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**Sample Preview
of the
Solved
Sample Question
Papers**

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QUESTION PAPER

June – 2023

(Solved)

AUSTRALIAN LITERATURE

M.E.G.-9

Time: 3 Hours]

[Maximum Marks: 100

Note: Question No. 1 is Compulsory. Answer any five questions. All questions carry equal marks.

Q. 1. (a) How closely related is nineteenth century Australian poetry to historical and social events?

Ans. Ref.: See Chapter-7, Page No. 33, 'Impact of British Poetry', Page No. 34, 'Flora and Fauna of Australia', 'Colonial Setting and Sentiment' and 'Australian Identity'.

Or

(b) Discuss the theme of multiculturalism in Australian literature.

Ans. Multiculturalism has been government policy in Australia since the early 1970s, when it was recognized that the earlier expectation that migrants from non-English speaking backgrounds quickly assimilate into the mainstream culture was both unrealistic and undesirable. 'Multicultural writing' is only one of a number of different terms used to designate writing by Australians from backgrounds other than the English and Irish mainstream; others include migrant writing, Non-Anglo-Celtic writing, ethnic writing, NESB (Non English Speaking Background) writing, ethnic minority writing.

The history of multicultural additions to the national literature closely reflects trends in Australian immigration since World War II. Apart from the (relatively small) number of non-Anglo writers who had made their home in Australia before this time, the first writers identified as multicultural belonged to the (predominantly European) migrant groups who arrived in the country in large numbers in the 1940s and 1950s: Greeks, Italians, Balts, Poles, Jews, to name just some of the larger groups. In more recent decades, Australian-born and educated descendents of these migrants, conversant with the languages and cultures of both their parents and the Australian mainstream, have added a further dimension to the multicultural literary tradition as they in truly contra punctual fashion explore

transformations and tensions in both immigrant and host communities in response to the experience of multicultural co-habitation. At the same time, they are joined by writers belonging to more recent migrant groups, coming from places such as Vietnam, the Middle East, India, China and South-East Asia and adding even greater diversity to a previously European and dominated literary culture. Australian literature has thus become something of a movable cultural feast constantly enriched by new arrivals, at the same time as the 'conversation' between different literary and cultural traditions gains depth and produces a national literature increasingly marked by hybrid or 'creolised' cultural forms.

Although there can be little doubt that Australian culture is still dominated by the cultural traditions brought to the country by British and Irish immigrants, the nature of that domination has changed: Australian literature today reflects an engagement with other cultures which would have been unthinkable in the period preceding the waves of non-British migration in the last half century. Multiculturalism does not mean the same thing in all places or at all times. In Australia, according to Jon Stratton, 'multiculturalism was constructed as a policy intimately connected with the cultural problems allied to migrant settlement.' Unlike the American version of multiculturalism, he argues, it is concerned with cultural pluralism, but does not address the question of race. Along with a number of other critics, Stratton also argues that official multiculturalism, which is essentially a 'top-down' policy aimed at managing cultural diversity, should not be confused with everyday multiculturalism, or 'the lived experience of cultural diversity'.

Q. 2. How do you compare the fiction of Marcus Clarke with that of Henry Lawson? Elucidate.

Ans. Marcus Clarke is noted for his novel of early-19th-century convict transportation. For the Term of His Natural Life is considered as his great achievement. Clarke studied the records of transportation to the island's penal settlements and set about writing this novel recapturing the atmosphere of the old convict days. Under the title His Natural Life the story was serialized in the Australian Journal (1870-1872). In 1874 a substantially edited version was published in book form; later it appeared as For the Term of His Natural Life. Contrasting strongly with his witty and exuberant writings as a columnist, For the Term of His Natural Life deals in gloomy and powerful terms with the brutishness of the convict system. As in all his writing, Clarke intensified every phase, making it more striking, if less real. In the story injustice is heaped upon misfortune as Clarke unfolds an agitated drama of bitter human relationships. From melodramatic opening to sentimental conclusion, the story has compelling narrative power and strong human interest. In spite of exaggeration, both action and characterization are extraordinarily vivid. The language is sometimes theatrical; occasionally pathos turns to banality—yet overall the novel manages to outstrip its faults. In its day it was highly regarded and even considered to be the great Australian novel. It can more correctly be regarded as representing a landmark of the colonial period—the Anglo-Australian phase—of Australia's literary development. In fact, it is Australian only in subject and its author was Australian in nothing but residence. Clarke's another novel, Twixt Shadow and Shine (1875), was a light and pleasantly written story; it gained only minor attention. Clarke's fourth novel, Chidiock Tichbourne, or the Catholic Conspiracy, a swash buckling romance of Elizabethan England, was published in 1893.

