

1. Gwen Harwood's Poetry 1920-1955:

Contexts:

Authorial Context:

- Born in Queensland in 1920 and died in 1995.
- Had a very happy childhood and had four generations of women in her life.
- Married in 1945, moved to Tasmania and had four children.
- Married during Post-War – at a time when the world wanted a renewal of family.
- Husband was a linguist in the university of Tasmania.
- Poetry is influenced by her music as she was a talented musician.
- She used pseudonyms like Walter Lehmann, to get her work published.
- Had a strong Christian belief and had a wicked sense of humour.
- Widely known as 'the provocateur'.

Historical Context:

- Post-War (Vietnam War 1955-1975).
- Political and social upheaval in Australia.
- Challenging of traditional values.

Social Context:

- The 1960's saw changes to the White Australia Policy – permitted a small number of skilled Asian migrants to settle in Australia.

Cultural Context:

- Feminism.
- Thesis - Women are dominated by men and thus are stereotyped.
- Male characters portrayed as strong and dominant while female characters are weak.
- Negative stereotype towards women and sexuality.
- Women striving to survive in a male dominated society.

Ideologies:

- Xenophobic nature of mainstream Australian society.
- Second wave of Feminism
- Favoured science over religion.
- Excluded and traditional society.
- Globalisation

Genre:

Poetic Matter:

- Persona – speaker of the poem.
- Subject – person or thing the poem is about.
- Theme – pervading idea, moral or message of the poem.
- Motif – recurring symbol, image or idea.
- Perspective – 1st, 2nd or 3rd POV.
- Voice – e.g. authorial voice.

Subgenre:

- Lyric Poetry – Sonnet (Petrarchan and Shakespearean).
- Narrative Poetry – Ballad
- Free Verse

Hybridisation:

- Harwood hybridises narrative conventions and poetic conventions.

Harwood Essay Plan 1:

Course Concepts:

- Structural and stylistic conventions (to enhance meaning).
- Representations of Australia/culture/people/places/ideas in a particular way.

Introduction:

- The 1960s saw an influx of migrants moving to Australia in search of refuge & better living & working conditions.
- This was primarily due to the relaxing of the White Australia Policy & post WW2 which caused mass migration.
- Many believed Australia would act in a welcoming manner, however, subsections of society acted negatively.
- This is epitomised in Gwen Harwood's poems, "At the Arts Club" and "Hospital Evening" (1968).
- The texts are social satires which paint the image of European musician, Krote, and how he is marginalised by Australian society, offering a confronting representation of migrants as 'the other' during this time.
- Harwood took on the role of 'provocateur,' providing a representation of Aus contrary to what many believed.

Thus, Harwood criticises...

Body Paragraph 1 - The Pretentious Nature of Australian Artistic Society (*At the Arts Club*):

1. At beginning of the first stanza, the setting is described as, "knick-knacks, in shadowboxes, winking at gewgaws."
 - Harwood **hybridises genre** by taking narrative element, setting, & incorporating it in her poetry. This, along with her choice of language allows her to construct the setting as full of worthless & showy items.
 - **Ironic** that the poem is about an arts club yet there is no value for art & music, only a preoccupation w appearance.
 - **Personification** of "winking" adds to the artificiality of the setting as "winking" connotes to a sexual/playful action. The arts club patrons are more interested in winking at each other instead of appreciating musical talents of Krote.
2. Harwood ironically characterises the hostess of the club as more interested in appearance than art, she is seen "pat[ting] her tinted curls" and "yawning surreptitiously."
 - With "tinted" **connoting** to fake and "surreptitiously" **connoting** to secretive. Thus the action of "yawning surreptitiously" shows the hostess is disinterested and at the same time doesn't want anyone to notice.
3. This is furthered when the hostess sees a "bitch in black" who is "squeezing the local tenor's knee."
 - It is evident the hostess is more interested w interactions of the guests than the music.
 - The **plosive alliteration** of "b" sounds in "bitch in black" aesthetically suggests the hostess dislikes the woman.

