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**USING AUSTRALIAN SHORT STORIES
TO TEACH ABOUT AUSTRALIAN CULTURE
IN ESL CLASSROOM IN ESTONIA
MA thesis**

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**TARTU
2013**

ABSTRACT

Language is seen as a symbol of social identity and therefore teaching about culture should also be integrated into the teaching of a foreign language. Hence teaching English should include discussions about countries and contexts in which English is widely spoken. English as a second language (ESL) coursebooks, however, mainly focus on teaching about American and/or British culture and often ignore other English-speaking countries, including Australia. Lack of teaching materials that focus on Australian culture is the first obstacle ESL teachers encounter even if they wished to include Australia into ESL teaching. One of the means to form a basis of suitable teaching material is to utilise literary texts that can be regarded an authentic source of a particular country's cultural and linguistic context and background. Due to the on-going debate among Australian academics of what literary works should be included in the Australian literary canon and what criteria should be used to define Australian literature, ESL teachers have not been provided with a ready set of texts to use as the representative ones, but are left to analyse the literary works and authors themselves in order to decide which of them to include in ESL teaching. In addition, chosen literary texts should be analysed from a cultural perspective to identify the cultural aspects that could be concentrated on and dealt with in ESL classroom. The aim of this research paper is to form a set of Australian short stories that can be used in order to teach about Australian culture in ESL classroom in Estonia and to analyse what the most characteristic aspects of Australian culture are based on short stories in *The Penguin Century of Australian Stories*, edited by Carmel Bird, published in 2000.

The introduction of the paper incorporates discussions of *what* culture is, the necessity of teaching about culture in ESL classroom and current practices, and the nature of Australian literary canon. The theoretical chapter of the research paper combines five sections of background information collected from previous studies and relevant articles: the advantages of using literature in ESL classroom, the analysis of the selection process and the criteria to be considered when selecting a particular literary work, and the benefits of using short stories in teaching ESL. Additionally, the theoretical part includes a list of possible teaching approaches to be used with literary texts and the analysis of teaching the culture of an English-speaking country through literature is presented, with a particular focus on the culture of the USA. Susan Bassnett 2003, Joyce Merrill Valdes 1986, Carter and Long 1991, Zofia Chlopek 2004, Collie and Slater 1987, Claire Kramsch 1993, Gillian Lazar 1993, Tomalin and Stempleski 1993 are the most acknowledged researchers, in the field of culture/literature in ESL classroom, whose academic publication are mainly analysed and referred to. The main academics and authors whose articles regarding Australian language, culture and literature are analysed and quoted are Bruce Bennett 2009, Delys Bird 2000, Blair and Collins 2000, Catriona Elder 2008, Kerry Goldsworthy 1999, John Hirst 2010, Tom I. Moore 1971 and Stephen Torre 2009.

The empirical part of the paper consists of an analysis of the short fiction in *The Penguin Century of Australian Stories* to categorise these stories according to the characteristic aspects of Australian culture present in the stories. In addition, the chapter includes a selection of short stories that can be used as teaching material when teaching about Australian culture in ESL classroom in Estonia.

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INTRODUCTION

Acquiring a new language means a lot more than learning the syntax and lexicon. People involved in language teaching have begun to understand the intertwined relation between culture and language. For foreign language students, language study seems senseless if they know nothing about the people who speak the target language or the country in which the target language is spoken (Genc and Bada 2005: 73). It is widely believed that there is a natural connection between the language spoken by members of a social group and that group's identity:

By their accent, their vocabulary, their discourse patterns, speakers identify themselves and are identified as members of this or that speech and discourse community. From this membership, they draw personal strength and pride, as well as a sense of social importance and historical continuity from using the same language as the group they belong to. (Kramsch 1998: 65-66)

According to Genc and Bada (2005: 75), “most people are so ethnocentric that when they begin to study another language their restrictedness in their own culture prevents them from seeing the world via different ways of looking”. Therefore, studying another culture helps a person make the right judgments when talking to someone with a different cultural background and from a different social group. Overcoming the limits of monocultural perspective and reaching the realm of a different perspective could be facilitated by studying another culture (Genc and Bada 2005: 75). Tomalin and Stempleski (1993:7-8), modified Seelye's ‘seven goals of cultural instruction’, and listed the goals of teaching culture as follows:

- 1 To help students to develop an understanding of the fact that all people exhibit culturally-conditioned behaviours.
- 2 To help students to develop an understanding that social variables such as age, sex, social class, and place of residence influence the ways in which people speak and behave.
- 3 To help students to become more aware of conventional behaviour in common situations in the target culture.
- 4 To help students to increase their awareness of the cultural connotations of words and phrases in the target language.
- 5 To help students to develop the ability to evaluate and refine generalizations about the target culture, in terms of supporting evidence.
- 6 To help students to develop the necessary skills to locate and organize information about the target culture.
- 7 To stimulate students' intellectual curiosity about the target culture, and to encourage empathy towards its people.

One of the English speaking countries that does not seem to get as much attention from English as a second language (ESL; in the context of the current research paper there is no meaningful distinction made between the terms ESL and EFL, English as a foreign language) teachers as the USA and the UK is Australia. Also, most international English language teaching (ELT) materials have a strong bias towards British or American culture. The increasing importance of different Englishes – particularly native varieties other than British and American English – appears to be still only marginally reflected in ELT curricula and teaching material (Bieswanger 2008: 28). Additionally, Jane Crawford (2002: 81), in her analysis of educators' discussions of their opinions on the role of textbooks, suggested that "there are cultural differences in attitudes to textbooks" referring "specifically to 'the Australian prejudice' against them". Crawford (2002: 81) continued to explain that "one reason for this prejudice may well be that so many of the ESL books available are British or American and so culturally removed from learners in Australia".

According to *The Cambridge Encyclopedia of the English Language* there are "over 75 territories in which English has held or continues to hold a special place [which means that] the population is living in an environment in which the English language is routinely in evidence, publicly accessible in varying degrees, and part of the nation's recent or present identity" (Crystal 2003: 108). Australia is the 4th after the USA, the UK and Canada with the most English as a native language speakers. Furthermore, Australian English, similar to British English and American English, has also been codified in some major dictionaries such as Macquarie Dictionary. From this, we can see the significant position of Australian English in the world and English teachers and learners cannot ignore the existence of this variety (Nimabuchi 2007: 15).

In order to teach about culture, the cultural aspects that best characterise a country need to be identified. A large number of books and studies have been published to help

teachers identify these values and items that characterise American or British culture; to a certain extent Canadian culture has been analysed, also. Based on these books and articles, a list of cultural aspects that need to be dealt with in ESL classroom can be created. Teaching about Australian culture in ESL classes, however, is not as widely considered. Therefore, Australian way of life should be learned in order to include Australian studies into general ELT.

The aim of this research paper is to form a set of short stories that can be used in order to teach about Australian culture in ESL classroom in Estonia and to analyse what the most characteristic aspects of Australian culture are based on Australian short stories published in the 20th century. The research question is: what aspects of Australian culture do the short stories in *The Penguin Century of Australian Stories* depict? And which short stories would be used as representative of these aspects and be best to use in ESL classroom when teaching about Australian culture?

The theoretical chapter of the current paper combines five sections of background information collected from previous studies and articles. Firstly, the advantages of using literature in ESL classroom are discussed. In section 2, the analysis of the selection process and the criteria to be considered when selecting a particular literary work is also presented. In addition to the advantages of literature discussed in section 1, the benefits of using short stories are analysed. The theoretical part also includes a list of possible teaching approaches to use with literary texts, and finally, the analysis of teaching the culture of an English-speaking country through literature is presented, with a particular focus on the culture of the USA.

The empirical part of the paper consists of an analysis of short stories in *The Penguin Century of Australian Stories* (2000) edited by Carmel Bird. This chapter includes an analysis of Australian short fiction to categorise these stories according to characteristic

aspects of Australian culture present in the stories and a selection of short stories that can be used as teaching material when teaching about Australian culture in ESL classroom in Estonia as well as the justification of the selection with some examples.

What is culture?

It is widely recognised that language and culture are closely and inseparably related and that culture should consciously be integrated into the teaching of a foreign language (Hinkel 1999, Kramsch 1993, Tomalin and Stempleski 1993). However, it is not easy to define ‘culture’ and understand which aspects of culture should be taught. In order to analyse Australian short stories from the cultural point of view, the current research paper first needs to pose the question: *what* is culture?

Many writers and researchers have tried to define ‘culture’ and found that there is no one clear-cut definition that has univocally been agreed upon. Zofia Chlopek distinguished between the big-C culture and the small-c culture which combined would give a general meaning of ‘culture’.

