo-Australian characters, for example in "Jenny at the Zoo" (pp.135-139). In the Aboriginal and "immigrant" stories in *Emu Stew* there are no such signs of the parents' love for their children

To point out differences in the way Anglo-Australian and Aboriginal characters are presented in stories that are otherwise similar to each other, the white boys in "The Old, Old Ngarang" (pp.26-30) are described as brave kids

who escape from the evil spirit called Ngarang by grabbing its hair and beard and knotting these up so that the creature is unable to see and panics so that he lets the boys go. The story is similar to the Aboriginal story "The Porcupine Song" (pp.9-13) that also tells about a boy who is captured by evil creatures and manages to escape. However, the difference compared to the story "The Porcupine Song" (pp.9-13) is that where the Aboriginal boy, Flycatcher, escapes the evil Yara-maaya-hoo through pure luck, in "The Old, Old Ngarang" (pp.26-30) the white boys Billy and Stephen get away from the Ngarang because they fight back and show a lot of courage when doing that. In other words, the Aboriginal character is weaker, less courageous than his white counterparts.

To provide yet another example of a story that presents Anglo-Australian adults in a role that demands respect, this is done, for example, in "Kick the Tin" (pp.80-85). In the story the parents are presented as good, caring, and responsible adults, as they spend their freetime engaging in activities that their children enjoy, and share the positive things from their childhood with their children. Apart from the parents, the story also presents the children as kind, smart and well-behaved individuals. The girl, Kathy, is presented hugging the family's cat, hiding behind the kitchen door as the family plays hide and seek, and the boy, Mark, is portrayed as a smart boy, for he finds Kathy with the help of the purring he hears "coming from mid-air".

As can be concluded from the examples presented above, in stories that present white characters the main characters are usually sweet, happy, balanced, and humoristic, and although they may have their weaknesses, there is nothing negative about them. For example, in "Uncle Bill and the Ladder" (pp.66-71) Uncle Bill, the white old man, is calm, frank and honest. His peaceful nature comes through in the story, for example, when he leaves the ladder outside the ironmonger's and (p.69) a thin-faced man enters the shop complaining that "Some silly idiot left a ladder fair in the middle of the path." Hearing this comment, Uncle Bill simply says: "I'm not a silly idiot."

Humoristic characters also appear in "My Simply Little Brother and the Charge Account" (pp.163-168). Reading of the ways in which the white boy, Fieldsy, makes the family life more and more interesting is bound to amuse the

reader. The humoristic comments continue when the narrator tells about Fieldsy tangling with Mr Elk-Staghorn, a rich but mean man who lives in the district. Fieldsy, who has a goose called Dora, is giving some goose eggs to Mr Elk-Staghorn. The following extract once again points out how witty and sarcastic the white characters in the story are. It is easy to like them and their whole attitude:

> Dad got straight on to Mr Elk-Staghorn. We could hear Mr Elk-Staghorn's voice from two rooms away. I don't know why he'd bothered to have a phone installed; it would have been cheaper just to yell. But perhaps it was a status symbol or something. Anyway dad came back all smiles." ... "You are going to charge him, of course," said Dad. Fieldsy looked puzzled for a moment. "Do I have to?" he asked. "Of course," said Lee. "He'll expect to be charged," added Mum. (*Emu Stew*, p.167)

Apart from the story mentioned above, witty and humoristic characters are also included in "Down Along to Sackville" (pp.140-151). In the story a white family's house starts floating because of a flood and, they seem think it is a fantastic thing. Some of the characters are naive, but this is what brings about all the humour. For example, in the story, Elaine, the narrator's big-sister says (p.145): "Isn't this exciting? I must go and take out my rollers in case someone comes to rescue us." Later on in the story, when the parents decide to invite the cow, Buttercup, up to their verandah from the unsafe old horse float she is standing on, the grandmother cries out (p.146): "Really! Anyone would think she was the vicar's wife." When Mr Grey (p.150) shouts: "Hang on to Buttercup (the cow)!" Kerry's grandmother sarcastically responds: "That's right. Save the cow at all costs."

The characters in "Down Along to Sackville" (pp.140-151) are so silly, have such great sense of humour, that it is easy to like them. The story provides a positive image of white Anglo-Australians, although the story is clearly imaginative. The family, for example, has lunch on the flat roof that is fitted by chairs and cushions from the sitting room, as well as suitcases and packing boxes (p.147), and some guests drop in for lunch, too. Even crazier, the sitting room carpet has been hoisted for a sail. Apart from providing a positive image, "Down Along to Sackville" (pp.140-151) also stresses the importance of tolerance for difference, by showing how much fun life can be if we do not expect everyone to see and do things in the same way. However, just like with

other stories in *Emu Stew*, the total absence of immigrant and Aboriginal characters is the weak point in the story.

Even when the characters' behavior may be surprising, like in "One Good Turn" (pp.22-25) where an Anglo-Australian schoolgirl, Joanne, hits her best friend Patricia, in stories that present Anglo-Australian characters it is easy to identify with the characters. In the stories their feelings and thoughts are communicated to the reader, for example as in the following examples taken from "One Good Turn" (pp.22-25):

> Joanne felt hot inside. That smile and thank-you should have been hers. Mum had asked her to open the gate, not Patricia.What made it even worse was Patricia's smug look as she bounced back to Joanne and her mother (p.22).

> The thought of saying she was sorry made her feel hot all over. It was so hard to say it, to make the words come out. And who would she play with all day, or talk to? Without Patricia she felt loose and rattly, like a marble in a bucket (p.24).

Although their behavior is inappropriate, the schoolgirls Joanne and Patricia do provide positive rolemodels in the abovementioned story, by showing that girls can solve their problems in their own way. "Mum said I had to say I was sorry. Now I don't have to," says Joanne after Patricia has hit her back (p.25). Patricia says: "No, I suppose we're even now. Fair's fair." After this the girls look at each other and start to giggle.

To provide the last example of the characters in stories that portray Anglo-Australian people, "The Sore Big Toe" (pp.239-242) tells about an annoying, white boy, Johnny Watts, and a girl called Jenny who secretly admires him. In the story Johnny likes shocking people by doing crazy things and seeks attention by, for example, eating orange peel that has been dropped to the rubbish bins. Johnny also brings scary animals (frogs, spiders) into class, to scare the others when the teacher is not around. The girls in the story are presented as stereotypes, as well, except for the main character, Jenny. They shriek because they find Johnny's behaviour disgusting.

In "The Sore Big Toe" (pp.239-242) the behavior of Johnny Watts is criticized by stating that he is "a mean, mean, mean, nasty boy". Johnny is not like the others, he has enough self-confidence to break the common rules, and

because of this his peers secretly admire him. Jenny, for example, admires him, and one day she gets a chance to prove she is not weak either. She walks past Johnny's house and sees him swinging a funny wooden hammer in the backyard, and steps to the backyard, to ask what Johnny is doing. First Johnny ignores her, gives no answer, but then he tells Jenny that he is using his grandfather's mallet. When Johnny's father appears on the door and regulates his son's behaviour by telling him to stop what he is doing, Johnny drops the heavy mallet in shock and it falls on Jenny's big toe. She yells in pain but does not cry because she does not want to be a sissy, and criticizes Johnny by telling him that he is a "useless boy" (p.241).

It is worthwhile to summarize the abovementioned story, because in "The Sore Big Toe" (pp.239-242) Jenny is presented in a heroic light because she does not cry even if her toe swells up, gets red, blue and purple, and the toenail goes black and finally drops off. In the story Jenny's sore big toe is made a far more bigger deal than, for example, the pain the Aboriginal boy Flycatcher must experience in "The Porcupine Song" (pp.9-13) when the vicious Yara-maaya-hoo attack him with their horrible suckers and make his side bleed, or when the Aboriginal man, Mummulbery, is killed by the beast called Thardid Jimbo in "Thardid Jimbo" (pp.194-201). Consider the following extracts taken from the three abovementioned stories:

> The thick arms thumped against his ribs. There was a hissing scream of pain. Flycatcher felt the burn of a score of stabs sharp in his side. He leapt away, and there were no arms to hold him. As he jumped, the dillybag opened, and the porcupine tumbled out. Its spines were red with drops of his brother's blood, and dark with something else. Flycatcher saw his brother sink down into the leaf mould. He was glad to see him go into safety. He was glad to hear the Yara-maaya-hoo hissing with the pain of its torn hands which had grabbed more than a boy. Listening, he backed away. Then he ran. (*Emu Stew* p.13, "The Porcupine Song")

> Mummulbery was glad to see Thardid Jimbo eat. He could see Thardid Jimbo was hungry. He was pleased. He stopped looking all about. His spears lay on the sand behind him.
>
> Thardid Jimbo finished eating.He wiped his hands on his thighs. Then he pointed, saying , 'Look !'
>
> Mummulbery looked away. Thardid Jimbo jumped up. His sharp teeth bit into Mummulbery's neck. Then Mummulbery was dead.
>
> Thardid Jimbo put him on the fire and roasted him a little while.Then he hung the body on a mulga tree and went away. (*Emu Stew* p.198, "Thardid Jimbo")

> Her toe swelled up. It got red. It went blue, then purple. Her toenail went black and then dropped off. And she didn't cry once. She was secretly proud of her wound. It was so sore and swollen that she couldn't wear a shoe. Everyone knew that that stupid Johnny Watts had dropped a mallet on her toe, and that he wasn't supposed to be playing with it. They all saw how brave she was. She hadn't cried, or complained, even though her toe was so sore. Thanks to Johnny Watts she no longer had a big toenail.
>
> Jenny began to think of herself in a new light. She was brave. She was courageous. She had scars to prove it. (*Emu Stew* p. 241, "The Sore Big Toe")

Another heroic thing that Jenny does in "The Sore Big Toe" (pp.239-242) is that she takes a toad from Johnny Watts's hand and tells him to leave the poor toad alone. In the Aboriginal stories the characters are not presented in the same heroic spotlight although they risk their lives when fighting the dangers of the bush, the vicious little people called theYara-maaya-hoo ("The Porcupine Song", pp.9-13), and the beasts, Cheeroonear ("Cheeroonear", pp.110-117) and Thardid Jimbo ("Thardid Jimbo", pp.194-201).