Henry Lawson's most successful prose collection is While the Billy Boils, published in 1896. In it he continued his assault on Paterson and the romantics, and in the process, virtually reinvented Australian realism. Elder writes that "he used short, sharp sentences, with language as raw as Ernest Hemingway or Raymond Carver. With sparse adjectives and honed-to-the-bone description, Lawson created a style and defined Australians: dryly laconic, passionately egalitarian and deeply humane". Most of his work focuses on the Australian bush, such as the desolate Past Carin, and is considered by some to be among the first accurate descriptions of Australian life as it was at the time. "The Drover's Wife" with its "heart-breaking depiction of bleakness and loneliness" is regarded as one of his finest short stories. Lawson was a firm believer in the merits of the sketch story, commonly known simply as the sketch, claiming that "the sketch

story is best of all". Lawson's Jack Mitchell story, *On The Edge of A Plain*, is often cited as one of the most accomplished examples of the sketch. Like the majority of Australians, Lawson lived in a city, but had had plenty of experience in outback life, in fact, many of his stories reflected his experiences in real life. In Sydney in 1898 he was a prominent member of the Dawn and Dusk Club, a bohemian club of writer friends who met for drinks and conversation. In many of Lawson's works, nouns have been used abundantly. He scarcely uses nouns and verbs.

Q. 3. "South Country" is a poem full of hope. Do you agree? Give reasons in support of your answer.

Ans. Ref.: See Chapter-21, Page No. 134, 'Discussion'.

Q. 4. How do you justify the ending of the play 'The Removalists'? Give a reasoned answer.

Ans. Australian playwright David Williamson has presented *The Removalists* as a critique of the Australian society focusing on issues like violence, specifically domestic violence and the abuse of power and authority. Violence is a constant theme throughout the play. Williamson explores Australian society through the characters, themes and concerns.

The playwright displays Simmonds, the Police Sergeant who abuses his power, as a chauvinistic hypocrite. Simmonds has no respect for women, including his own wife and daughter. Through the character Simmonds, Williamson shows that the authority conferred upon society can be exploitative and violent. Kenny is depicted as a "larrikin" working-class man and represents the stereotypical egoistic "Aussie" male of the 70s. He abuses his wife. Through his, the writer wants to depict the Australian society.

The play begins in a police station in a crime-ridden suburb in Melbourne, Australia, where Constable Neville Ross, just out of police training and ready for his first placement, meets old and experienced Sergeant Dan Simmonds. They were talking and two women entered the station, Kate Mason and Fiona Carter, who are sisters. Kate is a stuck-up feminist, whereas Fiona is nervous and timid. Kate reveals that Fiona's husband Kenny has been abusing her, to which Simmonds suggests that Ross take the job. Kate is displeased, strongly disagrees and demands that Simmonds personally takes their case.

She says that the bruises are on Fiona's back and thigh, which Simmonds inspects personally and takes a photograph. Before setting out, Fiona tells them that there is furniture which she paid for that needs to be taken

Sample Preview of The Chapter

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AUSTRALIAN LITERATURE

AN INTRODUCTION TO AUSTRALIAN LITERATURE AUSTRALIAN LITERATURE

1

Q. 1. What is Australian Literature?

Ans. Technically speaking Australian Literature comprises the following:

1. (i) (a) English translation and
(b) Early versions of Aboriginal song sequences or folktales.
- (ii) (a) Memoirs
(b) Journals
(c) Ballads
of
(a) Settlers and
(b) explorers from Europe.

2. Besides the above, Australian Literature also includes:

The more formal works of literature after the firm establishment of

- (a) writing and
- (b) establishing publishing houses.

Q. 2. What does Australian Literature broadly aim at?

Ans. Broadly speaking, it aims at the growth and development of Australia into modern Australia.

Q. 3. Do you think all that is included in the category of Australian literature from the early phases of its development, can really be termed Australian literature? Give examples.

Ans. No, that is not the case. For example,

(i) **Oral Songs and Stories** were actually not written by the Aboriginal people of Australia.

They were passed from one generation to the next through word of mouth.

(ii) English Versions:

(a) English versions of these oral songs and stories appeared not from a literary angle namely but for an anthropological purpose.

(b) The real purpose of these versions was the acquirement of acquaintance with the Aboriginal culture as scientific study and not as studied aesthetically from a literary view point.

(iii) Similar was the case with much works which are sometimes included as literary pieces, such as

- (a) memoirs
- (b) diaries
- (c) journals
- (d) records, etc.

Utility: The utility of many items which are not strictly literary lies in the fact that they

- (i) Present records of
(a) explorers
(b) early settlers
(c) administrators

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(ii) From the above we learn
(a) how were the land, people and circumstances at that time.