The big-C part of a given culture is usually easy to study, as it constitutes factual knowledge about the fine arts such as literature, music, dance, painting, sculpture, theater, and film. Small-c culture, on the other hand, comprises a wide variety of aspects, many of which are inter-connected, including attitudes, assumptions, beliefs, perceptions, norms and values, social relationships, customs, celebrations, rituals, politeness conventions, patterns of interaction and discourse organization, the use of time in communication, and the use of physical space and body language. Needless to say, language is also part of what we call culture, and it also reflects and interprets culture. (Chlopek 2008: 11)

According to Chlopek, there is a distinction between definitions that include factual and non-factual elements of a culture. Elspeth Broady (2004) made a similar distinction with an emphasis on the non-factual aspects of a culture. In fact, she found that culture is recognised as the representation of non-factual rather than factual aspects of one culture. As defined by Broady (2004: 68), who analysed definitions of ‘culture’ by different writers, culture is “the ways in which a group constructs the meaning of their lives and

gives it expression, rather than /.../ a body of facts about a country or a country's artistic products”.

Tomalin and Stempleski (1993), however, explained that small-c culture cannot be separated from big-C culture since small-c culture, as a result of linguistic and socio-economic factors, is a broadened concept – “[b]ig-C’ (‘achievement culture’) remains as it was, but ‘little-c’ (‘behaviour culture’) has been broadened to include culturally-influenced beliefs and perceptions, especially as expressed through language” (Tomalin and Stempleski 1993: 6). Thus the elements of small-c culture combined with elements of big-C culture consequently form a general concept of ‘culture’ that includes three interrelated categories: products, ideas, and behaviours (Tomalin and Stempleski 1993: 7).

Many authors, including Chlopek (2008), have mentioned language as an essential component of culture. According to Kramsch (1998: 3) language is bound up with culture in multiple and complex ways:

- 1) *language expresses cultural reality* – the words people utter refer to common experience and reflect their authors’ attitudes, beliefs and viewpoints;
- 2) *language embodies cultural reality* – the way in which people use the spoken, written, or visual medium itself creates meanings that are understandable to the group they belong to;
- 3) *language symbolizes cultural reality* – language is a system of signs that is seen as having itself a cultural value as speakers identify themselves and others through their use of language.

In the context of discussing language learning, after having established in which sense the general concept of culture is used in the current paper, it is important to analyse whose culture is present in ESL classes, what the recent practices have been, and how culture has been incorporated into ESL teaching so far. In the following section the focus

shifts from culture in general to the culture of groups (nation/country) and the question of how the culture of particular groups could be integrated into ESL teaching is examined.

Teaching about culture

Integrating teaching about culture into language classes seems to be met with a certain hesitation, as was detected by Claire Kramsch (1993). She stated (1993: 8) that “culture is often seen as mere information conveyed by the language, not as a feature of language itself”, and therefore, “cultural awareness becomes an educational objective in itself, separate from language”. Although Claire Kramsch’s studies (1993, 1998) brought back a renewed interest in teaching culture as the necessary content of language teaching, foreign language teachers are still not highly concerned with teaching culture since they do not usually have time to do it in class (Arabski and Wojtaszek 2011: 10). In addition, knowing that ‘culture’ is a very broad concept including both factual and non-factual components, most ESL textbooks still include a lot of factual knowledge of English-speaking countries. This phenomenon could exist due to the fact that many of the factual cultural aspects are directly observable and easy to teach as well as learn. At the same time, the culturally-influenced behaviours which constitute “small-c” culture are not widely dealt with, or even if they are, they “have tended to be treated in an anecdotal, peripheral, or supplementary way” (Tomalin and Stempleski 1993: 7).

ESL coursebooks mainly deal with the culture of the UK and/or North America. “The study of British and American/Canadian life and institutions has been a traditional part of school curricula in Europe and North America. /.../ These courses emphasize the big-C elements of British and American culture – history, geography, institutions, literature, art, and music – and the way of life.” (Tomalin and Stempleski 1993: 6) Even though the problem of the exclusion of cultures of other English-speaking countries seems

to have gained more attention during the past years, focusing mainly on teaching about British and American culture seems to be relatively common among ESL teachers. The issues of exclusion of Australian cultural studies from ESL teaching and lack of teaching materials concerned with Australian culture will be discussed in more detail in Chapter 1.

Dealing mainly with “big-C” elements of culture in ESL classes can be misleading – as factual knowledge does not give students a sufficient understanding of a country – and be dangerous due to the selection of facts presented. According to Susan Bassnett (2003: xx), “[f]oreign language teaching has often utilized stereotypical knowledge, and much guidebook literature is constructed around the stereotyped expectations of a given readership.” Hence focusing on factual cultural knowledge is often based on generalisations and can create stereotypes that potentially cause misunderstandings and misinterpretations.

The representation of stereotypical cultural items was also stated as one of the problems related to English language teaching materials by John Gray, who conducted a survey among ESL teachers in Barcelona to study teachers’ attitudes to aspects of cultural content in ELT reading materials. Gray (2000: 276) concluded: all teachers agreed that coursebooks contain cultural information, and that they had sometimes felt uncomfortable with the reading exercises; the general areas of concern which emerged were stereotypical representations, mainly of Britain, followed by irrelevant, outdated, and sexist content.

Therefore, teaching culture in ESL classes should – and inevitably do – include teaching elements of big-C culture as well as elements of small-c culture. However, when it comes to dealing with big-C cultural aspects teachers should be aware of stereotypical representations of cultural items in ESL materials and avoid teaching stereotypical factual knowledge of a culture. Also, teaching aspects of small-c culture is equally important bearing in mind that these aspects “should be clearly identified and systematically treated

as a regular feature of the language lesson” (Tomalin and Stempleski 1993: 7). In order to achieve that, ESL teachers should be able to assess teaching materials from a cultural perspective to include both big-C as well as small-c elements of culture into the ELT syllabus.

However, knowledge of different cultures varies and there is no consensus on what kind of knowledge is required for understanding another culture. Having established both layers of culture that could be incorporated into ELT, some researchers claim that teaching culture is far broader a concept than just teaching a set of cultural elements. It is then essential to ask: if teaching simplified factual knowledge only is dangerous and pregnant with stereotypes and possible misinterpretations, what kind of knowledge is required? According to Susan Bassnett “contact with another culture involves not only the acquisition of basic information but a complex hermeneutic process for the individual” (2003: xvii). Elspeth Broady, however, made a clear distinction between the concepts of ‘cultural knowledge’ and ‘cultural awareness’ and stated that “‘teaching culture’ has to be ‘teaching cultural awareness’, since ‘understanding culture is a process of learning rather than an external knowledge to be acquired’” (2004: 68). A possible solution is to find a balance between teaching facts and hidden aspects of culture as well as the whole process of cultural awareness. Thus, in order to fully understand another culture, students should be encouraged to acquire cultural knowledge as well as understand the concept of cultural awareness.

Teaching about the culture of English-speaking countries

As established previously, language is a system of signs that is seen as having itself a cultural value. According to Claire Kramsch (1998: 3), speakers identify themselves and others through their use of language; they view their language as a symbol of their social

identity. Thus, learning a language requires learning about the culture of the country/countries where that language is spoken. Hence teaching English should also include discussions about countries and contexts in which English is widely spoken. As explained by Robert Politzer, “if we teach language without teaching at the same time the culture in which it operates, we are teaching meaningless symbols or symbols to which the student attaches the wrong meaning” (in Brooks 1986: 123).

Looking at ESL teaching materials, there are several books for students and teaching guides for teachers available that solely focus on teaching about American and/or British culture. For example, Oxford University Press published the *Oxford Guide to British and American Culture* (2005) as a guide for learners of English as well as for ESL teachers in order to understand the cultural background of these nations and the language. This guide includes entries on British and American history, literature and the arts, legends and customs, places, institutions, sport, entertainment, and everyday life as well as articles on topics such as education, fashion, Hollywood, humour, industry, politics, religion, and Shakespeare. A similar guide has been published by Cambridge University Press although the *Cambridge Companion to Modern American Culture* (2006) is not an encyclopaedia specifically designed for ESL learners. Nevertheless, it offers a comprehensive, authoritative and accessible overview of the cultural themes and intellectual issues that drive the dominant culture of the twentieth century modern America.

In addition, there are several books available that offer help and ideas how to create a course in American culture. The main purpose of these books is to help teachers to design lessons to introduce students to the aspects of the culture that many Americans share. For instance, Janet Giannotti and Suzanne Mele Szwarczewicz’s *Talking about the U.S.A.: an active introduction to American culture* (1996), Michael Carl Raines’ *Designing a Curriculum to Teach American Culture in the ESL Classroom* (1999), and Cheryl L.

Delk's *Discovering American Culture* (2008), just to name a few. These books include chapters on life in the United States (communication, the education system, the workplace, and family life, etc.), grammar and vocabulary tasks as well as useful information about how to incorporate American cultural studies into ELT.

In addition to guide books for educators, different publishers offer a countless number of coursebooks for ESL learners that can be used in ESL classes for American culture studies. The following is a list of just a few: *What Makes America Tick?* by Wendy Ashby (2003) and *Cultures in Contrast* by Myra Shulman (2009), both published by University of Michigan Press; *American Perspectives. Readings on Contemporary US Culture* by Susan Earle-Carlin and Colleen Hildebrand (2000), *American Roots. Readings on US Culture History* by Karen Blanchard and Christine Baker Root (2000), *All About the USA* (a series of course books for ESL students at low-beginner to high-intermediate level) by Milada Broukal (2007), published by Pearson Longman.