Six of the stories in *Emu Stew* (1976) present *immigrant (or foreign) characters* (see Appendix 4). Apart from these six stories, a few Italian and Greek names (Sergio, Giovanni and Yannis) also appear in the story "The Boy With No Name". However, there are no actual immigrant (or foreign) characters in this story.

As Kable (Evans 1992:74) has pointed out, in literature the characters origins are drawn through their names, their patterns of speech and the cultural celebrations involved. In "A Very Hot Day" (pp.44-49) the main character is called Jerry Silvani. Jerry's surname and the way he is described in the illustrations of the story point to his Italian family background. Jerry has dark hair and because of this he looks different from the other children but in the end the name is the only Italian thing in the story. The reader does not learn how Jerry's cultural background shows in his everyday life. Jerry goes to school like the others, his father works and his mother takes care of the household. The only feature that can be seen as arising from the Italian roots is Jerry's talkativeness, in and outside class. He seems to speak more than the other children, seems somewhat more extroverted, and the teacher, Miss Bray, does not always seem to consider this a positive thing. Consider the following situation (p.46):

> Miss Bray said they would make up their own play, from a story. She read them the story out of a big book. It was a story about a boy who wanted to be a king. It was a silly story, Jerry said to David.
>
> 'What did you say?' said Miss Bray, looking at Jerry.
>
> 'I said it's a silly story,' said Jerry, 'and it is. It's mad.'
>
> Miss Bray shut the book with a bang. 'That will do, Jerry Johnson!' she said, very crossly. 'It's a good story, and it will make a good play. Hands up those who would like to act first?'

Apart from Jerry, there is also another character in the story whose name, Heidi Schmidt, indicates that her cultural background is not Anglo-Australian but her family comes from Central Europe, from a country like Germany or Austria. However, Heidi does not play a significant role in the story, the way Jerry does. In the story Heidi speaks only once, uttering just a few words. Jerry is the one who talks with different people: with his mother, his classmates, and his teacher.

In "A Very Hot Day" (pp.44-49) the image of this foreign, obviously Italian, boy is a positive one. Jerry is not rude but because of the heat he is getting a little cranky in the story, like all the other kids, as well. The teacher is distressed, too, and Jerry and the other children feel sorry for her. Especially Jerry, as he makes the young teacher cry when he refuses to sing all by himself and pulls a face (p.47). The immigrant child can easily identify with Jerry who means well, wants to fit in, and feels sad when he does not act according to other people's expectations. It will promote the self-esteem of an immigrant child to see how people like Jerry. Jerry is good at acting, makes everybody laugh, and he gets on with others. Even the teacher likes him, and asks him and David to shut the windows when it starts to storm outside. Apart from this, Jerry has initiative, has a strong sense of what is right and what wrong, and he is sensitive to others. To make up for his bad behavior on the very hot day Jerry picks some flowers for Miss Bray the day after. In "A Very Hot Day" (pp.44-49) Jerry emerges as a real, unique person, rather than a stereotype. It is a good story for the immigrant child to read. The only thing that can be criticized is that there are no Aboriginal characters included in the pictures or the story itself.

In another story, "The Stone Lute" (pp.254-255), the African Bemba women are praised for their beauty and the men achieve respect based on how wise they are. Although they portray a black culture, too, in the stories that

have Aboriginal characters no reference to the women's beauty or the wisdom of men is made. "The Stone Lute" (pp.254-255) tells about life in an African village, and in the story the main character, an African man called Kalulu, shows exceptional courage, as he risks his life when deciding to speak his mind when trying to win the Chief's daughter over. Fortunately, the Chief does not get furious but smiles and tells Kalulu that he is a brave and wise man.

If a child with African roots reads "The Stone Lute" (pp.254-255), it will promote his/her self-esteem to identify with Kalulu who believes in himself, believes in frankness and honesty, and eventually becomes the Chief of the Bemba people. Apart from the positive image presented through Kalulu's personality and his actions in the African story, also the hospitability of the village people is mentioned. It will support the formation of positive attitudes towards African people to read how Kalulu goes back to the village after having went to the deep forest to check out a few large stones, and feasts with the people. He enjoys the people's hospitability for a fortnight.

When comparing the African story "Big Boys' Work" (pp.97-103) to the Aboriginal stories in *Emu Stew*, one of the differences is that in "Big Boys' Work" the spirit world is not even mentioned. Like the stories with white middle class characters, the story tells about everyday life, everyday routines. In "Big Boys' Work" (pp.97-103) the African boy, Knowledge, is the main character in the story and the story concentrates on viewing the different situations through his eyes, makes clear why he feels how he feels and how he solves the problematic situations that he faces. Knowledge emerges as a real person, as an individual who wants to achieve the other people's respect, not as a stereotype, and actually children of all cultural backgrounds can easily identify with him.

In "Big Boys' Work" (pp.97-103) Knowledge's life is like life in the countryside, in general. The children participate in the everyday routines by doing some of the chores, with the exception that Knowledge and the other Zulu children do not seem to go to school at all. The other exotic things may be the large family that Knowledge has, with a total of at least six children, and finding out that the family lives in a hut and eats the meals gathered round the fire in the centre of the hut. It has to be noted, though, that a spoon is used to

eat the food from the bowls, even if the people sit cross-legged on the hard mud floor of the hut. It is also mentioned that the Zulu boys do play stick games in the grass, when they are on the hillside, looking after the calves. Also in this respect, Zulu children are like all other children in the world. In the story some cultural information is also transmitted, related to the naming system (p.97). It is made clear that most Zulu people have three names: a surname, a Zulu name, and an English name. It is positive that these cultural things are not left unexplained, as without the explanation one would ponder why the Zulu boy is called Knowledge and has not got a more exotic name. In "Big Boys' Work" (pp.97-103) respect is also shown towards the Zulu language by including some Zulu phrases in the story. The meanings of these phrases are explained, too.

Apart from Knowledge, also the other people in "Big Boys' Work" (pp.97-103) are described in a positive way. Knowledge's father, for example, is hard-working, caring and has a sense of humour, as well. When he is about to go out into the fields, to plant maize and sees Knowledge's sad expression, he asks (p.99): "What is the matter, my son?" Knowledge's mother is caring, as well, and she notices before the others what the problem is. "The pup is growing up", she says to her husband, Knowledge's father (p.100). "He is too old for porridge. He thinks he has need of a bone." It has to be pointed out that in the "Big Boys' Work" (pp.97-103) the importance of teamwork is stressed, as only when people co-operate they are able to find solutions to the difficult situations that they face. The teaching of the story is that if one does one's best and remains persistent, good things will follow.

Although the illustrations of the African story "Big Boys' Work" (pp.97-103) do present an image that reflects today's society, African people wearing western clothes and owning cars, it has to be noted that the story has something in common with the Aboriginal stories "The Porcupine Song" (pp.9-13) and "Cheeroonear" (pp.110-117). Like the Aboriginal boy Flycatcher in "The Porcupine Song" and the Aboriginal people in "Cheeroonear", in "Big Boys' Work" (pp.97-103) Knowledge (the Zulu boy) gets angry and upset because he would like to herd the full-grown cattle like all the big boys, and gets into trouble as he forgets to watch carefully. With white characters there is

no sign of this linkage between getting angry and upset and the character's inability to watch out for trouble as a result of these feelings. Although the stories have similarities, the difference between "The Porcupine Song" (pp.9-13) and "Big Boys' Work" (pp.97-103) is that Flycatcher escapes from the dangerous Yara-maaya-hoo through pure luck but Knowledge gets out of trouble because of his intelligence and persistence.

"The Magic of the Pomelo Tree" (pp.152-159) is a story based on the "Awakening of the Dragon" festival held by the Chinese community in Bendigo, Victoria, every Easter, and the legend of the one Pomelo Tree known to be growing in Victoria. This is noted on the last page of the story. The characters in the story are Chinese, and the main character is an old Chinese man called Ming. It is obvious that the Chinese characters have been exaggerated, made sillier than real people would be, and with the imagination that the story reflects, the effect on the reader's attitudes is likely to be merely a positive one. The story is like a comedy, this time put into writing, and because of this it should not be offending even to the Chinese reader that the characters are so silly and naive.

Apart from the positive silliness of the characters, in "The Magic of the Pomelo Tree" (pp.152-159) the stereotyped image of a quiet and reserved Chinaman is broken by showing Ming acting in a totally different way. As the following example (p.154) shows, Ming is extroverted and talkative:

> "Ah Sore! Ah Dore!" said Ming. "You have come to stay in Bendigo? You will rest here? Are you well? How is your cousin? Does my venerable uncle prosper? Is the rice harvested? " He was so excited at seeing his old friends that he asked the questions all at once, not really caring if they were answered or not. (*Emu Stew*, p.154)

In a way this lively, extroverted character helps to break down the negative stereotypes that people may have of Chinese people. It has to be kept in mind that the Chinese are individuals, like everybody else -- whatever the cultural background may be. Cultural heritage and personality are two separate things.

Chinese characters also appear in "The Magic Jar" (pp.77-79), but unfortunately in this story the image provided is negative. "The Magic Jar" (pp.77-79) tells about a lazy, selfish and greedy Chinese couple who can only think about money and make the old grandfather work hard, shovelling the

coins from the magic jar, after the husband finds the jar when digging the land. In "The Magic Jar" (pp.77-79) the Chinese man and his wife really are presented as cold-hearted people, and the reader (Chinese or non-Chinese) will find it impossible to understand them and identify with them. These adult characters are not described in a way that demands respect. In the end, the couple is taught a lesson, as they become poor again when the grandfather eventually dies when shovelling the coins and falls into the huge jar.

As the examples provided above show, the immigrant (or foreign) characters in *Emu Stew* represent the African, Italian, German/Austrian, and Chinese cultures, and therefore the ethnic backgrounds of the characters differ from the ones that Orme (cf. p.48 of the present thesis) found in her study in 1979. The stories in *Emu Stew* present both positive and negative images of the abovementioned immigrant cultures, but a more positive image could be reached by presenting humoristic stories that portray ordinary people, for example families, living their ordinary lives in today's world.

It is a positive thing that immigrant characters are presented in the stories in *Emu Stew*. However, as there are over 30 stories with human characters in this collection of children's stories, and some 25% of present-day Australians are immigrants or children of immigrants, a wider range of immigrant cultures could be represented in the book.