Body Paragraph 2 - The Marginalisation and Mistreatment of the Migrant 'Other' (*At the Arts Club*):

1. Krote is characterised as 'the other' as he is "drunk" yet "still can play [music]."
 - Harwood **hybridises genre** by using narrative convention, characterisation, to highlight Krote is an outsider compared to his audience as he is intoxicated at a respectable arts club.
 - The **German denotations** of his name are cheeky, spiteful and devilish, adding to his character as 'the other'.
2. Segregation of Krote from those around him is continued when he was "expected to play something short and sweet" but instead plays "odd manipulations."
 - Here, the word "expected" is important as Krote was expected to do something, yet he does the opposite.
 - **The arts club patrons react negatively as they "suffer"**.
 - This suggests whenever something breaks their expectations they refuse to appreciate, even if it may be good.
 - Also, the **sibilance** in "something short and sweet" is **juxtaposed** w chunky line, "odd manipulations" implying that Krote is at odds with the arts club as his actions break expectations, thus breaking sing-song effect of the poem.
3. At the end of the poem, as Krote plays, "an ill placed ornament falls down."
 - Here, Krote's artistic expression damages the fragile appearance of the club.
 - This can be seen as a metaphor for how the migrant other was seen as disruptive to 1960's society.
 - Readers sympathise w Krote, thru omniscient P.O.V. as he tries to ingratiate but instead is shunned upon.

Body Paragraph 3 - The Marginalisation and Mistreatment of the Migrant 'Other' (*Hospital Evening*):

1. Poem begins w a description of setting w "a blaze of evening burns through the curtains like a firelit ghost."
 - **Lexical chain** of "blaze", "burns" & "firelit" connote to a deadly uninhabitable hell of sorts, already portraying Australia in a negative light. Rep. of how Aus was unwelcoming/xenophobic in 1960's making migrants feel hell.
2. This is juxtaposed with "Krote dreaming of snow."
 - Verb "dreaming" relates to a perfect situation, in this case is "snow" the **binary opposition** of "fire".
 - **Oxymoron** of "firelit ghost" relates to how while Krote tries to blend in/be invisible like ghost, he is noticed and vulnerable emphasising how 1960s Aus dominated the migrant 'other'.
3. At climax of poem, "nurses crackle through the doors" making Krote "submit to indignities [they] inflict."
 - Use of word "crackle" is odd when describing human action & contributes to how nurses have inhumane qualities.
 - Harwood subverts dominant portrayal of nurses – commonly caring but in this case they're "sulky" & "inflict" pain.
 - Verb "submit" **connotes** to supremacy of one over another, showing suppression of 'other' in 1960s.

Harwood Essay Plan 2:

Course Concepts:

- Visual and sound devices to enhance meaning/convey a specific idea.

Introduction:

- The 1960s saw an influx of migrants moving to Australia in search of refuge & better living & working conditions.
 - This was primarily due to the relaxing of the White Australia Policy & post WW2 which caused mass migration.
 - Many believed Australia would act in a welcoming manner, however, subsections of society acted negatively.
 - This is epitomised in Gwen Harwood's poems, "At the Arts Club" and "Hospital Evening" (1968).
 - The texts are social satires which paint the image of European musician, Krote, and how he is marginalised by Australian society, offering a confronting representation of migrants as 'the other' during this time.
 - Harwood took on the role of 'provocateur,' providing a representation of Aus contrary to what many believed.
- Thus, Harwood criticises... (via visual and sound devices)...*

The Pretentious Nature of Australian Artistic Society (At the Arts Club):