The majority of internationally used ESL coursebooks, however, focus mainly on teaching about British culture. There are several books available for ESL teachers to help them design a course in British cultural studies. For example, *What's It Like? Teacher's Book: Life and Culture in Britain Today* by Joanne Collie and Alex Martin (2000) and *Aspects of Britain and the USA* (2005) by Christopher Garwood, Edda Peris and Guglielmo Gardani. *Encyclopaedia of Contemporary British Culture* (2002), edited by Peter Childs and Mike Storry, includes entries of British contemporary culture and provides a cultural context for students of English. As explained in the introduction of the encyclopaedia, the authors attempted to cover everything that has contributed more than ephemerally to British social life and they additionally decided to focus on people born in Britain. Encyclopaedias and editions of similar nature with respect to Australian culture are currently not existent, or if they are, they are not publicly available.

As can be seen, there are many books and teaching materials available that focus on teaching ESL students about American and/or British culture. The amount of books for ESL teachers and students that deal with the cultural aspects of these English-speaking countries cannot be compared to the amount dedicated to dealing with other English-speaking cultures, including Australian culture, which is of special interest to the research at hand. Therefore, it seems that the exclusion of Australian culture from ESL teaching is not an English teacher's conscious choice but an inevitable course of events owing to the lack of teaching material. Even if ESL teachers wanted to include Australia into ESL teaching, where should they begin?

Australian literary canon

Literature is often used as teaching material in ELT. Many ESL coursebooks include literary texts written by American or British authors. One of the functions of these texts is to familiarise students with the authors and their most known literary works. We hardly ever encounter short stories or extracts from novels written by Australian authors. In making choices about which texts to include, a more or less established canon could help as a corpus that offers a selection of texts treated as representative of what could be perceived as Australian literature. The following discussion aims to give an overview of Australian literary canon, of the discussions surrounding the process of creating it, as well as of public debates related to Australian literature.

A literary canon refers to a body of works that are considered the most significant, the most worthwhile, and the most representative. A literary canon is something one may turn to when exploring the literary history and the 'classic' authors and literary works of a particular group, country or culture. It has often been used to define and characterise a country's national literature. In addition, Italian academic Tim Parks (in Blanchard 2012)

stated that “[o]ne of the functions of a canon or a national tradition has been to provide a familiar group of texts, stretching from past to present, constitutive of one’s own community and within which a writer could establish his position, signalling his similarity and difference from authors around and before him”. In other words, a canon can serve a home from which to set out and which both readers and writers can relate to.

There is no formal Australian literary canon; however, many Australian academics argue that it is important to identify the texts that are to be part of it. There has always been debate about what kinds of writers should be included in the Australian canon and which excluded from it, and the process of canon formation thrives on disagreement. The 1890s were seen as crucial to the development of national literature (Webby 2000: 2). In 1898, Henry Gyles Turner, a banker and litterateur, and Alexander Sutherland, a schoolteacher and journalist, published *The Development of Australian Literature*. This opened with the first of many attempts to provide ‘A General Sketch of Australian Literature’. (Webby 2000: 2) Also, the 1890s saw the heyday of the *Bulletin*, the astonishingly influential and widely read nationalist journal established in 1880 by J. F. Archibald. A. G. Stephens, hired as a sub-editor in 1894, began immediately to develop the journal’s literary content and by 1896 – with the establishment of its major literary section, the famous Red Page – the *Bulletin* had become the focus of Australian literary endeavour. (Goldsworthy 1999: xviii) For decades the *Bulletin* was Australia’s dominant publisher of short stories by Australian writers, collecting the work of a diverse range of amateurs and professionals in the latter pages of its weekly format (Osborne 2007: 7). 1890s-1920s was a period in Australian history when Australian identity started to separate from British and as a result “Australian literature changed from being colonial to a truly national one” (Webby 2000: 2). Also, the Australian landscape and ideas about the Australian ‘national character’ moved to the foreground in fiction around the turn of the century (Goldsworthy 2000: 105).

Professor Robert Dixon (2008) described the development of the canon as internally conflicted. There was a distinction between the authors who could be described as ‘national’ writers, like Henry Lawson and Andrew Barton “Banjo” Paterson, and others who were ‘international’ or ‘cosmopolitan’ writers, who looked overseas for their inspiration, who travelled extensively abroad and sometimes became expatriates. Miles Franklin (an Australian writer, 1879-1954) distinguished between writers who are rooted in their native soil, who write from ‘authentic’ Australian experience, and ‘cosmopolitan’, ‘expatriate-minded’ writers who have lost touch with their own culture (Dixon 2008: 98). Franklin made a final contribution to Australian literature: the establishment of a prize, the Miles Franklin Literary Award, which reflects her cultural nationalist values as the award ‘shall be awarded for the Novel of the year which is of the highest literary merit and which must present Australian Life in any of its phases’ (Allington 2011: 23).

It seems that a literary work, in order to be included in Australian literary canon, has to be ‘Australian’. However, academics have not been able to reach a univocal understanding of what constitutes the characterisation of ‘Australianness’. Therefore, any discussion of an Australian literary canon sparks debate about what ‘Australian’ actually means. Patrick Allington (2011: 23) argues that the criterion of ‘Australianness’ is vague and asks what makes a book sufficiently ‘Australian’ to fulfil the Award’s criteria:

Is it latitude (Jonathan Swift, *Gulliver’s Travels*)? Is it a novel named after gum trees (Murray Bail, *Eucalyptus*), or will a gum tree in California do (Sophie Cunningham, *Bird*)? Is it boomerangs on a book spine (1960s Australian Penguins)? Is it a family saga set in Washington, DC, but heavily based on the author’s Sydney upbringing (Christina Stead, *The Man Who Loved Children*)? Is it the first book by a New Yorker who lives in Melbourne, set in no specific place, published by a tiny and redoubtable independent Australian publisher (Steven Amsterdam, *Things We Didn’t See Coming*)? (Allington 2011: 23)

‘Australianness’ seemed to be central in defining Australian literature until the 1950s when academics were still “[l]ooking to understand the nature of the Australian identity – and more particularly, differentiate it from the British” (Dunn 2012). However, looking for such ‘Australianness’ in a literary work in order for it to be included in the Australian

literary canon does not seem to work anymore. John Kinsella (2012) even questioned the need for an Australian canon altogether. He feared that such a body of texts would only include texts that work as affirmations of a national Australian identity, “setting out precisely which books should be taught, and thereby defining a single national literature, is liable to occlude its true diversity”. Hence, it can be questioned whether the ideas of national identity still make sense in today’s multicultural Australia and in the globalised world. Thus, many academics, including Allington, Kinsella and Dunn, have proposed the revision and reconsideration of the categories included in the discussions about the Australian literary canon.

Similarly, with respect to defining which works should be regarded as part of Australian literary canon, Nicholas Jose (in Dunn 2012) remarked that if the emphasis is on ‘nationalism’ in Australian literature, the canon “can become narrow, it can become coercive, and it can exclude people”. For example, “the many indigenous poets, storytellers, fictionalists, and witnesses who have been providing texts or recording their stories in their own languages or adaptations of “English” for many decades” (Kinsella 2012) are in danger of being left out as English was a language that was transported to this land on a convict ship. As well as representation of texts written by immigrants, for example, in Australian Greek, Chinese, or German, also deserve to be part of Australian literary canon as their cultures hold a firm place in Australian cultural history. The fact is, there is no one Australia and never has been, let alone ‘one’ Australian national literature. “As our population grows, and includes more and more people who were born, or grew up, elsewhere, I think it’s more and more the case that what is “Australianness” broadens” (Delia Falconer in Allington 2011: 31).

As seen, the criteria which help to determine what exactly Australian literary canon is have always been changing. This does not mean, though, that Australian literature

should be ignored in ESL classes. As Larissa McLean Davies (2008: 10) suggested, if literary works by a diverse range of Australian writers are not dealt with alongside the best that Britain, America, or the rest of the world has to offer, then we are doing our students a profound disservice. “[A]ny book by an Australian author brings a uniquely Australian perspective to its subject matter” (Falconer in Allington 2011: 31). Similarly, Graham Huggan (2007: 3) explained that “while Australian literature stands on its own, it also represents a genuine ‘Anglophone alternative’: a refreshing challenge to the imagined supremacy of British and American literatures, and to the high-handedness and parochialism that continue to underlie the teaching and study of English literature in many schools and universities”.

According to Dixon (2008: 98), in order to teach Australian literature, there is no need for a set literary canon. He claimed that the canon is not a set list of literary works but rather a process, a series of on-going arguments that reflect different views about what it means to be an Australian writer. The value of teaching Australian literature lies in the uniquely Australian perspective and a range of views on issues such as the way women and migrants are treated in Australia, and white Australia’s treatment of Aboriginal people and the environment. In addition, he claimed that “it is important to teach the canon: a) because of the richness of its individual works and b) because the history of debates around the canon itself provides a rich social history of Australia” (Dixon 2008: 98).