4.3 Language and dialogue

As noted above (p.72 of this thesis), also the language and dialogue used in the stories contribute to the image provided of different ethnic groups. Therefore, this chapter will look at the language and dialogue used in the stories of *Emu Stew* that portray Aborigines, Anglo-Australians, and immigrants.

In her study, Orme (1979:21) pointed out that in the children's books that she found for her study the Italian characters spoke bad English. In the stories in *Emu Stew* the immigrants speak no dreadful English. This is a positive thing.

However, in stories that present Aboriginal characters the language is not as fluent as in other stories in the book.

It has to be noted that in "The Porcupine Song" (pp.9-13), as well as in other stories of *Emu Stew* that have *Aboriginal characters*, there is more action than speech. In "The Porcupine Song" (pp.9-13) the main character only utters a few lines twice during the story: first with his grandfather and later with the porcupine he meets. In "Cheeroonear" (pp.110-117) the first character to open his mouth is Cheeroonear, the huge and scary beast, and it is mentioned that the Aborigines are just too frightened of him to utter a word. Only when the people have to decide how they will try to beat Cheeroonear and save their necks, do they communicate with one another. When they eventually do talk, the vocabulary is simple and many words and the same structures are repeated more than just once in the few utterances. This is what the Winjarning brothers say:

> "When you drive the emus you make a race. Then those emus run up that race till they come to the nets, or to the men with spears. Send the young men to make a race. Let them make it wide at first, but at the end let them make it narrow, so that only one dog can run through. Let the young men go now and do this before the sun. While they work we will talk about the proper things to do when this Cheeroonear comes." (*Emu Stew*, p.114-115)

This kind of simplicity in the vocabulary and the repetition of words and sentence structures can be claimed to reflect the idea that the Aborigines are less intelligent than white people: simple-minded, uneducated folks. In *Emu Stew* all the stories that have Aboriginal characters are characterized by the use of repetition and simplicity in vocabulary. Consider, for example, the following examples taken from the story "Thardid Jimbo":

> He (Thardid Jimbo) lived alone. It was a hungry place, because of the rocks. Not many big animals came that way. Thardid Jimbo had to live on lizards, and a few snakes. He was always hungry for meat.
>
> Mummulbery didn't know this. He was happy with his two young wives. They were all happy together. (*Emu Stew*, pp.194, 196)

> He (Thardid Jimbo) felt very hungry. Thardid Jimbo walked away across the plain. He looked about for things to eat. He was very hungry.
>
> He came to a place where there were many kangaroo tracks. He saw that a man had followed those tracks a little while ago. He started to track the man. After a while he smelt roast meat. The smell made him very hungry. (*Emu Stew*, pp.196-197)

> Mummulbery's wives were by the fire. They were sitting on the red sand, waiting for their husband. They saw something coming. They saw it was Thardid Jimbo, the enemy of man. They saw his face, and they were too frightened to run away. (*Emu Stew*, p.198)

As can be seen from these extracts, there are hardly any subordinate clauses in "Thardid Jimbo" (pp.194-201), either. Most of the sentences are short and this makes the whole text seem somewhat monotonous and simple.

Naturally, simple language is used in *Emu Stew* because the stories have been written for children. However, as the examples provided in the passage above indicate, the stories with Aboriginal characters do contain much more repetition and short, simple sentence structures compared to the stories with Anglo-Australian and immigrant characters.

As was pointed out above, the language used in the story "Thardid Jimbo" (pp.194-201) is simple, based on simple sentence structures, and it shows a lot of repetition. "Thardid Jimbo" (pp.194-201) does not include that much dialogue either. Actually it is the giant, Thardid Jimbo, the greatest enemy of all men who utters the first word "*Look!*" when he wants to distract the good, trusting Aboriginal man Mummulbery, bites him in the neck and kills him after Mummulbery has kindly offered him some kangaroo meat to eat. Mummulbery never utters a word in the story, although after his death his wives note that "he spoke gently". Mummulbery's wives do speak, though. After Mummulbery's death they speak to Thardid Jimbo, who wants them to follow him, become his wives. After they succeed in killing the giant by lighting a big fire to the mouth of a cave when Thardid Jimbo is there, hunting for a dingo dog, they talk to their father who is a wise, old man.

Because Mummulbery's wives and their father meet and talk about Mummulbery's death, there could be much more dialogue in "Thardid Jimbo" (pp.194-201). However, not too many words are uttered. Only the old man says (p.200): "*Mummulbery is dead a long time. He has gone to live in the spirit world. If you want to sit by his fire you must go with him. You must choose what you will do.*" Mummulbery's wives say (pp.200-201): "*Mummulbery was a good man. He spoke gently. He knew the laws. He brought plenty of meat. Where he is we would be.*" This simple, short

conversation is all that is included on the two last pages of the story. It gives the impression that the Aboriginal people in the story do not discuss things but are somewhat simple-minded and introverted.

Apart from the stories mentioned above, also other Aboriginal stories include very little dialogue. There is little dialogue in "Cheeroonear" (pp.110-117), and also in the story "The Water Lubra" (pp.72-75) the main character, Nalul, utters only a few words, twice during the events. There is only one occasion in the story where somebody else says something and these are the sisters of a girl called Nyal Warrai-Warrai who cry out "*Oh, sister, sister! ...Come quickly, quickly. By and by that man will come back.*"

It may be that there is less dialogue in the Aboriginal stories because, compared to stories with non-Aboriginal characters, there are also fewer characters in these stories. As the Aborigines only utter a few lines in all the abovementioned stories that present Aboriginal characters, the children who read these stories or listen to them may find the characters somewhat distant and strange, and most likely cannot identify with them as strongly as they would if there was more speech included in the stories.

Differences can be found between the stories with *white Anglo-Australian characters* and *Aborigines* when it comes to the amount of dialogue included in the stories. Compared to the Aboriginal stories, there is a lot of speech in stories that present white characters. For example, there is more speech in "The Old, Old Ngarang" (pp.26-30) that has white characters than in the Aboriginal story "The Porcupine Song" (pp.9-13), although these stories are similar in other respects. "Uncle Bill and the Ladder" (pp.66-71) also includes a lot of speech. There is dialogue between the main character (ie. the old man called Bill) and the girl in the cake shop, between Uncle Bill and his friend Joe, and between Bill and the people he meets on his journey back home from Joe's. Bill exchanges a few words with the owner of the fruit shop, the man behind the counter at the ironmonger's, a thin-faced man who complains about the ladder that Uncle Bill has left in the middle of the path, with some schoolboys, and Mr Turner, the policeman. In "Kick the Tin" (pp.80-85) and "Down Along to Sackville" (pp.140-151) there is a lot of dialogue as well, as the stories present

Anglo-Australian families (ie. children, parents, even the grandmother), and the family members communicate which each other.

Most of the dialogue included in "Mr Pickley's Best Bargain" (pp.14-21) actually shows the conversation between the robot and either Mr or Mrs Pickley. The human characters do not exchange many words with one another, but the dialogue between Mr Pickley and the robot that he has purchased contributes to the humorous atmosphere created in the story. "*This is your house, too...*", "*I compute, instruct, supervise, only*", the robot says (p.19), and Mr Pickley remembers that the advertisement on the robot stated just that. He has no choice but to continue mopping the floors until there is a knock on the front door and a person called Professor Data tells the Pickleys that they have unfortunately been sent the wrong computer.

The following extract (p.163) shows the humoristic approach used in telling the story in "My Simple Little Brother and the Charge Account" (pp.163-168). In the story the simple little brother is called Fieldsy and he is an Anglo-Australian boy. This is how Fieldsy's sister speaks of him:

> Just to give you an example, the other day he burst into tears at breakfast when Dad said Mum had a green thumb. Now everyone knows that a green thumb just means that you're good at gardening, which Mum is. She's so good that when she plants a seed in the ground she has to jump aside fast to avoid being knocked down as it grows.
>
> But of course Fieldsy had to get it all wrong. He immediately saw Mum with a bright emerald thumb. Perhaps he thought she was turning into a little green Martian woman. It took her most of the day to quieten Fieldsy down. (*Emu Stew*, p.163)

In "Mr Pickley's Best Bargain" (pp.14-21) humoristic images are also created by the text and the expressions used. The story tells about everyday life, and the main characters, Mr and Mrs Pickley, are a middle-aged couple who seem not to go to work at all. Mr Pickley's days pass by nicely waiting for parcels that contain all kinds of inventions. Mr Pickley orders these by postal order. When yet a new parcel arrives, Mrs Pickley faints. The situation is described as a humorous one:

> When Mr Pickley's cross wife saw the postman staggering down their garden path with yet another huge parcel, she fainted right out of her shoes and fell across Corky the dog, who was sleeping on the mat dreaming about chasing rabbits. Mr Pickley was rather startled when he heard the thud and the loud yelps. But when he saw that Corky was all right, and it was only

> Mrs Pickley who had fainted, he put down his newspaper and went to answer the door.
>
> He was delighted when he saw it was the postman with a parcel. He wondered which of the things he had ordered it would be, as he threw a glass of cold water over his wife who was still lying on the floor. (*Emu Stew*, p.14)

The stories that have Anglo-Australian or immigrant characters include a lot of great, descriptive expressions and metaphors, as well. In the Aboriginal stories these literary features do not appear in the language used. For example, in "My Simple Little Brother and the Charge Account" (pp.163-168) the Anglo-Australian narrator (Fieldsy's sister) describes the birthday cake by saying that "There were so many candles on it it looked like a forest fire", and a funny (though, dangerous) incident is reported as the cake arrives (p.164): "*There was an unearthly scream, Uncle Cecil leapt a foot into the air and crashed into Mum, and the cake skidded off the plate into Aunt Mildred's lap. Before she had time to burst into flames, Dad seized two bottles of lemonade and emptied them over her.*"

In stories that portray white characters, the humoristic approach also shows in the dialogue included. In "My Simple Little Brother and the Charge Account" (pp.163-168) the father is turning forty and that calls for a special celebration. "*I can't imagine why*", says Fieldsy's sister (the narrator), "*because I'd rather be dead than be that ancient*" (p.163). Relatives are invited to the father's birthday party, excluding Uncle Cecil, who the mother will not have in the house because "*He'll only get drunk.*" In fact, later on in the story the family is celebrating the father's birthday, and Uncle Cecil tramps on Fieldsy's fingers (Fieldsy is hiding under the table although he should be in bed) and drops the birthday cake into Aunt Mildred's lap. Fieldsy (p.165) makes the situation even more hilarious, by saying: "*I wanted to see Uncle Cecil drunk.*" The mother looks at her husband and says (p.165): "*You see. I said we shouldn't have asked him. Corrupting young children like that.*" This comment also stresses the importance of the nuclear family, compared to the other relations, which is characteristic of the white society. When Fieldsy's mother is angry at Fieldsy and confronts him in the story, her voice is described by saying that it is like "the chilly rattle of a plastic bag full of cracked ice" (p.165). This is yet another example of a great descriptive expression.