1. At beginning of the first stanza, the setting is described as, "knick-knacks, in shadowboxes, winking at gewgaws."
 - **Personification** of "winking" evokes **visual imagery** as readers imagine inanimate objects coming to life and sexually winking at each other, highlighting the artificiality of the setting.
2. Harwood ironically characterises the hostess of the club as more interested in appearance than art, she is seen "pat[ting] her tinted curls" and "yawning surreptitiously."
 - The heavy descriptions in the poem such as these, aid in providing visual imagery of the woman as very superficial as she has fake curls, with "tinted" connoting to fake, and attempts to hide her boredom by "yawning surreptitiously."
3. This is furthered when the hostess sees a "bitch in black" who is "squeezing the local tenor's knee."
 - The **plosive alliteration** of "b" sounds in "bitch in black" aesthetically suggests the hostess dislikes the woman, again highlighting the pretentious nature of the hostess whom is more interested in the actions of the guests in the club rather than the musical talents of Krote.

The Marginalisation and Mistreatment of the Migrant 'Other' (At the Arts Club):

1. Krote is characterised as 'the other' as he is "drunk" yet "still can play [music]."
 - The visual imagery of Krote as intoxicated while playing the piano is comical, but also highlights that he is an outsider at the respectable arts club.
2. Segregation of Krote from those around him is continued when he was "expected to play something short and sweet" but instead plays "odd manipulations."
 - The **sibilance** in "something short and sweet" is **juxtaposed** w chunky line, "odd manipulations" implying that Krote is at odds with the arts club as his actions break expectations, thus breaking sing-song effect of the poem.
3. At the end of the poem, as Krote "puffs and pounds and shakes the room" with the **plosive alliteration** and **parataxis** highlighting his passion for music, only for "an ill placed ornament falls down" showing how his artistic expression damages the fragile appearance of the club, which can be seen as a metaphor for how the migrant other was seen as disruptive to 1960's society.

The Marginalisation and Mistreatment of the Migrant 'Other' (Hospital Evening):

1. Poem begins w a description of setting w "a blaze of evening burns through the curtains like a firelit ghost" which is juxtaposed w "Krote dreaming of snow."
 - The oxymoron of Krote as a "firelit ghost" makes readers imagine a ghost on fire, a sort of hellish and gothic image. This can be seen as how Krote is vulnerable and noticed in Australian society, making reader sympathise w him.
 - The juxtaposition w Krote "dreaming" relates to a perfect situation, which in this case is "snow" the **binary opposition** of "fire" visually depicting the two landscapes at odds with one another.
2. At climax of poem, "nurses crackle through the doors" making Krote "submit to indignities [they] inflict."
 - The image of nurses "crackling" through doors and holding Krote down is confronting and unexpected, especially because of the use of word "crackle" which is odd when describing human action & contributes to how nurses have inhumane qualities. Also, Harwood subverts dominant portrayal of nurses – commonly caring but in this case they're "sulky" & "inflict" pain.

2. Tom Stoppard's *Rosencrantz and Guildenstern are Dead*:

Contexts:

Situational Context:

- Renaissance England: 15th – 17th Century
- Fate, religion, class systems

Production Context:

- 1960's zeitgeist
- Uncertainty, post war, rise of existentialism, existential Angst, decline of religion.

Existentialism:

- Study of the human existence.
- Angst and dread.

Ideologies of Existentialism:

Humanism:

- Sartre.
- Free Will, values human agency.

Determinism:

- Events decided by previously existing causes.

Nihilism:

- Nietzsche.
- Life is meaningless, there is no intrinsic purpose or value.

Absurdism:

- Camus.
- Conflict between humanity's tendency to seek value/meaning and the inability to find a value/meaning in a purposeless or chaotic universe.

Genre:

Drama:

- Dialogue
- Stage directions
- Repartee
- Blocking
- Props

Subgenres:

Tragedy:

- Catharsis
- Hamartia
- Peripeteia

Absurdism – Proves Existential Angst:

- Blank setting, minimal props.
- Confused, non-sensical dialogue (characterises R+G).
- Pauses
- Manipulation of language and word play.

Paradoxes:

- Free Will vs Determinism representation of dealing with existential angst.