Due to the on-going debate among Australian academics of what literary works should be included in the Australian literary canon and what criteria should be used to define Australian literature ESL teachers have not been provided with a ready set of texts to use as the representative ones from this part of the English-speaking world, but are left to analyse the literary works and authors themselves in order to decide which of them to

include in ESL teaching. When Australian literature is taught, teachers are expected to rely on their own personal canons or preferences.

1. USING LITERATURE IN CULTURE TEACHING

The following chapter aims to give some background information to create a theoretical basis for the analysis of Australian short fiction in the empirical part of the current research paper. The first section of this chapter deals with using literature in ESL classes. The criteria of selecting literary texts in order to use them as teaching material to teach about culture in ESL classes is presented in section 2. The third section includes an analysis of the advantages of using short stories as authentic teaching material and the fourth section focuses is on teaching approaches used with cultural studies in ELT. The final section of Chapter 1 is concerned with teaching the culture of English-speaking countries through literature with a specific focus on the teaching of culture of the USA.

1.1. The advantages of using literature in ESL classroom

Although using literature in ESL classes is a method that has recently become more common among ESL teachers, some teachers still feel hesitant to use literary texts in the language classroom. What Kramsch (1993: 7) once noted may still apply today: “[t]eaching language is consistently viewed as a less sophisticated, hence less difficult, task than teaching literature”. Therefore, language teachers quite often feel that they are competent only to teach language, not literature.

According to Clandfield (2011) literature has been a subject of study in many countries at a secondary or tertiary level, but until recently has not been given much emphasis in the ESL classroom. Luckily, however, since the 1980s this area has attracted more interest among ESL teachers (Clandfield 2011). Also, teaching English through literature has been more frequently studied by many researchers (Collie and Slater 1987, Carter and Long 1991, Lazar 1993, Kramsch 1993) – its importance, the benefits as well as different teaching and learning approaches involved.

The teaching of literature can be generally seen through the three models presented by Carter and Long (1991). These models are most often referred to and analysed in articles that deal with the teaching of literature. Carter and Long (1991: 2-3) differentiated between three distinct models which are embraced by teachers as reasons or purposes for the teaching of literature in ESL classes – the cultural model, the language model, and the personal growth model. Each of these models embraces a particular set of learning objectives for the student. The following discussion includes specifications of these models.

The cultural model of teaching English through literature is a factor that can be regarded highly relevant in the light of the current research paper. It is widely known that literature can provide students with access to the culture of the people whose language they are studying (Lazar 1993: 16). Teaching literature within a cultural model enables students to understand and appreciate cultures and ideologies different from their own in time and space and to come to perceive tradition of thought, feeling, and artistic form within the heritage the literature of such cultures endows (Carter and Long 1991: 2). The cultural aspect of using literature in ESL classes was also emphasised by Kramsch who claimed that “the main argument for using literary texts in the language classroom is literature’s ability to represent the particular voice of a writer among the many voices of his or her community and thus to appeal to the particular in the reader” (1993: 130-131).

Although its benefits are known, Carter and Long’s cultural model has conditioned the issue of reliability. Firstly, most literary texts are works of fiction as only “[s]ome novels, short stories and plays may achieve the illusion of representing reality” and only “few novels or poems could claim to be purely factual documentation of their society” (Lazar 1993: 16). Joanne Collie and Stephen Slater (1987: 4), however, claimed that despite the fact that “the ‘world’ of a novel, play, or short story is a created one, it offers a

full and vivid context in which characters from many social backgrounds can be depicted”. According to Gillian Lazar (1993: 17), using literature may enable the students to gain useful and often surprising perception about how the members of a particular society might describe or evaluate their life and experiences. She illustrated this factor with the following example:

A description of a farm in the outback ... in a short story by an Australian author might familiarise students with the typical scenery and social structures to be expected in such a setting. More interestingly, it could provide them with insights into the possible relationships, emotions and attitudes of the inhabitants of the farm. (Lazar 1993: 17)

Another issue related to the cultural aspect of literature has been pointed out – “if we do assume that a literary text in some way ‘reflects’ its culture, then exactly what aspect of that culture is being mirrored” (Lazar 1993: 16). The answer to this question lies in the research part of the current study – a teacher before using a literary text in the ESL classroom should do some preparatory work and analyse the aspects of culture depicted in this particular literary work. Moreover, literature can be a means of teaching students study skills and encourage them to think critically and analyse a text to show them “that the underlying cultural and ideological assumptions in the texts are not merely accepted and reinforced, but [can be] questioned, evaluated and, if necessary, subverted” (Lazar 1993: 17).

Several features studied by different authors (Lazar 1993, Carter and Long 1991) can be listed under Carter and Long’s language model – using literature for expanding students’ language awareness, literary texts offer a wide range of styles and registers as well as put students in touch with some of the more subtle and varied creative uses of the language, and the authenticity of the text. According to Lazar (1993: 17), literature may provide a particularly appropriate way of stimulating language acquisition, as it provides meaningful and memorable contexts for processing and interpreting new language. Using literature can encourage language acquisition as “students may be so absorbed in the plot

and characters of an authentic novel or short story, that they acquire a great deal of new language almost passing” (Lazar 1993: 17). In addition, literature exposes students to complex themes and fresh, unexpected uses of language.

However, not all researchers agree literature to have such a positive linguistic effect on foreign language learning as Carter and Long’s language model suggests. According to Collie and Slater (1987: 4) it is sometimes objected that literature does not give learners the kind of vocabulary they really need as the language of literary works is not typical of the language of daily life, nor is it like the language used in learners’ textbooks. The question then is whether such unconventional literary uses of language only confuse the learner. Lazar (1993) and Collie and Slater (1987) come to a conclusion that the unconventional linguistic elements (such as unusual collocations and re-ordering of syntax) used in literary texts “can help students to become more sensitive to some of the overall features of English” (Lazar 1993: 19) as students are required to analyse and compare the use of language in literary texts to the more common usage and help them “gain familiarity with many features of the written language /.../ which broaden and enrich their own writing skills” (Collie and Slater 1987: 5). In addition, according to Carter and Long (1991: 2) there is much to be gained in terms of language development, too, from exposure to such language but the main impulse of language-centred literature teaching is to help students find ways into a text in a methodical way and for themselves. Based on these ideas, it is obvious that literary works enable students to understand the language better by providing them with authentic situations for language, relationships between society and people where the target language is spoken, even if they are fictions (Pardede 2011: 17).

Although it is sometimes argued that literature is not able to provide students with the kind of vocabulary they need, literary texts are often regarded as ‘authentic material’. According to Collie and Slater (1987: 4), in reading literary texts, students have to cope

with language intended for native speakers and thus they gain additional familiarity with many different linguistic uses, forms and conventions of the written mode: with irony, exposition, argument, narration, and so on. The representation of the (spoken) language which is meant to represent language within a certain time period and/or cultural context is another feature of authenticity found in literary texts. Though its meaning does not remain static, a literary work can transcend both time and culture to speak directly to a reader in another country or a different period of history (Collie and Slater 1987: 3).

The third model described by Carter and Long (1991) is the personal growth model. It attempts to bridge the cultural model and the language model by focusing on the particular use of language in a text, as well as placing it in a specific cultural context (Bedi 2011: 2). What characterises this model the most is one of the main goals of the model for teachers: to try to help students to achieve an *engagement* with the reading of literary text which students would carry with them *beyond* the classroom. Collie and Slater (1987) stressed the importance of personal involvement as a marker of achievement in foreign language learning. According to them (1987: 6) when the reader is eager to find out what happens as events unfold and he or she feels close to certain characters and shares their emotional responses, the language becomes ‘transparent’ – the fiction summons the whole person into its own world.

Other key features that can be listed under Carter and Long’s personal growth model were described by Lazar (1993): the development of students’ interpretative abilities and educating of the whole person. According to Lazar (1993: 19) by encouraging our students to grapple with the multiple ambiguities of the literary text, we are helping to develop their overall capacity to infer meaning. This model encourages learners to draw on their own opinions, feelings and personal experiences. This very useful skill can then be transferred to other situations where students need to make an interpretation based on implicit or

unstated evidence. Literature may also have a wider educational function in the classroom in that it can help to stimulate the imagination of our students, to develop their critical abilities and to increase their emotional awareness.

1.2. The criteria of selecting literary texts

Literature can have many positive effects upon the whole language learning process from a linguistic, cultural and personal perspective. However, the choice of a particular literary work is very important and the literary work to be used with students in ESL classes should be selected with care. Being aware of the criteria to be applied in the process of selection is essential.

According to Gillian Lazar (1993: 48) there are three main areas to be considered when choosing a literary text: the type of course you are teaching, the type of students who are taking the course and certain factors connected with the text itself. The criteria of suitability depend on each particular group of students, their needs, interests, cultural background and language level. However, Collie and Slater (1987: 7) found that “one primary factor to consider is /.../ whether a particular work is able to stimulate the kind of personal involvement /.../ by arousing the learners’ interest and provoking strong, positive reactions from them”.