(b) What the people thought and imagined.
(iii) How early literature was written and shaped.

Q. 4. To which period do Ballads of Convicts and bush songs belong?

Ans. (i) They belong to a period when Australian literature started to become an institution itself.

(ii) Previously, they were mostly part of the folk tradition.

(iii) Now, they become part of the literary tradition.

(iv) As part of this tradition can be quoted. The periodical "Bulletin" which started in 1980.

Q. 5. What main changes emerged as the literary tradition started establishing itself?

Ans. The most important change that emerged was the more conscious cultivation and development of form in terms of

(i) Oral ballads and

(ii) Bush songs.

As for instance,

(a) "Banjo" Patterson

(b) "Waltzing Matilda".

It is a ballad about a travelling farm worker called a Swagman.

It has assumed the form of unofficial anthem.

It is because it realistically inquires

— The spirit of surviving as required in a strenuous landscape.

— a pioneering spirit and

— a bold attitude to life.

Q. 6. Mention some other form of early literature in Australia.

Ans. 1. The most important other form was the development of popular short stories.

2. Two important short story writers were :

(i) Henry Lawson and

(ii) Barbara Baynton.

Q. 7. What were the main themes of the early short story writers?

Ans. (i) Their main themes were to depict the Australian cultural myths of the Bush and its people.

(ii) The early settlers depended heavily on the traditional and cultural values of their home country Britain.

Q. 8. Mention some of the tensions those are revealed by Australian history and literature in the matter of making of the Australian nation.

Ans. They are:

(i) Tension between:

(a) the old country of England

(b) the metropolitan centre and

(c) the new country of Australia.

This gap displayed on antipodean measures of the British Empire.

(ii) Tension between :

(a) the white settlers and

(b) the Aboriginal people.

(iii) Tension between :

(a) early settlers and

(b) later immigrants from Asia and Europe.

(iv) Tension between :

(a) the old language as used in British literature with its peculiar

– imagery

– literary form

– idiom and

(b) such literary devices taking shape in

Australia as a result of its environmental peculiarities.

Q. 9. What was the effect of these themes?

Ans. They shaped the themes and form of Australian Literature.

Q. 10. Name some writers who have brought the poetry, drama and stories of the Aboriginal people on the forefront.

Ans. Some of them are:

(i) Koth Walker

(ii) Mudrooroo

(iii) Kevin Gilbert

(iv) Sally Morgan etc.

Q. 11. Name Australia's Nobel Prize laureate.

Ans. Patrick White.

Q. 12. Is he a poet or a novelist?

Ans. A novelist.

Q. 13. What literary form was more popular in the first half of the 20th century and what was it in the second half?

Ans. (i) In the first half it was poetry.

(ii) In the second half it was novel.

Q. 14. Name some famous poets of Australia.

Ans. (i) A.D. Hope

(ii) Judith Wright, etc.

Problem of Definition of Australian Literature

1. This problem includes:

(i) Giving separate definition of

(a) Australia and

(b) literature

(ii) Taking for granted the study together of :

(a) literature and

(b) "nation".

(iii) Treating the Australian literature to have started only about two centuries ago.

(iv) (a) Misrepresentation of the Australian land as “terra nullius” or “empty land”.

(b) This was meant to give a legal shape of the capture and possession of the land by the colonizers, which was intrinsically illegal.

(v) Such things:

(a) tantamounted to the Aborigines as not existing and

(b) their marginalisation as a nation or part of it.

(vi) Such an ideology is now having increasingly challenged by the Aborigines.

(vii) Even the later immigrants from Asia and Southern Europe are challenging the theory of the land having been created as a nation by the British colonizers.

(viii) It is to be noted that the opposition to the British rule has hardly ever been initially organized in Australia. As such Australia still is under the rule of the British Queen who is the figurehead ruler.

(ix) Thus within traditional ‘white’ Australian literature, the idea what actually constituted ‘Australians’ of Australian literature was a matter of debate.

2. Ian Turner quotes Nettie Palmer, regarding the Australian nation being different from Britain through lit.:

Australia was no longer a group of more or less important colonies hanging loosely together...on the ample bosom of Britannia; Australia was henceforth Australia. What that name was to mean it lay in the hands of her writers, above all, to discover. (43)

3. Ian Turner also quotes T.G. Tucker:

If we ever have an ‘Australian’ school of literature, it will not be because of the fauna and flora and geography and idioms of Australia which may be introduced. These make nothing in art... It will be because our Australian atmosphere, our national life, occupations, religious ideas, have inevitably and unconsciously created in our eyes and hearts and intellects some difference in our way of regarding things, so that we perceive strength and beauty and pathos in some new light, and adapt our representation thereto. (43)

4. Some of the voices that had previously been marginalised in literature but now are having highlighted are:

- (i) Aborigines
- (ii) Women
- (iii) Immigrants

5. (i) Australian literature is not a fixed set of books or ideas;

(ii) It is a constantly changing body of writing.