Similar, humoristic expressions can also be found in other stories that present Anglo-Australian characters. For example, in "Horrible Harry" (pp.38-43) the humoristic aspect comes through in the comments made on the crazy horse, Harry. In the story the father admits that it is almost impossible for anyone to fall off Harry's back as the horse is "nearly as wide as he (is) long" (p.39). Peter, the son, feels very disappointed when he sees the horse, and his father goes on saying: *"He's hardly what I'd call streamlined. Built like an aircraft carrier, isn't he?"*

As has been noted above, in stories humour is created through the choices made in the use of language and dialogue included. Stories become humorous when they include witty, descriptive expressions and metaphors, and when the characters show humour both in their behavior and speech. Although many examples of humorous speech have already been given above, yet another example, taken from "The Wicked Suzy" (pp.90-96), will be provided. Because the story is crazy and funny, tells about white pirates and knitted pullovers, it is entertaining. In "The Wicked Suzy" (pp.90-96) the humour is shown, for example, in the following extracts:

> Old Wall-eye, the mate, shivered in the cold breeze. With his left eye he examined the sea to the north, with his right he searched the horizon to the east." (*Emu Stew*, p.90)

> "Belay, there," said Harry. "This pullover's mine - my old mother knitted it for me."
>
> The pirates were shocked. "Your old mother! What are the likes of you doing with an old mother?"
>
> "Ah," said Harry, "some of you would be better for an old mother like mine. I haven't clapped eyes on her these fifteen years, but she sends me a parcel every year. Take this pullover, now - there it was, waiting for me when I got into port, smart as paint." (*Emu Stew*, pp.91-92)

> (The captain) shook Ben till his teeth rattled. "Rat! Beetle! Sea-worm! Pullovers for the whole forecastle; and never a one for your own Captain, who should have been first!"
>
> Ben gasped and gulped. "Oh sir, I didn't dare, sir. I'll do it at once, sir, if you'll just take a look in my suitcase and choose your colours, sir. I didn't mean to start them fighting, sir - but I've got this passion for knitting, and I can't give it up. It's been a misery to me ever since I was a boy and they called me a sissy. If you knew what I've suffered, sir, keeping it secret and fighting the urge; but it's got me and I can't help it. I used to go and stay with my sister and knit for a whole month, to get it out of my system."
>
> "I'll get it out of your system for you..." (*Emu Stew*, p. 96)

As noted above (pp.93-94 of the present thesis), the language used in the Aboriginal stories is simple, includes simple, short sentence structures and repetition. It has to be pointed out that also the language used in "Jenny at the Zoo" (pp.135-139), a story that presents a white Anglo-Australian family as its central characters, is simple. However, here the dialogue is simple for an obvious reason, and it makes sense, unlike the simple language used in the Aboriginal stories.

In "Jenny at the Zoo" (pp.135-139) the family members talk to each other and because Jenny's father and her siblings want the little girl, Jenny, to look at all the different animals in the zoo, the language is simple and there is a lot of repetition. In the story, most of the sentences uttered at the zoo begin with the words "*Look at*". Apart from this, the little boy called John talks a lot like his big-brother Mike, follows his brother's example. For example, when Jenny is not interested in the monkeys but looks at the yellow flowers that grow near the monkeys' pit, Mike says: "*What do you know! She likes those flowers more than the monkeys!*" A little later, in the place where the polar bears live, his little brother John says: "*What do you know! She likes those ants more than the bears!*" In fact, in "Jenny at the Zoo" (pp.135-139) the children do a lot of talking, which indicates that they are allowed to express themselves, that their opinions and thoughts do matter. In the Aboriginal stories and in stories that present immigrant characters, children do not talk this much and they do not play such an important role. The adults are the ones who do the talking and decision making.

In *Emu Stew* most of the stories that present *Anglo-Australian characters* include a lot of dialogue. It can be claimed that this results from the rather large number of characters that appear in the stories, as in the Aboriginal stories the small number of characters seems to explain the fact that there is very little dialogue in the stories. Of the stories that present Anglo-Australian characters, for example, "The King Who Wanted to Reach the Moon" (pp.178-181), includes a lot of dialogue as the king talks with his many subordinates. In "The Wicked Suzy" (pp.90-96) the pirates talk with each other, mainly about knitted pullovers. It is cold at sea and the members of the crew are jealous of the

knitted pullovers others have. They even shanghai a maiden when overhauling a frigate, as they want her to knit pullovers for them, but soon the captain of the crew says he does not want his crew to wear the pullovers.

Although most of the stories with white characters do include a lot of dialogue, it has to be noted that there is hardly any dialogue in "Janey" (pp.186-192), which is understandable as the story tells about the friendship between a young lady and a bird. Only once (referring to Janey, the bird) the man in the story utters: "*What a sweet little voice. And isn't she tame!*"

When it comes to the dialogue included in stories that present *immigrant (or foreign) characters*, the African folk tale "The Stone Lute" (pp.254-255) includes more dialogue compared to the many Aboriginal stories, although there are just two central characters in story: the Chief of the Bemba people and a young, black man called Kalulu who wants to marry the Chief's daughter. In "The Stone Lute" (pp.254-255) the young man called Kalulu gains respect when he is honest and frank to the Chief of the Bemba tribe. Fluent English is used in the dialogue included in the story. For example, Kalulu (p.254) says to the Chief: "*Give me a carrying pad made of smoke. Then I shall bring you the lute I have made.*" When the Chief tells him that he is mad to ask for something that impossible, Kalulu shows how wise he is: "*O Chief. You tell me I have asked for something that is impossible. Is it any more impossible than to make a lute of stone? Do you want your daughter never to marry? Must she grow old and toothless without a husband?*"

The language used in "The Magic of the Pomelo Tree" (pp.152-159) is fluent, as well, and also full of expressions that add to the pleasant, humorous atmosphere of the story. In the story the Chinese man, Ming, is "marching about all over Bendigo" (p.154), Ming's friends are "bobbing along the road to Ballarat" (p.156), and it is also told how Ming "slithered down creek banks" (p.154), "scrambled under verandas" (p.154) and "was so nervous that he knotted the end of his pig-tail up tightly, and so many times that it took him six years to get it undone (p.156)." It is also told in the story (p.157) that when the dragon arrived, "he roared such a terrible roar that people fell out of their shoes" and then, later "(he) began to smile, though his smile was only four

degrees less fearsome than a scowl." All these expressions and the humoristic descriptions really make the story come to life.

If some positive aspects are looked for in the story "The Magic Jar" (pp.77-79) that presents the greedy, cold-hearted Chinese couple as its main characters, it has to be noted that also this story does include some dialogue, and the language is fluent, without too much repetition in the level of words or sentence structures. Of the stories that present immigrant characters also "A Very Hot Day" (pp.44-49), the story that has the Italian boy Jerry as its main character, presents characters who speak fluent English. In other words, the story does not present any negative stereotypes of badly-spoken immigrants. Moreover, compared to the Aboriginal stories in *Emu Stew*, there are more characters and also more speech in "A Very Hot Day" (pp.44-49).

4.4 Pictures

As *Emu Stew* (Wrightson1976) is an illustrated collection of children's stories and poems, also the pictures included in the book contribute to the image provided of different ethnic groups. According to Jokipaltio (1997:35), some researchers have even pointed out that it is harmful to illustrate children's stories. This is because the illustrations do not allow the child to use his/her own imagination in the formation of images. Jokipaltio (1997:34) further notes that illustrations or pictures convey values. In stories they can, for example, be used to describe the character's appearance.

The illustrations that appear in *Emu Stew* have been made by 16 different illustrators. In this study the information on the illustrators of the pictures that appear in *Emu Stew* is provided in Appendixes 1-4 that provide information on the individual stories, both on their authors and illustrators.

As mentioned in chapter 3.1 (p.44) of this thesis, the illustrators of Australian children's literature include Anglo-Australian and Aboriginal illustrators alike. The names of the illustrators who have made the pictures that appear in *Emu Stew* (eg. Izydor Marmur, Aart Van Ewijk, Con Aslanis)

indicate that there are also immigrant illustrators who contribute to Australian children's fiction through their work.

This chapter of the present study will point out some of the ways in which the cultural dimension of literature is taken into consideration in the illustrations provided in *Emu Stew*. To begin with, as noted above (p.44 of the present study), Smith (1992:147) has pointed out that dull, darker colours are often used in the illustrations provided by Aboriginal illustrators. However, in *Emu Stew* all the illustrations make use of dark, dull colours such as brown, grey, and black, and this obviously results from a stylistic choice made by the editor, Patricia Wrightson, or the publisher of the book. Although the same dull colours are used in the illustrations provided, it can still be claimed that in stories that present Aboriginal characters the illustrations are often darker, and they do to some extent strengthen the oppressive, gloomy atmosphere of these stories.

Where *Aboriginal stories* are concerned, in her study Smith (1992:147, see p.44 of the present thesis) further points out that for example the illustrations made by Raymond Meeks (b. 1957), the Aboriginal illustrator who calls himself an urban Aboriginal, include finely detailed Aboriginal figures. Apart from this, the pictures reflect the imaginative world rather than reality, for the main characters are presented as half birds and half men, having gone through a partial transformation that is central to the Aboriginal spiritual view.