Other issues related to text selection studied by Carter and Long (1991) and Collie and Slater (1987) all fall into three abovementioned categories presented by Lazar. Cultural aspects of a literary text are regarded especially important and explicit when using a text the cultural background of which differs from the reader’s own culture. These aspects should also be considered when the objective of using a certain literary text is to familiarise students with the foreign culture. Although students may find it easier to respond personally to a text from within their own culture, there is a strong argument for

saying that exposing students to literature from other cultures is an enriching and exciting way of increasing their awareness of different values, beliefs, social structures and so on (Lazar 1993: 62).

Lazar presented a list of some cultural aspects that might require special attention when using literary texts with students (1993: 65-66):

1. Objects or products that exist in one society, but not in another.
2. Proverbs, idioms, formulaic expressions which embody cultural values.
3. Social structures, roles and relationships.
4. Customs/rituals/traditions/festivals.
5. Beliefs/values/superstitions.
6. Political, historic and economic background.
7. Institutions.
8. Taboos.
9. Metaphorical/connotative meanings.
10. Humour.
11. Representativeness – to what slice of a culture or society does a text refer? Does it describe a particular class or subgroup?
12. Genre – how far do different genres translate cross-culturally? Will students understand if a text is meant as a fable/representation of oral history in writing, etc.?
13. The status of the written language in different cultures and the resulting strategies for reading a text – will students believe they should accept the text as immutable and fixed? Will they expect to read a moral lesson from it? Will they feel comfortable questioning and analysing the text?

The list of cultural aspects could be referred to in order to anticipate some of the cultural problems students might experience when reading a literary text. After detecting the possible problems teachers are able to decide how explicitly the culture in the text should be taught. Gillian Lazar's list of cultural aspects in the text can be also considered while preparing tasks and activities for use with a literary text as well as strategies to help students overcome the problems related to cultural differences and a specific cultural understanding of certain elements in the text.

1.3. The advantages of short stories

Short stories are often an ideal way of introducing students to literature in the foreign-language classroom. Collie and Slater (1987: 196) listed several advantages of using short stories in ESL classes and pointed out that their practical length means they can usually be read entirely within one or two class lessons. In addition to that, short stories are less

daunting for a foreign reader to tackle or to reread on his or her own, and are more suitable when set as home tasks. Students get that feeling of achievement at having come to the end of a whole work, much sooner. Thirdly, using short stories may offer greater variety than opting for longer texts. A teacher can choose very different short stories, so that there is a greater chance of finding something to appeal to each individual's tastes and interests. A short story generally presents a few characters over a short period of time in a situation that encapsulates a cultural attitude, with probably minor cultural clues also to be uncovered and discussed (Valdes 1986: 145).

Some of the text-related factors to be considered when selecting a literary text mentioned by Gillian Lazar (1993: 56) are the availability of texts, the length of the text and the exploitability. Charles E. May (2004) discussed the significance of short stories in comparison with other types of literary texts, mainly with novels, and described the shortness of the genre as well as the necessary artistic devices demanded by this shortness as main advantages. May (2004: 24) explained that these factors

“force it to focus not on the whole of experience (whatever that is) in all its perceptual and conceptual categorization, but rather on a single experience lifted out of the everyday flow of human actuality and active striving, an experience that is lifted out precisely because it is not a slice of that reality, but rather a moment in which “reality” itself is challenged”.

The short story stands alone, usually with one main crisis moment that has no before or after and in contrary to the novel does not have to be resolved, covered over or concealed.

Parlindungan Pardede (2011: 17-18), in addition to the practical length of the short story genre, listed a variety of choice for different interests and tastes their suitability with all levels (beginner to advance), all ages (young learners to adults) as well as all classes (morning, afternoon, or evening classes) as some other beneficial factors of using short fiction in the ESL classroom. Short stories being short enough to use in a single class and being usually limited to a certain unique or single effect seem to be the most suitable literary genre to use in schools.

In addition to the convenience factor for ESL teachers, research also shows that students also prefer the short story over other literary genres in language classrooms. “According to Arıkan’s research findings, students find the contents of the novel, poetry, and drama courses more difficult to follow because these types require ways of reading that are different from those required for the short story” (Arıkan in Sariçoban and Küçükkoğlu 2011: 160). The results of the study also show that short story reading was identified as simpler and less complex than reading other literature courses.

1.4. Possible teaching approaches to use with literary texts

After having used Carter and Long’s models to establish and illustrate the benefits of using literature in foreign language classes it is important to proceed to the possible teaching approaches in order to find out how to use literature and address literary texts in class. Knowledge of different teaching approaches enables teachers select and design appropriate teaching materials. For example, teaching approaches based on Carter and Long’s models differ in terms of their focus on the text (Bedi 2011: 2). The cultural model, for example, requires learners to explore and interpret the social, political, literary and historical context of a specific text and in this case the text is seen as a cultural artefact. The language model or the language based approach enables learners to access a text in a systematic and methodical way in order to exemplify specific linguistic features; in other words the text is used as a focus for grammatical and structural analysis. The personal growth model, however, emphasises the interaction of the reader with the reading material; the text is the stimulus for personal growth activities.

Gillian Lazar (1993) distinguished between three approaches based on aims and methodological assumptions: (1) a language-based approach, (2) using literature as content, and (3) using literature for personal enrichment. The emphasis of language-based

approach is on detailed analysis of the language of the literary text, which ultimately will help students to make meaningful interpretations or informed evaluations of it. As a result, students will increase their general awareness and understanding of English. Material is chosen for the way it illustrates certain stylistic features of the language but also for its literary merit. (Lazar 1993: 23) The advantages of using literary texts for language activities are that they offer a wide range of styles and registers; they are open to multiple interpretations and hence provide excellent opportunities for classroom discussion; and they focus on genuinely interesting and motivating topics to explore in the classroom (Duff and Maley in Lazar 1993: 27). The focus of this approach is not on studying or reading literature itself, but rather on how to use literature for language practice.

While Lazar described a language-based approach more as a method to use a stylistic analysis of a literary text, Carter and Long (1991) distinguished another aspect of this approach – a method to incorporate communicative activities into ESL teaching. This approach aims to be learner-centred and activity-based. Such language-based, student-centred activities aim to involve students with a text, to develop their perceptions of it and to help them explore and express those perceptions. It is important, however, to bear in mind that language-based approaches should service literary goals, otherwise, “the essential *pleasure* in reading literature can easily be lost in the more instrumental manipulation of a text for language learning, and in such context a literary text is as good as any other text” (Carter and Long 1991: 8).

Literature as content is another approach described by Lazar (1993). In this case, literature itself becomes the content of the course, which concentrates on areas such as the history and characteristics of literary movements; the social, political and historical background to a text; literary genres and rhetorical devices, etc. Students acquire English by focussing on course content, particularly through reading set texts and literary criticism

relating to them (Lazar 1993: 24). This approach could be closely related to the cultural model as one of its elements is providing background information, such as historical or mythological events or characters to which a text refers; relationship of the text to the literary movements of its time; historical, political or social background against which the text was written (Lazar 1993: 38). According to Carter and Long (1991: 8), the cultural model is normally associated with a more teacher-related, transmissive pedagogic mode which focuses on the text as a product about which students learn to acquire information.

Literature for personal enrichment is an approach that uses literature as a useful tool for encouraging students to draw on their own personal experiences, feelings and opinions. Material is chosen on the basis of whether it is appropriate to students' interests and will stimulate a high level of personal involvement. (Lazar 1993) As described by Carter and Long (1991: 9) this approach is more student-centred and "[a]s long as the text is not subject to detailed linguistic study, it is more closely related to a language model for reading literature in order to make the text one's own".

Using literature as a method of teaching a foreign language has started to receive more attention due to the variety of approaches and levels of meaning it offers. Teachers, when selecting a literary text to use in the ESL classroom, should bear in mind what the objectives are, what aspect of the text they aim to focus on and they should also be able to choose the teaching approach that helps them reach the desired outcome accordingly. As Kramsch (1993: 137) stated, setting a purpose and an outcome "will determine the extent of [the students] involvement with the text and the nature of the meanings their dialogue with the text will generate". He continued to state that

"[i]f they read the text as paradigm for certain grammatical structures, that meaning will be purely grammatical. If they read the story in an efferent manner, it will be given a purely referential meaning. If they choose to give it an aesthetic reading, multiple layers of meaning will emerge from their personal response to the text." (Kramsch 1993: 137-138)

The current thesis makes most use of literature as content approach as literature in this case is used to teach about the culture of a specific country, Australia, and the approach is used to help students to analyse and discuss the distinct cultural aspects as well as general cultural context. Also, students are encouraged to understand and acknowledge the cultural differences. In other words, literary text is thus used as a referential material to provide Australian cultural studies with content and an authentic basis. However, the current study also makes use of the language model and the personal growth model to a certain extent. The specific tasks and activities one could use to incorporate literature into ESL classes is not the focus of the thesis at hand, however, a list that may aid the teachers interested in working with literature in their classes is provided in Appendix 1.