1. The Coin Toss:

- 92x heads no matter what Guil does (Determinism).
- But when Guil tricks the Player it turns tails (Free Will).

2. Inaction vs Action:

- Sometimes R+G can control events, and other times they cannot.

3. The Boat:

- Vessel of determinism.
- Subject to the forces of the sea and yet on a 'windless' day the boat still moves.

Ros and Guil Essay Plan:

Course Concepts:

- Context.
- Ideological perspectives/conflicts.

Body Paragraph 1 – The Coin Toss:

- Introduces the relationship between Humanism and Determinism. Rosencrantz and Guildenstern flip coins and no matter what, they continue to show heads.
1. The exposition of the play begins with Ros and Guil flipping coins. The coins continue to show heads, with the line, **“heads again”** repeated several times.
 - This repetition of the coin landing as heads is absurd and also ritualistic, which goes against the laws of probability which is that there is a 50% chance of a coin landing heads and a 50% chance of a coin landing tails.
 - Shows they are somewhere where the laws of probability aren't at play.
 - It is clear that fate is at play here because....
 2. Even though Guil **“spins it, catches it in his right hand, turns it over on his left wrist...raises his left leg, throws the coin up under it, catches it and turns it over on the top of his head”** the outcome is still heads.
 - Here, “it” is the coin.
 - This over exaggerated coin toss and odd manipulations illustrates the action of fate, because no matter what Guil does, he cannot change the outcome of the coin.
 3. But when Guil finally takes action by asking the Player, **“do you like a bet?”**, he tricks the Player knowing the outcome will be heads and is able to rig the result of the coin toss. This is soon contradicted as Ros tells him, **“that was lucky... it was tails”**.
 - Emphasises on the conflict between fate and luck. As Ros says, “that was lucky”.
 - After the coin being tossed 92 times and all times were heads, with the 93rd time being tails, is indeed “lucky”.

Hence, the paradox of the coin toss emulates the conflicting ideologies of the 1960's – humanism and determinism – where both ideologies dually occur and influence society.

Body Paragraph 2 - Inaction vs Action:

- Sometimes, action is enacted through Ros and Guil's dialogue, but other times, characters often ignore their commands or nothing happens, indicating that they have no influence over the plot.
1. In Act two, Ros tries, but fails to take action, saying, **Keep out then, I forbid anyone to enter!** but immediately after, **a grand procession enters**.
 - Here, Ros tries to take control, but the other characters ignore his commands as if Ros, the character whom the play is based on, has no influence over the play.
 2. Another instance that reveals the same outcome is when Ros **“next...but no one comes”**.
 - Again, the paradox of Ros attempting to exert his free will is ridiculed as the opposite of what he demands happens.
 3. Ros' character is also a dichotomy of free will and determinism as he jumps back and forth between the two ideologies, as if unsure of which one to follow. In Act two he says, **“we have no control”**, and this is transformed later into **“we'll be free”**.
 - Like majority of 1960's society, Ros battles between Humanism and Determinism, and he echoes both through his dialogue. This proves that the answer is ambiguous because there really is no right answer.

Stoppard is highlighting the absurdity of 1960's society attempting to control their lives and rationalising existence.

Body Paragraph 3 – The Boat (setting):

- The boat can be read as a vessel of determinism, meaning it represents and follows life's current with the final destination being obvious – death.
1. For a boat to move, there needs to be wind, however, it is a **“windless day”**.
 - As such, the setting is paradoxical because Ros and Guil are on a boat, but there is no wind to determine where they will go. This makes them rely on their own free will, forcing them to take action.
 2. Guil reflects, describing his and Ros' situation on the boat - **“we can move, of course, change direction, rattle about, but our movement is contained within a larger one that carries us along as inexorably as the wind and current”**.
 - While Ros and Guil are free to do what they want on the boat, such as “move” and “rattle about”, their movement is confined to the boat as they cannot take action over things that aren't on the boat, such as the “wind and current”.
 3. To enumerate, Ros and Guil are “free to move, speak [and] extemporize” on the boat, but beyond the realms of the boat, they “have not been cut loose... [their] truancy is defined by one fixed star”.
 - This paradoxical setting makes it clear that while they are somewhat able to act on the boat, their final destination – death – is “defined by one fixed star” meaning they cannot change their outcome but they can change what happens before they reach their outcome.