It has to be noted that in *Emu Stew* the illustrations of the *Aboriginal stories* do not fully fit into the model presented above, for even if the illustrations do not reflect today's reality but portray an imaginative, ancient world as well, in *Emu Stew* the Aboriginal characters are portrayed as human beings, not as figures who have gone through a partial transformation. A negative thing, however, is that in *Emu Stew* the Aboriginal characters presented in the stories all look alike, be they men or women, adults or children. This is to say that even when the pictures have been made by different illustrators, all the Aboriginal characters are portrayed as naked, flat-nosed, dark-skinned figures (often with spears in their hands) whose hair resembles a birds nest. In other words, the Aborigines in *Emu Stew* are portrayed through using a single,

stereotypical image, whereas the pictures that portray the white Anglo-Australian characters do not present them as stereotypes but as individuals who have their own, distinctive appearances. The Anglo-Australian children and adults, and boys and girls, look different from each other, and they have their own, distinctive personalities that are reflected in the pictures through their appearances and clothing. For example, in "Janey" (pp.186-192) the main character is a white young lady who has long, dark hair and white skin, and she is wearing a brimmed hat. In "The Sore Big Toe" (p.239) the first illustration presents two Anglo-Australian girls and a white boy. All have fair hair and they are dressed like school children usually are. One of the girls is wearing jeans and glasses, the other one has a skirt and pigtails. The boy, for his part, is wearing jeans and a T-shirt, and he has freckles.

As mentioned above, compared to the pictures of stories that present Anglo-Australian or immigrant characters, in *Emu Stew* the pictures of the Aboriginal stories are darker, and create a more scary, oppressive atmosphere. The pictures of Aboriginal stories (see Appendix 2) do not present any smiling faces, but portray the Aborigines as flat-nosed, naked figures (the loincloth being the only piece of clothing in "The Porcupine Song", pp.9-13), who have got dark eyes and dark, curly hair, and carry spears in their hands. Moreover, all the Aborigines are portrayed living in the outback or in the dark woods (rainforest, in "The Porcupine Song" pp.9-13), far from modern civilization, and the only other living creatures, in addition to the lonely Aboriginal figures, are the beasts, the bloodthirsty little men, and, in one of the stories ("Thardid Jimbo", pp.194-201), animals such as goannas, snakes, and birds.

To provide an example of the pictures in *Emu Stew*, for example "The Porcupine Song" (pp.9-13) presents Aborigines as people who do not have too much to do. In the first picture that illustrates the story the main character, an Aboriginal boy called Flycatcher, is standing with a spear in his hand as he has just decided that he will go looking for some sweet figs. The picture presents Flycatcher talking with his old grandfather under the trees, and most likely the other people who are sleeping on the ground (under the big trees) nearby are Flycatcher's parents and his baby sister or brother. Moreover, the only piece of

clothing that the characters are wearing in the pictures is a loincloth and, on the whole, the pictures are really simple, without many details.

As noted above, the same image is provided by the other Aboriginal stories in *Emu Stew*. For example, the illustrations of the story "Cheeroonear" (pp.110-117), made by Joyce Abbott, show a group of naked, dark-skinned Aborigines (adults and children) walking through the desert at night, with spears in their hands, and at a later stage, building up a fence from bushes, unclothed. The pictures are very dark and, for example, in the first picture (p.110) just a few stars and a half moon can be seen in the black sky, as the group of Aborigines moves across the desert. In "Cheeroonear" (pp.110-117) the last illustration (p.117) could even be described as scary and oppressive, as it shows the eight feet high beast Cheeroonear, with his long arms, hooked fingers and hairy face of a savage dog running towards the Aboriginal tribe. Apart from the scary image presented in the picture, in the story it is also told that Cheeroonear has "a pouch like a pelican's, of wrinkled, naked skin" and he is "fanged and snarling and terrible".

In "The Devil Country" (pp.170-174) the illustrations provided do not offer any positive images of the Aboriginal culture, either. The Aboriginal girls are not shown in the pictures made by Joan Saint. In the first picture (p.171) there are just stones: a rock with a deep, round hole on it, and some smaller stones and a rotting trunk of a tree lying around it. In the second illustration (p.173) Marm, the devil, is holding two big loaves of bread in her hands. Marm has a flat nose, she has long, tangled hair hanging on her face, and she looks evil and scary against the dark background. In fact, Marm is like the stereotyped image of Aborigines that is presented in the illustrations of other Aboriginal stories in *Emu Stew*, but in "The Devil Country" (pp.170-174) the features have been exaggerated to make her look more scary. Be the reader an Aboriginal or non-Aboriginal, this story will hardly make any positive feelings emerge. The atmosphere and the plot are simply oppressive and creepy.

As the examples above indicate, the *stories with Anglo-Australian characters* show much more variety when it comes to the characters, their age, appearance, even place of residence (countryside, urban surroundings, river) and interests, whereas Aborigines all look very much alike in all the pictures

that portray Aboriginal characters. Moreover, in the stories that present Anglo-Australian characters, people look generally happier, and the value of home and materia is also illustrated in the pictures. For example, "Kick the Tin" (pp.80-85) presents the image of a happy, Anglo-Australian family. The illustrations have been made by Jack Newnham and in the second illustration (p.83) the Anglo-Australian girl, Kathy, appears with a smile on her face and her eyes wide from excitement, hugging the cat. In the third picture (p.84) the father is about to slide out of the suitcase cupboard with a smug expression on his face, the mother looks somewhat amazed, and the children are staring at their father, smiling.

The pictures attached to the stories that are presented in *Emu Stew* also provide information concerning the socio-economic status of the characters portrayed. For example, in "My Simple Little Brother and the Charge Account" (pp.163-168), the story that tells about the everyday life of a white, middle class family, the family's middle class status is communicated through the pictures provided. The illustrations have been made by Dougal Ramsay. The kitchen (p.163), for example, is fully equipped, there are stylish curtains in the windows, and there are plenty of foodstuffs (peanut butter, milk, tea or coffee, corn flakes and All Bran flakes, toast, and vegemite -- an Australian spread) on the breakfast table. The jar of vegemite that stands next to the package of Kelloggs corn flakes on the table incidates that the family is Australian. There are five people in the family: the parents, a boy called Fieldsy, the girl who tells the story, and a big sister called Lee. Apart from mentioning the birthday party and portraying the characters as people who wear stylish clothes, yet another proof of the family's (white) middle class status is given in the story, when it is mentioned what food the mother cooked for the birthday party (p.164): "cocktail frankfurts, sausage rolls, sandwiches, little cakes, big cakes, meringues, potato chips, and biscuits with all sorts of gunk on them", not forgetting the lighted birthday cake. The pictures in "Big Boys' Work" (pp.97-103), for their part, communicate that the African people presented in the story are not that rich, although they seem to be getting along well. The picture on the last page (p.103), for example, shows the three Zulu boys having dinner,

sitting on the muddy floor of the hut and eating from the same big bowl, using spoons.

Apart from the language and expressions used in telling the story, the humoristic images are also often created through the pictures that illustrate the stories. For example, in the illustrations of "My Simple Little Brother and the Charge Account" (p.165) the white woman, Aunt Mildred, is portrayed with the cake on her lap, wearing ridiculous "Dame Edna" glasses, a necklace of pearls, and a flowery gown, looking thunderstruck. The illustrations also convey values and provide information about the characters' social status. For example, in the abovementioned story, Uncle Cecil and his wife are pictured in the illustration provided on the fifth page of the story (p.166). Uncle Cecil is wearing a suit and a tie, and his wife a flowery gown that has quite a revealing neckline.

The illustrations provided in "Mr Pickley's Best Bargain" (made by Dougal Ramsay, pp.14-21), also add to the humoristic atmosphere of the story to a great degree. In the pictures Mr Pickley is answering the door to the postman who is sweating because the parcel delivered is so heavy to carry, and his wife is presented lying on the floor, because she has fainted (p.15). The illustrations (p.18) also show how Mr Pickley sweats, while cleaning the house with a brush in his hands, and the huge, bossy robot stands next to him, holding a mop.

The first picture (p.223) provided in "Grandpa's House" is also worthwhile to mention, as it presents the name of the farm, *Mygunya,* written on the fence, next to the gate. Although there are no Aboriginal characters in the story, the name is most likely of Aboriginal origin. In fact, the abovementioned name is similar to Myunga, the name of a declining Aboriginal tribe living in the area of Perth (cf. Jones and Jones 1983:69) and, therefore, the name of the farm in "Grandpa's House" (pp.222-233) may simply be an Aboriginal word that describes the area well, or it may imply that the farm that appears in the story has been built on land that has belonged to an Aboriginal (Mygunyan) tribe in the past.

Where *immigrant characters* are concerned, in "A Very Hot Day" (pp.44-49) the main character Jerry's foreign background can also be guessed by

looking at his clothes. Jerry stands out from the crowd in the illustrations provided. Not only is Jerry the only one who has dark hair, but also his clothes are different from the clothes that the other children are wearing. The other children have light-coloured clothes, sleeveless shirts and dresses, whereas Jerry is wearing a dark-coloured, striped T-shirt and dark shorts.

Although the illustrations provided in "The Stone Lute" (pp.254-255), another story that presents characters of immigrant (or foreign) background, are not exactly modern but show a black young woman who is only wearing a piece of clothing around her waist, it is not likely that the reader will see this as presenting the present-day African world. It is quite clear that the story is an old folk tale, as this is mentioned on the contents page and also covertly in the beginning words of the story: "There was once a great chief of the Bemba people..." Therefore, it is clear that the picture of the young woman also represents another time, way back in the past, and it is hard to think that it would lead to the formation of a negative stereotype, the belief that the image provided by the picture applies to all African people.

Unlike the Aboriginal stories in *Emu Stew*, the story "Big Boys' Work" (pp.97-103) makes sure that the image presented to the reader represents the reality of today's world. The story includes Zulu characters (ie. African people) and the image provided is totally different from the stories which have Australian Aboriginal characters. In the illustrations provided in "Big Boys' Work" (pp.97-103) the Zulus have clothes on, and these are not different from what people are wearing in the western world: shorts and T-shirts. The only difference to western people is that the Zulus do not wear any shoes. There is also a car and some cattle in the pictures, and it is obvious that the people live in a community, with close ties between the people. This is made clear both in the text and the illustrations as there are no loners but people who work together and interact with one another. For example, in the second picture (p.99) of "Big Boys' Work" a group of Zulu men are pulling a car, the farmer's jeep, out of a ditch, working as a team. In the third illustration (p.101) the Zulu boy called Knowledge appears with his two younger brothers, looking after their father's calves, and the village can be seen in the background, too. In the

fourth picture (p.103), Knowledge sits by the big boys' bowl with his two elder brothers, holding a spoon in his hand and enjoying his dinner.