1.5. Teaching the culture of an English-speaking country through literature: the example of the USA

Using literature is a method widely accepted by ESL teachers to teach about culture. It is simply accepted as a given that literature is a viable component of second language programs at the appropriate level and that one of the major functions of literature is to serve as a medium to transmit the culture of the people who speak the language in which it is written (Valdes 1986: 137). The following section includes a discussion of the use of literary texts when teaching about American culture. The focus of the section is on teaching about the culture of the USA as the country bears similar historic and cultural background to Australia, hence, serves as the most relevant example in the light of the overall topic of the current research paper. This chapter aims to answer the following questions: which cultural aspects should be concentrated on when teaching American culture through literature, how to choose a culturally important text to use in ESL classes, and what teaching aids and materials regarding teaching the culture of the USA through

literary texts are currently available for ESL students as well as educators. The purpose of the discussion is to compare the current practices and available teaching materials to the ones of Australia.

A great deal of studies focus on using American literature while teaching about American culture to learners of ESL. There are several books and teaching materials created for ESL educators in order to help them choose appropriate literary texts and focus on certain cultural aspects in these literary works. Joyce Merrill Valdes (1986) analysed how language learning is affected by understanding of culture and brings into focus a number of approaches to presenting culture to students in the classroom, the main focus being on the approach of using literary works in ESL classroom.

Valdes (1986), having taught a course “American life through literature” for sophomore non-native speakers of English at the University of Houston, explained that the aim of the course was “to teach literature for the same reasons that literature is taught to sophomore native speakers of English, but also to teach American culture by observing the behaviour of fictional and real Americans for the time of the earliest colonial settlers to the present day” (Valdes 1986: 139). She gives an overview of cultural concepts and values that are considered essential to deal with when teaching about American culture. In addition, she presents a selection of literary works that reflect certain cultural items.

According to Valdes (1986), the most important values and concepts to present to students of American English are independence (individual rights) and the concept of competition and fair play. She stated that “understanding these unspoken values and presenting them to second language learners is an absolute requirement for the teacher” (Valdes 1986: 141). She provided a selection of literary works that best portray these aforementioned American cultural aspects. For example, she explained how some of the literary works by Emerson, Thoreau, Twain and Updike can be used in ESL classroom in

order to present the value of independence and human rights; similarly, Stephen Crane's, George Sumner Albee's and Edith Wharton's works were mentioned as to show how the concept of fair play is portrayed in literature. However, Valdes (1986: 141) stressed that a literary text should be selected because of its interest to the student and what it has to say rather than coming up with a value and trying to find literary work to exemplify it.

Valdes also listed Walter P. Allen's *Cultural Checklist* (1973) as a valuable aid which provides a chart for determining what cultural items are included in a particular work. "The four main topics [listed by Allen] are general patterns in American culture, man and nature, man and man, and values in the culture, with dozens of subtopics, from eating habits to attitudes towards artists" (Valdes 1986: 141).

In addition to Valdes' classification, there are several other books available that help ESL teachers to select literary works that can be used in classroom when teaching about American culture, such as Linda J. Rice's *What Was It Like?: Teaching History and Culture Through Young Adult Literature* (2006), Nena Harrison Pina's *Teaching about the American Culture to ESL Students Through Literature* (1972), Planaria J. Price's *Eureka!: Discovering American English and Culture Through Proverbs, Fables, Myths, and Legends* (1999).

As can be seen, authors and academics have been concerned with the general field of teaching about the culture of the USA. Similar studies and teaching materials regarding teaching about Australian culture cannot be found. The following chapter includes an analysis of Australian short stories in order to provide ESL teachers with literary works that can be used as useful teaching material when incorporating Australian culture into teaching ESL.

2. ANALYSIS OF SHORT STORIES IN THE PENGUIN ANTHOLOGY

The empirical part of the current research paper is carried out by studying the content of an anthology of Australian short stories in order to form a set of aspects of Australian culture as depicted in these literary texts. As a result, some stories are selected that could best represent Australian culture by presenting the most characteristic aspects of Australian culture with the aim of using these short stories in ESL classroom as teaching material.

As was discussed in the previous chapter, a large number of books and articles have been published to help teachers identify cultural values and items that characterise American or British culture; however, teaching Australian culture in ESL classes is not as widely considered. Therefore, the purpose of the following chapter is to analyse a collection of short stories from a cultural perspective in order to identify its “Australian” aspects, which could be introduced to ESL students to familiarise them with Australian culture. The anthology chosen for the analysis is *The Penguin Century of Australian Stories* (edited by Carmel Bird and first published in 2000). The selection of this particular anthology is discussed in the following section of this chapter.

Chapter 1 included discussions of what to bear in mind when choosing a literary text to use in ESL teaching, especially when the objective of using a certain literary text is to familiarise students with the foreign culture. These criteria were (Lazar 1993): the type of course, the type of students and certain factors connected with the text itself. In this case the focus is on secondary level ESL students in Estonia and the emphasis is on Australian culture depicted in short fiction in the Penguin collection.

The empirical part of the study is divided into four sections: the selection of the short story collection, the analysis of the big-C elements of Australian culture and the small-c aspects of Australian culture as represented in the short stories. Finally, a selection of the short stories that could be used in ESL classroom is presented.

The stories in Carmel Bird's *The Penguin Century of Australian Stories* are concerned with common literary themes such as family relations, love and betrayal in relationships, struggles and triumphs in life and clashes of characters due to strange, unexpected encounters. However, as was discussed in the previous chapter, cultural aspects of a literary text are regarded especially important and explicit when using a text the cultural background of which differs from the reader's own culture. Therefore, the cultural aspects that differ from the students' own culture are mainly focused on when the analysis of the stories is carried out.

A great proportion of the stories in the collection can be analysed from the point of view of Australian culture and history. The concept of culture was discussed early on in the current paper and a distinction between definitions that include factual and non-factual elements of a culture was made (Chlopek 2008). It was concluded that teaching culture in ESL classes should include teaching elements of big-C culture as well as elements of small-c culture. The stories that represent explicitly and distinguishably "Australian" cultural aspects in the Penguin collection are separated into two sections – one for the factual elements of Australian culture and one for the non-factual ones. Both the big-C and the small-c elements discussed are taken from the short stories in the Penguin collection, and chosen for analysis because of their presence in the anthology. In other words, the list of the cultural aspects as well as their categorisation is based on this particular anthology. Additionally, Gillian Lazar's list of cultural elements (see Chapter 1.2) is followed when identifying cultural aspects that require special attention when using literary texts.

2.1. The selection of the anthology

According to *The Oxford Dictionary of Literary Terms*, an anthology is "a collection of poems or other short writings chosen from various authors, usually as favourite pieces

exhibiting the best of their kind” (Baldick 2008: 15). Short story anthologies are constructed in several different ways: to represent the ‘best’ short stories over a period, perhaps a year or century; to represent contemporary work; to gather stories on certain themes, or places, or in certain modes; to appeal to certain communities of readers such as dog-lovers or cricket enthusiasts; or to explore events of historical importance or cultural or sociological significance (Torre 2009: 421). In order to analyse cultural aspects represented in Australian short fiction, it is necessary to select a collection of stories that represent a wide range of Australian authors, different time periods, a significant scope of interests and topics as well as traditions, events and other specifics unique to Australia. Therefore, an anthology that is compiled by a respectable editor and that is recommended by critics could be used as a sample collection of short stories that is to be analysed. In addition to its reliability, another important factor in choosing the anthology is its availability. So the question is: which of the Australian short story anthologies is the most suitable to use in the present study?

Much of the Australian short fiction of the nineteenth century was produced mainly for a British readership at ‘home’, and represented Australia as a foreign and exotic place full of strange animals, unpredictable ‘savages’ and haunting, sometimes threatening, landscapes. Short stories were essentially a kind of travel writing that emphasised local colour. (Goldsworthy 1999: xv) But this situation changed in late 19th and early 20th century when Australian writers started to pay more attention to Australian readers. In the last decade of the nineteenth century as Australia moved towards Federation, fiction writers began to depart from generic conventions of romance and melodrama, and from the construction of the reader as essentially a British consumer looking for exotic and colourful tales of the colonies. Writers like Henry Lawson, Miles Franklin and Joseph Furphy were more interested in depicting what was “Australian” from an insider’s point of

view. (Goldsworthy 2000: 105) As argued by many academics, during this period women writers of “romance” fiction were edged out of the Australian picture by writers whose work addressed more overtly the issues around nationhood.

According to Kerryn Goldsworthy (1999: xvi) “the work of Henry Lawson represents a kind of turning point in the history of the Australian short story” as his “work embodied the values they most prized: a nationalist world view offering a distinctive ‘Australian’ voice and concentrating on local themes and subjects not as exotic matter for British readers but as Australian stories for Australian readers”. In other words, the stories written in the 20th century for Australian readers attempt to depict Australia and its culture the way it “actually is”, not how it is shown and advertised outside. Thus focusing on 20th century short fiction enables us to familiarise ourselves with more recent cultural issues and themes that would give us a contemporary overview of the country and its nation.