Dichotomy between Free Will & Determinism.

3. Kate Grenville's *The Secret River* 2005:

Course Concept: The ways in which representations of the past allow a nation or culture to recognise itself.

Introduction:

- We Australians have shied away from horrors of our nation's past. As children we learn about the 'victorious Europeans' who colonised Australia & in adolescent years we learn about how white settlers didn't live in harmony with indigenous. However, we never learn about how convicts massacred indigenous & stole their lands.
- Kate Grenville's text, TSR (2005), criticises contemporary Australia, and ensure we reflect on our chequered past.
- The historiographical text rewrites Australian history, painting the image of the European colonisation of Australia, following a group of convicts as they massacre and marginalise the original owners of the land.

As such, Grenville criticises...

BP1: Contemporary Australia for failing to acknowledge the atrocities of our nation's past:

1. Part 6, climax, focuses on Hawkesbury River Massacre – Thornhill & convicts slaughter Aboriginal tribe.
 - Innocent women and children are killed, where in one instance an Aboriginal woman "whirls about to pick [the child] up again but John Lavender was there first... and with one mighty swipe took off its head."
 - **Intense visual imagery** of a man beheading innocent child – readers feel repulsed.
 - **Suspense**; readers hope woman will get child but this is in vain. Grenville creates hope only to demolish it.
 - Ticked 'yes' on 1967 Referendum allowing inclusion in census, giving hope, only to demolish it when society wrongfully convicts them because of their race, w more than ¼ of Aus prisoner population being indigenous.
 - After the massacre, "a great shocked silence [hung] over everything."
 - Massacre rep. "secret" massacre, **symbolically denoted** by title of chapter & overall work, nobody talks about.
 - **Alludes to Anthropologist, W.H. Stanner** - "there's a secret river of blood flowing through Australia's history."
2. Thornhill builds his villa over Aboriginal Art of "the fish" covering it up, similar to how Australia covered up past.
 - "his children's children would walk about the floorboards, not knowing what was beneath their feet."
 - Representative of the prevailing silence throughout Australia's history around horrors of 19th Century.
 - We're symbolic of Thornhill's children's children who walk land, ignorant of the heartbreaking incidents.

BP2: Disgusting attempt by society to view European colonisation and Imperialism as justified:

1. Grenville achieves by giving voice to marginalised.
 - Seen in the prolepsis of the prologue where Thornhill faces man who "wore his nakedness like a cloak."
 - **Metaphor** – despite being naked, indigenous man held power because cloak representative of royalty.
 - Juxtaposed with Thornhill who "clothed as he was... felt skinless as a maggot."
 - Thornhill limited to an insect in decaying matter.
 - Grenville subverted common representations depicted in colonial texts deeming indigenous as not savage.
2. Another instance where Grenville promotes voices of the marginalised...
 - When Thornhill finds land to settle on he calls it "my place. Thornhill's place," when speaking to indigenous people.
 - Juxtaposed w the following line, "but the wind in the leaves was saying something else entirely."
 - **Typography & personification** of wind is symbolic of how land (Aboriginal tribes) kicks Thornhill back.
 - **Personification** is a motif that runs throughout novel, emphasising importance of land to the Indigenous.
 - **Link to Terra Nullius, land regarded as unoccupied, and Mabo 1992, Native Title Act 1993.**
 - **As contemp. Australians we witness society teaching youth that convicts 'didn't know better' & Indigenous were 'savage' but after reading Grenville's text we realise society is wrong & failing to reconcile.**

BP2: The 'Noble Convicts' were anything but what the trope suggests:

1. Australia has a rich literary history filled w brave and noble convicts like Moondyne Joe. However, TSR portrays convicts in a very disparate manner, apparent thru character development of Smasher & Blackwood, & binary oppositions that exist between these two foils. Both start off w same fate but are also very different.
 - Smasher is cruel, part 5 voice has "sly excitement" from showing Thornhill Aboriginal woman he's locked up & has "sores where chain had chafed." Furthered as Smasher rapes woman "back and front like couple of spoons."
 - Readers see Smasher sees Indigenous women as objects for pleasure & nothing more.
 - **Character development** from nothing to then claiming power shows generalising all convicts is wrong.
2. Smasher is contrasted against Blackwood, who has greatest appreciation/knowledge for indigenous.
 - Pertinent in part 4, Thornhill visits, woman emerges calling out, as "Blackwood answers her... it [takes Thornhill] a moment to realise that Blackwood was speaking in her own tongue."
 - Blackwood attempted to ingratiate himself into indigenous culture, also emphasised by belief that "a man got to pay fair price for taking," meaning while he lives on land, he respects & gives back, contrary to Smasher.

The Secret River by Kate Grenville 2005

Course Concept: Reading Practices – generic and feminist readings.

Introduction:

- Texts can be read in a number of ways.
- This is especially pertinent in Kate Grenville's text, *The Secret River* (2005).
- The historiographical text rewrites Australian history, painting the image of the European colonisation of Australia, following a group of convicts as they massacre and marginalise the original owners of the land.
- Grenville's narrative can be read through a generic lens, as it criticises the 19th Century European colonisation of Australia as well as contemporary Australia for their actions in disregarding the past and trying to justify Social Darwinism, therefore conforming to its genre as a post-colonial historiography.
- The text can also be read through a feminist lens, criticising the mistreatment of women in 19th Century Australia.

Generic Reading – criticises 19th C colonisation and contemporary Australia's disregard for the horrors of the past:

1. Part 6, climax, focuses on Hawkesbury River Massacre – Thornhill & convicts slaughter Aboriginal tribe.
 - Innocent women and children are killed, where in one instance an Aboriginal woman “whirls about to pick [the child] up again but John Lavender was there first... and with one mighty swipe took off its head.”
 - **Intense visual imagery** of a man beheading innocent child – readers feel repulsed.
 - **Suspense**; readers hope woman will get child but this is in vain. Grenville creates hope only to demolish it.
 - Giving the killer an identity makes reader's feel extreme hate towards him as they are more connected to him than if he was labelled “but a man was there first...” – conforming to post-colonial text as readers positioned to dislike coloniser and sympathise with innocent woman and child.
 - After the massacre, “a great shocked silence [hung] over everything.”
 - Massacre rep. “secret” massacre, **symbolically denoted** by title of chapter & overall work, nobody talks about.
 - **Alludes to Anthropologist, W.H. Stanner** - “there's a secret river of blood flowing through Australia's history.”
2. Thornhill builds his villa over Aboriginal Art of “the fish” covering it up, similar to how Australia covered up past.
 - “his children's children would walk about the floorboards, not knowing what was beneath their feet.”
 - Representative of the prevailing silence throughout Australia's history around horrors of 19th Century.
 - Criticising Australia for disregarding the past through confrontational representations of colonisation, conforming to the post-colonial genre.

Generic Reading – criticises British justification of colonisation as a means of achieving Imperialism, by giving voice to the marginalised:

- In the prolepsis of the prologue where Thornhill faces man who “wore his nakedness like a cloak.”
 - **Metaphor** – despite being naked, indigenous man held power because cloak representative of royalty.
 - Represented romantically and beautifully, showing the voice and power the indigenous man is given, thus conforming to the generic conventions of a post-colonial text.
 - Juxtaposed with Thornhill who “clothed as he was... felt skinless as a maggot.”
 - Thornhill limited to an insect in decaying matter.
 - Grenville subverted common representations depicted in colonial texts deeming indigenous as not ‘savage.’
2. Another instance where Grenville promotes voices of the marginalised...
 - When Thornhill finds land to settle on he calls it “my place. Thornhill's place,” when speaking to indigenous people.
 - Juxtaposed w the following line, “but the wind in the leaves was saying something else entirely.”
 - **Typography & personification** of wind is symbolic of how land (Aboriginal tribes) kicks Thornhill back.
 - **Personification** is a motif that runs throughout novel, emphasising importance of land to the Indigenous.
 - Giving indigenous characters power over colonisers conforms to genre as post-colonial historiography which seeks to criticise colonisation. [Link to Terra Nullius and Mabo 1992, Native Title Act 1993.](#)

Feminist Reading – criticises 19th Century Australia's treatment of women:

1. Smasher is cruel, part 5 voice has “sly excitement” from showing Thornhill Aboriginal woman he's locked up & has “sores where chain had chafed.” Furthered as Smasher rapes woman “back and front like couple of spoons.”
 - Readers see Smasher sees Indigenous women as objects for pleasure & nothing more.
 - Readers also see the extreme repression the indigenous woman is facing, by being locked up like an animal & being raped by Smasher – Readers **feel angered and disgusted** at Smasher, thus criticising oppression.
3. Sal is characterised as “only the wife of an emancipist” showing that she is limited to her marriage w Thornhill.
2. Furthermore, repression of women is seen with Sal, she feels “like any other prisoner, she had a place – the smooth bark of a tree near the tent – where she marked off each day.” = **metaphorically** shows her repression/isolation.

The Secret River by Kate Grenville 2005

Course Concept: Genres (texts) may have social, ideological and aesthetic functions.

Introduction:

- In order to be valued, texts must be appreciated. And to be appreciated, a text must engage & entertain the reader – its aesthetic function; & secondly comment on the time in which it was produced – ideological function.
- A prime example of a text that achieves both an aesthetic and ideological purpose is Kate Grenville's, The Secret River, written in 2005, which paints the image of the 19th Century European colonisation of Australia, following a group of convicts as they massacre and marginalise the original owners of the land.
- Being a fictional Bildungsroman, the text aims to entertain & appeal. However, being a historiographical text, it seeks to rewrite Australian history & present specific critique on the 19th Century zeitgeist.
- Although Grenville's text is beautifully written, powerful, & incredibly moving, at the same time, it focuses on reshaping mainstream perceptions of Aus history & criticising Aus for their deliberate omissions about the past.
- Hence, Grenville criticises contemporary Australia for failing to acknowledge the atrocities of the 19th Century, the disgusting attempt by society to view European colonisation and imperialism as justified, and the fact that the 'Noble Convicts' were anything but what the trope suggests.

Grenville's text hooks the reader & criticises contemp Aus for their failure to apologise/reconcile for the horrors 19thC:

1. Part 6, the climax, follows the Hawkesbury Massacre where convicts slaughter an Aboriginal tribe.
 - Innocent women & children are killed, where in one instance, an Aboriginal woman "whirls about to pick [the child] up again but John Lavender was there first... & w one mighty swipe took off its head."
 - **Aesthetic level:** suspense grabs attention of readers as they hope the woman will get her child & escape, but this is all in vain. Grenville creates hope only to demolish it in an instant. Intense visual imagery of a man beheading an innocent child positions reader to feel repulsed and angered.
 - **Intellectual level:** convicts had no respect/compassion for Indigenous. Also, readers realise that as a society, despite ticking 'yes' on 1967 Referendum allowing inclusion in census, created hope only to demolish it by convicting them of crimes because of their race, seen w ¼ of the Aus prison population being indigenous.
2. In the denouement of the novel, Thornhill finally has the wealth to build his villa, which covers the Aboriginal art of "the fish" and transforms it into a place where his "children's children would walk about the floorboards, not knowing what was beneath their feet."
 - Readers notice that after Thornhill's humble beginnings in Europe at the mercy of the English justice system, and then when he comes full circle and is able to "say mine in a way he had never been able to say mine of anything at all," the text conforms to the bildungsroman genre. This is **aesthetically** pleasing as Thornhill, the protagonist, has finally reached success after years of struggle.
 - However, **intellectually**, readers see Thornhill has stolen lands of indigenous & even worse, he has covered up the last piece of them – their art. This is representative of how contemp readers are symbolic of Thornhill's children's children who walk about the lands ignorant of the heartbreaking incidents that happened before.