In "The Mapo Men" (pp.52-65), the story about a black tribe that settles down on the tropical island of Baluan, somewhere in the world, there is an illustration (p.65) that presents a group of black, angry, flat-nosed islanders walking ahead, holding spears in their hands and wearing scary tribal masks. Through the pictures, the story presents a negative stereotype of black tribal people. In fact, the image is similar to that presented in the Aboriginal story "Cheeroonear" (pp.110-117) and the other Aboriginal stories as well, although in *Emu Stew* the Australian Aborigines do not actually look angry, but expressionless, in the illustrations provided.

Feelings are also expressed in the illustrations that portray *white Anglo-Australian characters*. For example, in "My Simple Little Brother and the Charge Account" (p.163) the Anglo-Australian boy, Fieldsy, is presented crying (because he thinks his mother is turning into a Martian woman), and his mother is portrayed approaching him, holding a tissue in her hand. In the same story (p.165), Aunt Mildred is portrayed wearing silly "Dame Edna" glasses, looking shocked as the birthday cake has landed on her lap and her flowery dress is ruined. To give yet another example of the feelings communicated to the reader through the pictures provided, the story "Steeplejack" (p.121) presents the small Anglo-Australian boy stuck high up in a big tree, and portrays the boy as just a small dot in the tree whereas the cow that comes to scare him and stays under the tree is presented as a big animal in the foreground.

The pictures do make it easier to identify with the characters when their feelings are illustrated in the pictures this way. For example the boy with no name in the story "The Boy With No Name" (pp.34,37) looks really sad and lonely, with a tear on his face and his head bent, and it is easy to take his side when the other people are presented pointing and laughing at him because he has no name and suggests that they will call him "Knicknacks". In the *Aboriginal stories* in *Emu Stew* (see Appendix 2), only the pictures that illustrate the beasts and the devil Marm ("The Devil Country", p.173), make

one sympathize with the Aboriginal people who are otherwise presented as expressionless and distant stereotypes. In fact, apart from "Big Boys' Work" (pp.97-103), all the black characters (Aboriginal or African) in *Emu Stew* are portrayed as dark figures, whose faces are never illustrated in the pictures. "The Mapo Men" (pp.52-65) does provide a picture where the black people's faces are shown, but even in this picture many of the people are wearing tribal masks or look simply furious, as they are on their way to attack the small Mapo Men.

In some the stories that present *immigrant (or foreign) characters*, the pictures, however, do also communicate the feelings that the characters experience. For example, in "A Very Hot Day" (p.45) the children's expressions show that they are really fed up with the heat, when they are portrayed sitting in the shade, under a tree, and the same expression is shown also later (p.47) in the story, as the children are sitting in the classroom. It has to noted though that, for example in "The Magic of the Pomelo Tree" (p.155) the Chinese man, Ming, is illustrated in a way that makes him seem like an imaginary fairytale figure instead of a real Chinese person who the reader can identify with. The picture is not detailed but very simple, and portrays Ming wearing funny-looking boots and a silly hat. In the "Magic Jar" (p.78) the Chinese characters look angry and bossy, excluding the old Chinese man who is wearing rags and shovelling coins from the jar. In this story the greedy, cold-hearted Chinese couple is portrayed wearing stylish clothes, which also points to the fact that money is the most important thing for them.

5 SUMMARY AND CONCLUSION

Books form opinions and attitudes, and the literature we read influences the views we have about others. Therefore, to support the respect and tolerance for difference, it is important that also the images of different ethnic groups presented in literature are positive and realistic. Negative images, or negative stereotypes, are only likely to lead to the development of a negative self-image

or to negative attitudes towards the ethnic groups that are presented in literature.

Children's books, in particular, are supposed to transmit important cultural values and attitudes to the new generations, through mirroring the surrounding society and by providing positive models for the child. To support respect for cultural pluralism, it is important that both authors and people who choose fiction for children to read (eg. parents, teachers) pay attention to the cultural dimension included in children's literature. It is not only important that the books present a positive and realistic image of the culture that the child reader belongs to, through presenting what is familiar to the child, but also the other cultural backgrounds should be made familiar, by concentrating on the similarities between different cultures and also through pointing out the cultural differences that enrich everybody's lives.

As noted above, children's fiction that has human characters often influences the way children see themselves and how they relate to others. This is why the present study has concentrated on the literary analysis of ethnic images provided in *Emu Stew* (Wrightson 1976), an illustrated collection of stories and poems for children that contains over 30 children's stories written (or rewritten) by Australian authors. The study has been made to find out how well the children's stories written by Australian authors reflect the multicultural reality in which Australians live their lives. In the study the ethnic groups have been divided into three groups: 1) white Anglo-Australians, 2) Aborigines, and 3) immigrant (or foreign) characters. This division makes it possible to compare the ethnic images provided in the stories of *Emu Stew*, through concentrating on one specific literary feature at a time. As the ethnic images that stories present are often a sum of the many features that need to be considered when writing the story, the present study has looked at *the storylines, characters, language and dialogue*, as well as *the pictures*, presented in the stories in *Emu Stew*.

To summarize the major findings of the present study, when it comes to the ethnic images provided in *Emu Stew* (Wrightson 1976), the characters in the stories are mostly characters who belong to the white Anglo-Australian majority culture. Of the 32 stories that present human characters, 21 stories in

the book portray characters who represent this particular cultural background. However, also Aboriginal and immigrant characters do appear in *Emu Stew* and, therefore, it can be claimed that *Emu Stew* does, to some extent, support respect for cultural pluralism. Aboriginal characters are presented in seven of the stories that appear in the book, and there are six stories that present immigrant (or foreign) characters.

In *Emu Stew* (Wrightson 1976) a common feature of the stories that have white Anglo-Australian people as characters is that the characters are usually friends, couples, or families, and the stories include a strong sense of humour. The stories are entertaining, rather than serious, and include more dialogue than the Aboriginal stories. In fact, the storylines of the stories that present Anglo-Australian characters are very different from the Aboriginal stories, which are serious, communicate ancient myths, and include the presence of evil and death. The Aboriginal stories are stories of survival, include the battle between good and bad, whereas the stories with Anglo-Australian characters are humoristic, warm, and enjoyable stories of ordinary people's everyday lives.

In *Emu Stew* the images offered of white Anglo-Australians are positive, although both the characters' strengths and weaknesses are brought up in the stories. This positive image is created through presenting ordinary characters in stories that reflect the reality and deal with everyday life. The stories with Anglo-Australian characters also show a lot of variety in the characters included. There are children, adults, young and old people, even animals, in the central roles and, instead of presenting stereotypes, the characters are presented as individuals who have their own thoughts, feelings, and interests. Moreover, the characters occasionally succeed in surprising the reader with their witty, humoristic comments and their silly, sometimes even inappropriate, behavior.

As noted above, with Aboriginal characters the image provided in *Emu Stew* is, unfortunately, mostly negative. The image does not reflect reality because all the Aboriginal stories in the collection present Australian Aborigines as naked, simple-minded, unwise, and somewhat lazy beings who are often loners living in harsh conditions in the outback, and contribute nothing to the Australian society. The spirit world, evil spirits, and beasts, also play an important role in

the stories, and the stories fail to recognize the fact that today there are many urban Aborigines.

It is important to keep in mind that for a non-Aboriginal reader the first Aborigine s/he meets may often be a character in a book and, therefore, it can be harmful if the books that people (especially children) read present negative images of Aboriginal people. As the Aboriginal stories in *Emu Stew* do portray Aborigines as primitive, simple-minded people who have no significant role in the wider society, the image is similar to the one reported in earlier studies made by Kate Viedt (1985) and Karen Patricia Smith (1992).

Moreover, both the small number of characters and the small amount of speech in the Aboriginal stories of *Emu Stew* are difficult to understand, as usually researchers (eg. Gudykunst et al.1988) define the black cultures as collectivistic cultures and it is claimed that they have a more close-knit community compared to the whites. Because of this there should be more people doing things together, communicating which each other in the Aboriginal stories, compared to the stories that reflect the individualistic "white culture". Therefore, we can, at least to some extent, question the images provided by the Aboriginal stories in *Emu Stew*. The stories do not necessarily provide accurate, fair information about the Aboriginal communities and Aboriginal Australians, and still -- whether the images reflect reality or are purely fictitious -- it has to be acknowledged that they all *do* affect the reader and his/her processes of attitude formation.

The immigrant characters in *Emu Stew,* for their part, represent European, Asian, and African cultures and, therefore, they do, to some extent, differ from the British, Italian, Greek, Polish, Austrian, and Indian characters found in Australian children's literature in an earlier study made by Nedra Orme in 1979. In fact, Asian and African characters have not been spotted in earlier studies (eg. Orme 1979) made on the image of immigrants in Australian children's literature, although these studies have analysed Australian children's fiction widely and carefully. As pointed out above, *Emu Stew* contains six stories that present immigrant or foreign characters, and in the book the immigrant characters are presented both in a negative and positive light. Very often the storylines influence what kind of an image is provided: stories that have happy

and humorous storylines provide positive, realistic images of immigrant (or foreign) cultures, whereas an oppressive, gloomy storyline leads to a negative image of the culture and the people that are being portrayed.

Based on the findings of this study, it can be concluded that at least where Australian Aborigines are concerned, the changes in the national (and global) values, and the idea of *multiculturalism* (ie. tolerance and respect for difference), are not reflected in *Emu Stew*. Although the book chosen for analysis in the present study has been published some 20 years ago, the image of Australian Aboriginals provided in it does not reflect the society of the mid-1970s. Although it is positive as such that Aboriginal and immigrant characters do appear in *Emu Stew*, and their existence is not, by any means, totally ignored, also with immigrant characters, *Emu Stew* could include a higher number of stories that present characters of different immigrant (or foreign) backgrounds. It is evident that *Emu Stew* shows an imbalance with the reality because 25% of present-day Australians are immigrants or children of immigrants.