Every decade since the 1950s has seen the publication of anthologies that seek to establish a definite selection of the best or most representative short stories of much longer time-spans than a year, beginning with Oxford University Press’s World’s Classics series No. 525, *Australian Short Stories: First Series* (1951), edited by Walter Murdoch and H. Drake Brockman (Torre 2009: 421). The latest and one of few anthologies that comprises Australian short stories of not only a decade or two, but of the whole 20th century, is *The Penguin Century of Australian Stories* (2000), edited by Carmel Bird.

William H. New (2004: 107-108) stated that are several anthologies of Australian fiction available, “from standard ‘Oxford’ and several ‘Best’ texts to titles with the word ‘great’ in them, titles with the word ‘representative’ in them, and gatherings that suggest they will explain what Australian humor is all about, how women write, what it means to be ‘Australian,’ and so on”. Nevertheless, when New started to design a postgraduate course in Australian short fiction to be given in autumn of 2000 at the University of British

Columbia in Vancouver, he found (2004: 108) that some of the anthologies were out of print and none seemed right for the course. However, he described Carmel Bird's anthology, *The Penguin Century of Australian Stories* (2000), particularly helpful in charting a preliminary outline of Australian short fiction and explained the significance and value of the anthology:

Neither Bird herself, as editor, nor Kerryn Goldsworthy, writing a critical introduction, claims that these are either 'best' or 'representative,' though Bird hopes that the 'Australian psyche' will be visited through the fiction, as will 'time and meaning ... voices now silent, [and]... perspectives no longer visible'. (New 2004: 108).

Carmel Bird's *The Penguin Century of Australian Stories* has received mainly positive reviews. Sian Pryor (2000) stated, on ABC Radio National programme *Books and Writing*,

"buying this book is a kind of investment in Australian culture" as "you really get a sense of the history of this country over the past century through this writing... from Barbara Bayton's stories about women struggling to live decent lives in the harsh Australian bush at the beginning of the century... through to a futuristic story by Barry Oakley about football, called 'Fosterball'".

Similarly, Van Ikin (2001) listed as one of the positives that the stories in the Penguin collection mirror the concerns of Australia's past and present, in particular, "[m]any readers will be particularly interested in the way this collection maps the most recent decades of Australian writing, for this is where it charts 'where we [note: Australians] are now'". The inclusion of the authors and stories of the 20th century allows this collection to give a broader understanding of historic as well as more contemporary events and concerns unique to Australia. "The book uses one hundred authors to represent one hundred years 'between Federation and the new Millennium', 'from Tom Collins who died in 1912 to Raimondo Cortese who was born in 1968'" (Ikin 2001). In addition, "[t]he collection follows the short story's origins from being a means of showing those in England vignettes of life in the young colony, to the emerging self-confidence and internationalism that has come to be the hallmark of Australian literature in the past thirty years" (Wood 2000). Overall, according to Matthew Wood (2000), Bird's anthology "forms an excellent vehicle for allowing readers to trace the evolution of the short story genre in Australian literature".

The negative aspect of the Penguin collection, according to Van Ikin (2001) is that “[t]here is little representation of Australian science fiction, even though this field has developed richly in the last twenty years of the century under review”. Nevertheless, taking into account that the collection includes short stories of a longer time period and covers a wide range of themes, Carmel Bird’s *The Penguin Century of Australian Stories* proves to be one of the most suitable anthologies to use as a body of works to be analysed in the current study. In addition, despite being out of print (as are several other Australian short story anthologies), the Penguin collection was one of few anthologies that the author of the current paper managed to get hold of. The availability of this anthology is a major factor for ESL educators in general wishing to use Australian short stories as teaching materials in ESL classes, thus the chosen anthology is the most convenient one to use for the analysis.

However, using an anthology in order to analyse Australian culture and its depiction in short fiction, the limitations of the research have to be considered. Steve Holden (2000) critically analysed the selection and compilation of Australian short story anthologies and aimed to uncover some of the submerged problematic constitutive practices that occur in anthologies. He found that some practices, like making critical discriminations and selecting texts to ‘illustrate’ ‘the best’ or ‘good writing’, or to ‘represent’ social minorities, are highlighted while others are suppressed, like commissioning an anthology and selecting texts on the basis of lapsed copyright, or in order to promote a particular ‘school’ of writers or kind of criticism, or to supply a perceived market niche (Holden 2000: 279). In addition, each editor and anthologist forms their own basis of selection and may follow different directions.

Another important aspect to be considered when describing the limitations of the current research paper is the representation of culture in the stories. As was discussed in

Chapter 1, most short stories are works of fiction and hence the cultural background depicted in the stories might not be in full correspondence with reality and should be treated critically. Furthermore, the cultural aspects analysed in the following empirical sections are based on this particular anthology and therefore, if a different collection was to have been analysed, the categorisation of the cultural elements could also have been different. However, the aim of the research paper is to concentrate specifically on the Penguin anthology. As the main concern of these stories is generally not the cultural aspects of Australia, the focus of the analysis has shifted from the storyline events and situations to the representation of culture due to the cultural perspective of the research.

2.2. The big-C cultural aspects

The following section includes an analysis of short stories in the Penguin collection that depict big-C elements of Australian culture. Additionally, as discussed in Chapter 1, there is a list of cultural aspects that require special attention when using literary texts with students (Lazar 1993). Following the list, the cultural aspects that are included in the following analysis are: Australian animals; landscape and climate; the bush; changing social roles due to immigration and Australian multicultural society; sporting traditions; the Aboriginal people; and Australian multicultural values.

2.2.1. Animals

Some of Australian animals, such as kangaroos and koalas, are well-known all over the world. Nevertheless, the majority of Australian native animals have remained unknown and receive little attention outside Australia. These rarely encountered native animals, however, have been the interest of some Australian authors represented in the collection.

Bruce Pascoe's 'Thylacine' (1982) is one of few stories in the collection that presents an Australian native animal as the central element of the narration. Three of the stories in the collection, Eleanor Dark's 'Serpents' (1959), Ida West 'Snakes' (1984), Glenda Adams' 'A Snake Down Under' (1979), describe snakes as the central element of the story whether in a literal meaning or as a symbol of an idea.

Pascoe's 'Thylacine' features two knowledgeable bushmen and describes their encounter with a reputedly extinct animal, Thylacine or a Tasmanian wolf. Several other not so typical Australian animals are mentioned in the story, such as dingoes, native cats, and bull ants. The story is about a unique relationship between a man and an animal, how they grow accustomed to each other's presence and begin to understand each other (see Appendix 1.2).

Dark's 'Serpents', West's 'Snakes', and Adams' 'A Snake Down Under' include narrations of snakes; however, Adams' 'A Snake Down Under' differs significantly from other stories in its meaning and the representation of the snake. Dark focuses on the comic aspects of rural life and "the question of women's agency and autonomy is central to her fiction" (Goldsworthy 2000: 120). It is a story of the uneasy relationship between people and representatives of the order Squamata, especially the relationship between woman and snake (see Appendix 2.2).

West's 'Snakes' is an autobiographical story of an Aboriginal girl sharing the memories of her childhood in Tasmania when encountering snakes was considered common. She gives an informative overview of different types of snakes found in Australia: red-bellied black snake, tiger snakes, copperhead snake, whip snake, grass snake, death adders, and Barking Brilla (snake-infested saltbush, barilla).

Adams' 'A Snake Down Under', on the other hand, is essentially a sequence of shorter stories that combined create a general understanding of the symbolism used by

Adams. It is a story that aims to explore the discourse of sex where a snake is depicted as a symbol of sin, which young women should forbear from. The author mentions ‘The East of Eden’ and ‘Did it offer you an apple?’ as reference to the bible where a snake offers an apple to Eve as a sign of temptation.

In the short stories in the Penguin collection, the snake is represented more frequently and depicted as bearing a more significant meaning than any other Australian animal. It is often portrayed as a dangerous yet natural part of Australia and its people’s everyday life. However, it is also evident that the serpents represent not only the animals in their literal meaning, but have also gained a status of a symbol that represents a broader idea or a concept. These ideas seem to carry similar negative qualities that are usually attributed to the sly, tempting, sinful snakes.

2.2.2. Landscape and climate

Another iconic element of Australia in the anthology seems to be its climate, which is often described and depicted in Australian short fiction – its distinctive plants, terrain, and weather. The stories in which the setting is mainly the outback or a countryside town include elaborate descriptions of the nature and the weather: for example, Katharine Susannah Prichard’s ‘The Grey Horse’ (1928) (see Appendix 2.3), John Kinsella’s story ‘The White Feather’ (1988), and James McQueen’s ‘The Brown Paper Coffin’ (1988). While Kinsella’s ‘The White Feather’ is about a married couple’s life influenced by the surrounding landscape and nature, McQueen’s ‘The Brown Paper Coffin’, set in a tropical bush near Darwin, is concerned with strange happenings of a couple in the desert in Northern Territory and includes descriptions of the tropical weather and the desert (see Appendix 2.4).