6. It is because of Australia’s diverse aspects such as:

- (i) social
- (ii) cultural
- (iii) policultural

7. Thus, ‘Australian Literature’ is an open, and flexible and not a closed team.

Matters of Relevance:

1. In India the British rulers tried to create a class of people who would:

(i) help the British rulers in their work through their knowledge of English and

(ii) remain under mental colonization by adopting British culture and values.

(iii) A wide range of writing in English in India was included in academic curricula both in India and abroad.

2. In Australia, there was an attempt at creating of a national identity by questioning the literary study programmes.

3. According to Dale Leigh, (‘New Directions: Introduction’; “Australian Literary Studies”, the study of Australian literature as an academic subject began in 1920, and in 1930, British texts, etc. were included for lectures and postgraduate research.

4. It was Adelaide who in 1940, claimed the first full-fledged course—Australian Literature.

5. By 1970 and 1980, a chain of Australian literature had been created in Sydney.

6. Now, efforts were being made to drift the Australian literature away from the British colonial influence.

6. Now, new literary fields began to be studied apart from traditional English literature in India and elsewhere, as

- (i) postcolonial literature
- (ii) feminist literature
- (iii) Indian writing
- (iv) American literature

(v) Now, Australian literature is also being studied in India.

7. All this shows sudden popularity of postcolonial literature.

8. Some literature which began to be called commonwealth literature or postcolonial literature was:

- (i) Australian literature
- (ii) Canadian literature

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- (iii) The Caribbean literature
- (iv) The literature of the Indian subcontinent.

9. It was the British experience which lent similarity of these literatures which are now termed as 'New Literatures'.

10. (i) United States of America has never called itself as postcolonial which became a settler colony.

(ii) Still, Australia and Canada are born as postcolonial though they are also settler colonies because of their different experience.

11. Thus, the British experiences in different parts of the globe have been different, such as in

- (iii) India
- (i) Africa
- (ii) the Caribbean, etc.

Juxtapositions

1. The comparison and contrast between the Indian and Australian literature offers an interesting study.

2. (i) When certain negative trends of colonialism are observed, the term used is "neocolonialism".

(ii) This happens in the way while studying postcolonialism, Britain and British colonialism are kept at the centre for all discussions.

(iii) Particularly, Shakespeare often becomes the centre of all arguments.

(iv) There is, however, one difference :

- (a) In a traditional curriculum, the trend was to praise the British writers.
- (b) Now the stress is on critical analysis from various perspectives.

(v) It will be seen, however, that neither praise nor criticism of the colonizer literature offers any solution.

3. Some perhaps falsely assume that colonialism is over for its being only a historical phase.

4. In this context, it has to be borne in mind that several aspects of colonialism still continue to hold sway and affect:

- (i) society
- (ii) culture and
- (iii) politics

and colonialism, indeed, does exist in its new forms.

5. Many people fail to distinguish between:

- (i) colonialism and
- (ii) postcolonialism

even though, admittedly, the terms are highly confusing and controversial.

6. (i) In this context Vijay Mishra and Bob Hodge point out that many postcolonial theorists like Bill Ashcroft and Helen Tiffin "do not sufficiently recognize the differences between 'settler' colonies such as Australia and colonies like India which are colonised by a foreign power."

(ii) This each of distinction lands the fallacious notion that the colonizer and the colonized opposed each-other in all trends of situations.

7. Some aspects of the reflection of the postcolonial spirit in Indian literature, are discernible in

(i) (a) the Indian writing in English and
(b) translated work in English has been given prominence in India and

(ii) (a) untranslated work by the Dalits and
(b) literature in regional languages etc. have been pushed to the background.

8. (i) Australian, 'Multiculturalism' became popular from 1980,

(ii) It was mainly because of a large scale immigration from Asia.

(iii) there had already been substantial immigration from:

- (a) Britain
- (b) Ireland
- (c) South-Eastern Europe.

(iv) Multiculturalism gave the Australian population

- (a) a wide variety of socio-cultural values
- (b) bringing into play the differences between different cultural groups

- (c) boost to:
 - Aboriginal and immigrant culture
 - Art and
 - Literature

(d) Within the larger framework of Australian culture emerged the idea of so called "alternate cultures" when different cultures flourished side by side.

(e) Thus a culture might not necessarily be a part of the mainstream.

(f) Marginalisation, though in a subtle way, is inevitable in such a case.

(g) Reversely, the tendency also manifests itself in the conservative right wing