It has to be noted that in literature all ethnic groups can be presented both in the negative and positive light but, because most authors represent the majority culture, the majority culture is often presented more favourably than other ethnic groups. However, it is important to keep in mind that children's stories are not merely fairytales that are read and then forgotten, because they usually do affect the development of the readers' self-image and also their attitudes towards others. Because of this it is important to pay attention to the images that are presented in children's fiction in and outside Australia, for if the characters in the books read all represent just one specific group of people, the message sent out is: "these are the only people that matter." This only supports the ethnocentric outlook and makes *the multicultural society*, or the multi-cultural *world*, "multicultural" only in ideals.

As Orme (1979) has pointed out, it can be claimed also based on the findings of this study that the authors of Australian children's fiction should try to reflect today's society better in the stories that they are writing, especially where Australian Aboriginals and immigrants are concerned. It is important that

instead of negative images and racial stereotypes, children's stories offer more positive images of children and adults alike, and also portray a wider range of cultural backgrounds.

As noted above, the present study has analysed the ethnic images presented in children's stories that have been written by Australian authors in the 1970s, in collaboration with Australian illustrators. In the future similar literary studies should be carried out to provide information about the way different ethnic groups, for example individual immigrant cultures, have been presented in Australian children's literature. By studying the images in more recent children's books, the possible changes in the portrayal of different ethnic groups could also be noted. Research in this area is important because only by studying the images provided in contemporary literature, suggestions for improvement can be made to ensure that the stories read do not support the development of prejudiced attitudes through presenting negative ethnic stereotypes. Apart from providing contemporary authors with suggestions for improvement, the studies on ethnic images presented in literature can influence people's thinking and attitudes by simply pointing out how important it is to approach texts critically -- both when reading fiction and non-fiction.

For those interested in studying the ethnic images presented in Australian children's fiction, a book called *Australian Children's Fiction: The Subject Guide* by Kerry White (1993) may prove useful. More information on the book is provided in Appendix 6. Another suggestion for further research would be to study the portrayal of different ethnic groups in a collection of Australian short stories or Australian novels, to provide information on the images that are presented in stories that are written for older readers: youngsters and adults. Although the present thesis has focused on the ethnic images in children's literature, it should be noted that the experiences of different ethnic groups have also been widely reflected in Australian fiction written for adolescents and adults.

As Australia is a multicultural country, it seems rational and even necessary that also the literature reflects the multicultural reality in which Australians live. Kable (1989:3) quotes the words of the poet Vivian Smith that go as follows: *"A country and its landscapes perhaps don't fully exist until they have been*

written about - until poets and novelists create them." This may well be true even where the multicultural Australian society is concerned. All ethnic groups included, people's views, experiences, and feelings perhaps have to be put into paper (eg. in children's fiction) before the real equal and tolerant multicultural society can be realized.

BIBLIOGRAPHY

Primary sources:

Wrightson Patricia (ed.) 1976. *Emu Stew (An illustrated collection of stories and poems for children).* Harmondsworth, England: Penguin Books Ltd.

Secondary Sources:

Berndt, Catherine 1987. *Pheasant and kingfisher.* Gosford, NSW: Ashton Scholastic.

Boon, Poppy 1993. *The black crystal.* Melbourne: Longman Cheshire.

Clare, Monica 1978. *Karobran.* Chippendale: A.P.C.O.L.

Crew, Gary 1991. *Strange objects.* Melbourne: William Heinemann.

DW Thorpe 1993. *Subject guide to Australian children's books in print* (2nd Ed.) Victoria.

Edwards, Coral, and Peter Read 1987. *The lost children.* Australia: Doubleday.

Elder, Bruce 1996. *This is Australia.* London: New Holland (Publishers) Ltd.

Esland, G.1971. *The construction of reality* (The exchange of knowledge). London: Open University, in Kable J. 1985.

Evans, Emrys 1992. *Reading against racism.* Buckingham: Open University Press.

Gascoigne, Toss, Jo Goodman, and Margot Tyrell (eds.) 1989. *Dream time.* Melbourne: Puffin.

Gudykunst, W., S. Ting-Toomey, and E. Chua 1988. *Culture and interpersonal communication.* Newbury Park: Sage Publications.

Hass Dellal, B. 1997. Multicultural Australia: the Australian experience. *Siirtolaisuus - Migration* (Turku, Finland: Siirtolaisuus-instituutti) 4, 23-26.

Haviland John, and Tulo Gordon 1979. *Milbi: Aboriginal tales from Queensland's endeavour river.* Rushcutter's Bay, NSW: Australian National University Press.

Holt, Ron (ed.)1983.*The strength of tradition.* University of Queensland Press.

Johnson, Colin 1965. *Wild cat falling.* Sirius: Angus and Robertson.

Jokipaltio, Johanna 1997. *Sadun voimat II: polunpäitä sadun maailmaan.* Maaseudun Sivistysliitto.

Jones, Joseph, and Johanna Jones 1983. *Australian fiction.* Boston: Twayne Publishers.

Jonsen, Helen 1994. *Hippocrene language and travel guide to Australia.* New York: Hippocrene Books.

Kable, J. 1985. Thoughts on Aboriginal literature. *Aboriginal Child at School* 13, 1, 31-52.

Kable, J. 1989. Lives reflected: Australian literature as mirror and springboard. *English in Australia* 87, 2-15.

Kable, J. 1992. Mirror and springboard: an Australian teacher grows up, in Evans (ed.) 1992, 64-79.

Kelleher, Victor 1988. *Taronga.* Victoria: Puffin.

Kelly, Gwen 1983. *The street,* in Holt (ed.) 1983.

Keneally, Thomas, Patsy Adam-Smith, and Robyn Davidson 1987. *Australia: beyond the dreamtime.* London: BBC Books.

Kidd, Diana 1991. *The fat and juicy place.* Sydney: Angus and Robertson.

Koivukangas, Olavi 1995. Australian monikulttuuri malliksi muulle maailmalle (Australia's multiculturalism as a model for other countries), *Siirtolaisuus - Migration* (Turku, Finland: Siirtolaisuus-instituutti), 1-5.

Langloh Parker, Kath *1896. Folk-lore of the Noongahburrahs, as told to the Piccaninnies.* London: Nutt.

Langloh Parker, Kath 1898. *More Australian legendary tales.* London: Melville, Mullen and Slade.

Lawie, M. J. 1994. Racially inclusive reading for children. *Aboriginal Child at School* 22, 4, 4-9.

Letters, Frances 1968. *The surprising Asians.* Sydney, NSW: Angus and Robertson.

Martin, David 1971. *Hughie.* Melbourne: Macmillan.

McGonigal, David, and John Borthwick (eds.) 1995. *Australia: insight guides.* Apa Publications (H. K.) Ltd.

McGregor, Craig 1980. *The Australian people.* Sydney: Hodder and Stoughton.

McKie, Ronald 1974. *The mango tree.* Sydney: Collins.

Meeks, Raymond 1991. *Enora and the black crane*. Gosford, NSW: Ashton Scholastic.

Morgan, Sally 1987. *My place*. Fremantle, WA: Fremantle Art Centre Press.

Orme, J. 1979. The image of the migrant in Australian children's fiction. *Orana* 15,1, 20-23.

Porter, James 1991. *Piya*. Sydney: Hodder and Stoughton.

Roughsey, Dick, and Percy Trezise 1978. *The Quinkins*. Sydney: Collins.

Rubinstein, Gillian 1988. *Beyond the labyrinth*. Melbourne: Hyland House.

Rule Huge, and Stuart Goodman 1987. *Gulpilil's stories of the dreamtime*. Sydney: Collins.

Scott, William A., and Ruth Scott 1989. *Adaptation of immigrants: individual differences and determinants*. Oxford: Pergamon Press.

Shoemaker, Adam 1989. *Black words, white page: Aboriginal literature 1929-1988*. St. Lucia, Qld.: University of Queensland Press.

Smith, K. P. 1992. Preserving a legacy: traditional Australian Aboriginal themes in works for children and young adults. *Wilson Library Bulletin* 66, 10, 31-34, 147.

Sullivan, Jack 1983. *Banggaiyerri*. Canberra: Australian Institute of Aboriginal Studies.

Thiele, Colin 1973. *The sun on the stubble*. Kent Town, SA: Rigby.

Thiele, Colin 1981. *The valley between*. Kent Town, SA: Rigby.

Thiele, Colin 1985. *Coorong captive*. Brisbane: Rigby.

Thomas, W. E. 1923. *Some myths and legends of the Australian Aborigines* Melbourne: Whitcombe and Tombs.

Tucker, Margaret 1977. *If everyone cared*. Sydney, NSW: Ure Smith.

Viedt, K. 1985. The treatment of Aborigines in Australian children's literature. *Orana* 21, 1, 22-27.

Ward, Glenyse 1987. *Wandering girl*. Perth: Magabala Books.

White, Kerry 1993. *Australian children's fiction: the subject guide*. Milton, Qld: Jacaranda Wiley Press.

Willbanks, Ray 1991. *Australian voices: writers and their work*. Austin: University of Texas.

Wilson, John 1992. *Lori*. Broome: Magabala Books.

TV -documentary:

Finnish television, channel MTV 3, July 14th 1999. "Valkoisten varastama lapsuus" (A childhood stolen by Whites), a film made by A. Xavier.