TSR criticises the disgusting attempt by society to view ideologies of colonisation, SD & Imperialism, as justified:

1. This is achieved as Grenville gives voice to marginalised, romanticising the indigenous, describing in a beautiful way.
 - This is pertinent in the prolepsis of the prologue where an Aboriginal man "wore his nakedness like a cloak."
 - **Aesthetically**, oxymoronical metaphor is pleasing to read, a feeling enhanced by impossible visual imagery.
 - However, it has **ideological underpinnings**, w connotations of "cloak" relating to royalty and power, subverting common representations in colonial texts, deeming indigenous as not at all 'savage.'
 - Juxtaposition w Thornhill, who "clothed as he was... felt skinless as a maggot."
 - Directly contradicts ideology of Social Darwinism, as the coloniser is limited to an insect while indigenous man holds the power.
2. The dismantling of ideologies of colonisation, namely Imperialism, is dismantled when Thornhill finds land to settle on, calling it, "my place. Thornhill's place." This is juxtaposed w following line, "but the wind in the leaves up on the ridge was saying something else entirely."
 - **Aesthetic level:** typography & personification of the wind is beautiful to read, and the imagery of the wind in the leaves literally speaking is magical and surreal.
 - **Intellectual level:** wind is symbolic of how land, Aboriginals, is kicking Thornhill, coloniser, back. This shows that colonisation is being challenged & that it is not only an affront to indigenous tribes but also to the land itself.
 - **Link to Mabo 1992, Terra Nullius meaning land regarded as unoccupied, giving land rights back under common law while ancestors simply ignored and disagreed with Mabo.**

Grenville criticises Aus history as she deconstructs 'Noble Convict' trope, highlighting Aus culture is based on a lie:

1. Australia has a rich, literary history filled w convicts that were brave & noble like Moondyne Joe. However, TSR portrays the convicts in a very disparate manner, made apparent through the character development of Smasher Sullivan and Thomas Blackwood, and the binary oppositions that exist between these two foils.

- Both characters start off with the same fate, being lower-class English convicts who are sent to Australia.
- However, they're also very different.
- Smasher, in part 5, has a level of "sly excitement" from showing Thornhill an Aboriginal woman who is locked up with "sores where the chain had chafed."
 - Aesthetic level: readers positioned to be at edge of their seats waiting to see why Smasher is "excite[d]."
 - When this excitement becomes apparent, readers feel disgusted & angered at Smasher's actions.
 - Intellectual level: character development of Smasher from nothing, to later claiming power over people shows generalising all convicts as Noble is wrong.
- 2. Smasher is contrasted against Blackwood, who has the greatest knowledge and appreciation for indigenous people, so much so that he learns the local Aboriginal language.
- Pertinent in part 4 when Thornhill visits Blackwood, and an Aboriginal woman emerges from forest calling, where, as "Blackwood answer[s] her... it [takes Thornhill] a moment to realise Blackwood is speaking in her own tongue."
 - Character growth from Blackwood as coming from nothing to later falling in love & ingratiating himself into indigenous culture, making a life for himself in Australia, is aesthetically pleasing as it conforms to the Bildungsroman genre of the text.
 - Intellectually, it is clear Grenville is making a critique that not all convicts can be labelled as 'noble' despite some being like Blackwood.
 - This intellectual view is furthered as readers realise what society teaches youth is flawed.