Appendix 1 (1)

EMU STEW: STORIES WITH HUMAN CHARACTERS

1. The Porcupine Song	(Author: Dennis Hall, Illustrations: Astra Lacis Dick)
2. Mr. Pickley's Best Bargain	(Author: Margot Mullian, Illustrations: Dougal Ramsay)
3. One Good Turn	(Author: Lilith Norman, Illustrations:Joan Saint)
4. The Old, Old Ngarang	(Author: Patricia Wrightson, Illustrations:Elizabeth Lord)
5. The Boy With No Name	(Author: Esta de Fossard, Illustrations:Jack Newnham)
6. Horrible Harry *	(Author: Diana Petersen, Illustrations: Rae Dale)
7. A Very Hot Day	(Author: Noreen Shelley, Illustrations: Janet Cuffley)
8. The Mapo Men	(Author: P. N. Cochrane, Illustrations: Elizabeth Lord)
9. Uncle Bill and the Ladder	(Author: Susan Landfair, Illustrations:Dougal Ramsay)
10. The Water Lubra	(An Aboriginal legend retold by Roland Robinson, Illustrations: Shane Conroy)
11. The Magic Jar	(A Chinese folk tale retold by Geoff Wells, Illustrations: Con Aslanis)
12. Kick the Tin *	(Author: E. A. Young, Illustrations: Jack Newnham)
13. The Wicked Suzy	(Author: Patricia Wrightson, Illustrations: Aart Van Ewijk)
14. Big Boys' Work	(Author: Jenny Seed, Illustrations: Joan Saint)
15. Flowers for Samantha *	(Author: Letitia Parr, Illustrations: Liz Honey)
16. Cheeroonear	(An Aboriginal legend retold by Dennis Hall, Illustrations: Joyce Abbott)
17. Steeplejack *	(Author: Nairda Lyne, Illustrations: Janet Cuffley)
18. Mr. Wonnip	(Author: Kathleen Mayson, Illustrations: Liz Honey)
19. Jenny at the Zoo *	(Author: Noreen Shelley, Illustrations: Jack Newnham)
20. Down Along to Sackville *	(Author: Hesba Brinsmead, Illustrations: Mardi Cooke)
21. The Magic of the Pomelo Tree	(Author: Margot Mullian, Illustrations: Janet Cuffley)
22. My Simple Little Brother and the Charge Account *	(Author: Lilith Norman, Illustrations Dougal Ramsay)
23. The Devil Country	(An Aboriginal legend retold by Patricia Wrightson, Illustrations: Joan Saint)
24. The Glass Trees *	(Author: Eila Barnett, Illustrations: Jeff Hayes)
25. The King Who Wanted to Reach the Moon	(Author: Lilith Norman, Illustrations: Pam Brewster)
26. Janey	(Author: Ella McFadyen, Illustrations: Rae Dale)

Appendix 1 (2)

27. Thardid Jimbo	(An Aboriginal legend retold by Dennis Hall Illustrations: Astra Lacis Dick)
28. Con Goes Collecting *	(Author: Diana Petersen, Illustrations: Con Aslanis)
29. Grandpa's House *	(Author: Lois Southern, Illustrations: Liz Honey)
30. The Sore Big Toe	(Author: Joanne Horniman, Illustrations: Jack Newnham)
31. Munjarra, The Morning and Evening Star	(An Aboriginal legend retold by Roland Robinson, Illustrations: Izydor Marmur)
32. The Stone Lute	(An African folk tale, Illustrations: Elizabeth Lord)

* = stories presenting white Anglo-Australian families

Appendix 2

EMU STEW: STORIES WITH ABORIGINAL CHARACTERS

1. The Porcupine Song	(Author: Dennis Hall, Illustrations: Astra Lacis Dick)
2. The Water Lubra	(An Aboriginal legend retold by Roland Robinson, Illustrations: Shane Conroy)
3. Cheeroonear	(An Aboriginal legend retold by Dennis Hall, Illustrations: Joyce Abbott)
4. The Devil Country	(An Aboriginal legend retold by Patricia Wrightson, Illustrations: Joan Saint)
5. The Glass Trees (also white Australian)	(Author: Eila Barnett, Illustrations: Jeff Hayes)
6. Thardid Jimbo	(An Aboriginal legend retold by Dennis Hall, Illustrations: Astra Lacis Dick)
7. Munjarra, the Morning and Evening Star	(An Aboriginal legend retold by Roland Robinson, Illustrations:Izydor Marmur)

Appendix 3

EMU STEW: STORIES WITH ANGLO-AUSTRALIANS

1. Mr. Pickley's Best Bargain	(Author: Margot Mullian, Illustrations: Dougal Ramsay)
2. One Good Turn	(Author: Lilith Norman, Illustrations:Joan Saint)
3. The Old, Old Ngarang	(Author: Patricia Wrightson, Illustrations:Elizabeth Lord)
4. The Boy With No Name	(Author: Esta de Fossard, Illustrations:Jack Newnham)
5. Horrible Harry *	(Author: Diana Petersen, Illustrations: Rae Dale)
6. A Very Hot Day (also immigrant)	(Author: Noreen Shelley, Illustrations: Janet Cuffley)
7. Uncle Bill and the Ladder	(Author: Susan Landfair, Illustrations:Dougal Ramsay)
8. Kick the Tin *	(Author: E. A. Young, Illustrations: Jack Newnham)
9. The Wicked Suzy	(Author: Patricia Wrightson, Illustrations: Aart Van Ewijk)
10. Flowers for Samantha *	(Author: Letitia Parr, Illustrations: Liz Honey)
11. Steeplejack *	(Author: Nairda Lyne, Illustrations: Janet Cuffley)
12. Mr. Wonnip	(Author: Kathleen Mayson, Illustrations: Liz Honey)
13. Jenny at the Zoo *	(Author: Noreen Shelley, Illustrations: Jack Newnham)
14. Down Along to Sackville *	(Author: Hesba Brinsmead, Illustrations: Mardi Cooke)
15. My Simple Little Brother * and the Charge Account	(Author: Lilith Norman, Illustrations Dougal Ramsay)
16. The Glass Trees (also Aboriginal) *	(Author: Eila Barnett, Illustrations: Jeff Hayes)
17. The King Who Wanted to Reach the Moon	(Author: Lilith Norman, Illustrations: Pam Brewster)
18. Janey	(Author: Ella McFadyen, Illustrations: Rae Dale)
19. Con Goes Collecting *	(Author: Diana Peterson, Illustrations: Con Aslanis)
20. Grandpa's House *	(Author: Lois Southern, Illustrations: Liz Honey)
21. The Sore Big Toe	(Author: Joanne Horniman, Illustrations: Jack Newnham)

Appendix 4

EMU STEW: STORIES WITH IMMIGRANT (OR FOREIGN) CHARACTERS

1. A Very Hot Day (also white Australian)	(Author: Noreen Shelley, Illustrations: Janet Cuffley)
2. The Mapo Men	(Author: P. N. Cochrane, Illustrations: Elizabeth Lord)
3. The Magic Jar	(A Chinese folk tale retold by Geoff Wells, Illustrations: Con Aslanis)
4. Big Boys' Work	(Author: Jenny Seed, Illustrations: Joan Saint)
5. The Magic of the Pomelo Tree	(Author: Margot Mullian, Illustrations: Janet Cuffley)
6. The Stone Lute	(An African folk tale, no information given on the person who has translated it into English. Illustrations: Elizabeth Lord)

Appendix 5

AUSTRALIAN CHILDREN'S BOOKS TRANSLATED INTO FINNISH

Australian children's books are not easy to find in Europe, at least in Finnish libraries. This is especially the case when one is looking for English versions that have not been translated into Finnish. In comparison, for example the internet services of the library of Tampere (http://www.tampere.fi/kirjasto/lapset/austral.htm) provide names of 12 Australian authors whose books are available in Finnish. These authors and books are:

* Aldous, Allan 1962. *Kutsukaa lentävä lääkäri.*
* Chauncy, Nan 1966. *Kultaretki Tasmaniassa.*
* Davis, E. J. 1993. *Sietämätön serkku.*
* Edwards, Hazel 1979. *Kauppiaan Josie.*
* Edwards, Hazel 1982. *Kakkospesän porukka.*
* Farrell, Anne 1981-. *Meidän sakki* -sarja.
* Elwyn Patchett, Mary 1965. *Minä ja koirat.*
* Elwyn Patchett, Mary 1968-75. *Ajax ja koirat.*
* Elwyn Patchett, Mary. *Villiori* -kirjat.
* Porter, James 1981. *Pako Salangaanisaarille.*
* Southall, Ivan 1970. *Pensaspalo.*
* Southall, Ivan 1971. *Päästä pallo lentoon.*
* Southall, Ivan 1979. *Kaupunki on meidän.*
* Thiele, Colin 1979. *Myrskyn Poika.*
* Turner, Ethel 1953. *7 sisarusta.*
* Turner, Ethel 1954. *Sisarten varttuessa.*
* White, Paul, and Elizabeth von Leven 1992. *Missä olet, äiti Ly?.*
* Wrightson, Patricia 1988. *Nargun ja tähdet.*

Appendix 6 (1)

WEBSITES ON AUSTRALIAN LITERATURE AND A SUBJECT GUIDE ON AUSTRALIAN CHILDREN'S FICTION

Smith (1992:34) notes that Australian children's books are still hard to get outside Australia, as they go in and out of print quickly. For a foreign reader, the best way to get one's hands on these books is perhaps to order them through the internet.The following websites may be of help when one wishes to familiarize with Australian literature and/or wants to purchase books written by Australian authors:

http://www.bookworm.com.au
http://www.ozlit.org
http://www.vicnet.net.au/~ozlit/aborigwr.html
http://dargo.vicnet.net.au
http://avoca.vicnet.net.au
http://idun.itsc.adfa.edu.au

Additionally, a book called *Australian Children's Fiction: The Subject Guide* (White, Kerry 1993. Milton, Qld: Jacaranda Wiley Press.) may prove useful, for it includes an extensive list of Australian children's books that have been categorized under different subject headings, based on the subjects that they deal with. Inquiries on the book can be made for example by contacting the National Library of Australia (http://www.nla.gov.au, National Library facsimile (02) 6257 1703, telephone (02) 6262 1111), and the internet address *http:ilms.nla.gov.au/webpac* provides the full bibliographic details of all the books listed in the subject guide.

The abovementioned book (although not easily available outside Australia) provides information about children's books that deal with no less 14 individual cultures or ethnic groups. These include the Aborigines (127), British (60), Chinese (7; China 14), Germans (9), Greeks (16; Greece 9), Indian Sikhs (2), Irish (9), Italians (16; Italy 5), Japanese (4; Japan 17), Kanakas (4), Lebanese (2), Polish (2), Turks (2) and Vietnamese (9; Vietnam 4). The list is extensive as it, for example gives the names of 127 children's books that deal with the Australian Aboriginal culture. The number of books dealing with

Appendix 6 (2)

each ethnic group or other related subjects is given in parentheses above. Useful books on the topic can also be found under other subject titles in the book that do not refer to any specific ethnic group. These titles include "cultural diversity", "ethnic groups", "immigration and emigration", "friendship -- interracial", "refugees", "social integration", and "social life and customs".