Some other stories that are also set in tropical rural areas differ in a sense that the location and the environment play an important role in the story; the surrounding nature is portrayed as one of the characters in the story. Janette Turner Hospital's 'After Long Absence' (1986) and Matthew Condon's 'The Sandfly Man' (1995) both take place in tropical Queensland. Queensland is home for the protagonists and along with its sunny weather represents the comfort of home, the carefree joys of childhood and their family traditions. These elements are well described in Hospital's 'After Long Absence' (see Appendix 2.5).

Although the writing of the second half of the 20th century had lost its specificity of location, "Matthew Condon's 'The Sandfly Man', for example, is an intensely place-specific story in an unmistakably Australian landscape, a story turning on the difference between Home and Elsewhere" (Goldsworthy 1999: xxxi). Condon's 'The Sandfly Man' is a story of memories of family holidays in a caravan park in Queensland. The importance of the place is also described – *unique and peculiarly Queensland*. The protagonist describes the tropical weather during summer holidays in December and January and how they used to go to the beach at Christmas time (see Appendix 2.6).

Descriptions of Australian nature in the city and different weather conditions in urban settings are presented by Marjorie Barnard in 'The Persimmon Tree' (1943), Helen Garner in 'The Life of Art' (1985), and Ada Cambridge in 'Arriving in Melbourne' (1903). Garner's 'The Life of Art' includes depictions of the signs of autumn in Melbourne (see Appendix 2.7), and Cambridge's 'Arriving in Melbourne' offers a variety of weather descriptions in Melbourne in springtime (see Appendix 2.8). In Barnard's 'The Persimmon Tree' the protagonist describes the signs of spring in Sydney (see Appendix 2.9).

As seen, Australia's unique landscape and climate have become distinct symbols of the country which are more or less illustratively depicted by Australian authors in the

Penguin collection. Some authors consider Australian landscape as a setting of the story while the others describe Australian nature as a powerful marker of Australianness. A few of the stories in the anthology portray Australia's specific location as an important facet of the story.

2.2.3. The bush

Chapter 1 included discussions of how using literature enables the students to get a general understanding of how the members of a particular society describe their life and experiences. The following section focuses on the bush as the setting of the stories which very often does not only act as the background scenery but also plays an essential role in determining the characters' values, thoughts and experiences which consequently gives the stories a unique sense of Australianness.

The bush, as described by Tom Inglis Moore (1971: 19), is a symbol of a distinctive Australian national character, the matrix of sentiments and ideals as well as the source of mystique and imagination. The bush is a term culturally understood in Australia to be any environment that is sparsely populated or uninhabited. As defined by Sandie Penn (2007), the bush encompasses barren regions, forested areas and farming landscapes and is also known as the Outback. John Ross (2011: ix) described a recent study of national characteristics and concluded that there are geographic triggers of patriotism from country to country; for Australians it is the bush, that ill-defined territory more country than town. Tom Inglis Moore listed *the spell of the Bush* as one of the social elements in Australian literature. He even claimed that Australian literature is essentially a literature of the land:

In it we see the land, under the broad, familiar symbol of the Bush, casting a potent spell, becoming a pervasive force closely interlinked with the main social patterns, helping to create the people's democratic spirit, inspiring its utopian dreams and the creed of mateship, flavouring its realism, hardening its humour, and providing its earthy vitality. (Moore 1971: 68).

Many of the stories in the Penguin collection include the bush as the central theme, whilst for some of the stories the bush acts as a powerful setting.

Kerryn Goldsworthy and Lucy Frost have studied Barbara Baynton's short stories and the representation of bush in her writing. According to Goldsworthy (2000: 117), gender relations in the context of a relentlessly harsh and sinister bush landscape are a central theme of Barbara Baynton's work; women in Baynton's stories are the victims of their menfolk and the landscape: trapped, exploited, deceived, bereaved, humiliated, raped and murdered. In addition, "Baynton's bush is hardly the site for arousing national fervour. As landscape, Baynton's bush is much like Lawson's – flat, almost featureless, dry; to many, the stories are intensely disturbing" (Frost 2004: 58). Baynton's story 'Squeaker's Mate' (1902) is a grim view of human nature and gender relations and her representation of bush conditions are harsh and hostile (Goldsworthy 1999: xvii) (see Appendix 2.10).

On the other hand, side by side with this sombre concept ran its opposite, the idea of a land inspiring by its varied beauties (Moore 1971: 84). Henry Lawson in 'The Loaded Dog', for example, depicts the bush as the place of opportunities, humoristic events and a positive atmosphere for bonding. According to Goldsworthy (2000: 107), Lawson consistently presents the bush as good for mateship but bad for marriage; masculine bonds are strengthened by adversity in the bush, but marriage ties are weakened by it.

Some stories depict the bush as a place of growth and knowledge. In these stories the bush helps the characters to achieve this higher form of intelligence – bush knowledge – that is valued and aspired by bushmen. The bush's impact on identity in a story can be seen through its effect on characters' intellect and maturation (Penn 2007). The bush and having 'bush knowledge' is a central topic in several of the stories in the collection, for example, John Clark's 'Johnny Cake Days' (1993), Herb Wharton's 'Waltzing Matilda' (1996), and Bruce Pascoe's 'Thylacine' (1982).

Clark's 'Johnny Cake Days' is about a young Aboriginal man living on a reserve. The bush is the setting of the story and understanding the bush and knowing the rules is essential for survival. The story includes elaborate descriptions of Australian bush (see Appendix 2.11). The bush is also the setting of Wharton's 'Waltzing Matilda' with the descriptions of the outback, the billabong, and the coolabah tree as known from the legend of Jolly Swagman, as well as Pascoe's 'Thylacine' of two brothers, bushmen, who are simple and uneducated bushmen, but possess a more valuable asset at the time – the knowledge of the bush.

In addition to *the Spell of the Bush*, Moore has listed several other social elements in Australian literature, one of them being *sombreness* – “the unpredictable onslaught of draught, flood, and fire, the struggle with an arid and recalcitrant land, the loneliness of a harsh bush life” (Moore 1971: 19). Gavin Casey's story 'Dust' (1936) is about the hard labour of miners in the outback and the life-threatening working conditions due to the harsh environment. The story includes descriptions of Australia's harsh dry land (see Appendix 2.12).

Although many writers include the bush as more or less central in their short fiction “bushfire features hardly at all as a theme or even a setting in Australian literature, film, art or other forms of cultural discourse” (Schauble 2002). John Schauble analysed the absence of flames from Australian cultural expressions and the reasons why Australians remain somehow defiantly unfamiliar with the flames. According to Schauble (2002), “despite the great tragedies of fire in the Australian bush, just a handful of novels use bushfire as the central theme”. He claimed that the reason for not dealing with bushfires and the difficulties they cause is because large fires are simply too overwhelming to write about.

Robert Drewe's 'Radiant Heat' (1989) depicts bushfire as the central theme of the story. It illustrates the difficulties when it comes to terrifying bushfires and contrasts the

harsh bush with the sunny, sandy beaches that provide relief and protection. The story includes some vivid descriptions of bushfires, the heat, the accompanying dangers and the steps to take to survive the fire and the heat (see Appendix 2.13).

The struggle Australians have relating to bushfires developed as cities grew larger and the bush itself became more remote (Schauble 2002). Therefore, it can be predicted that bushfires will be more frequently referred to in the cultural landscape in the future due to the expansion of urban areas that creep further into the forests. John Schauble (2002) also claimed that Australians need to redefine their relationship with fire, to accept it as part of the cycle of the landscape and to live with it rather than fight it.

In Australian narrative, contact with the bush frequently results in characters contending with insurmountable difficulties: flood, fire, drought, isolation (Penn 2007). While fire is the central element in Drewe's 'Radiant Heat', Dorothy Hewett's 'Nullarbor Honeymoon' (1996) is concerned with another aspect of sombreness – isolation. It is a story of a dysfunctional married couple who takes a journey from east coast of Australia to the west. It is a journey full of anger, love, violence and hope. Sombreness in this story is caused by the loneliness and distress of The Nullarbor Plain (almost treeless, arid land in southern Australia) (see Appendix 2.14). Hewett describes the journey into the heart of Australia as a ride where the dramas unfold, a place of the greatest pleasures as well as the worst nightmares: *Is this the Dead Heart, the Great Australian Loneliness?* (Bird 2000: 774)

As the Australian bush is an important feature of the national identity, it also seems to be an influencing force in narratives set in it. In addition, it is powerful in shaping a character's identity in a story. The bush, in short fiction in the Penguin collection, represents a complex concept of sombreness and harsh land in contrast with the inspiring landscape that affects intellectual development.

2.2.4. Sport

Sport has always been part of Australian culture. Richard Cashman, an associate professor in history at the University of NSW, studied the effects of sport on the development of national consciousness in Australia. According to Cashman, “sport has long played an important social and cultural role in Australia, providing a form of social cement which binds communities and creates broader imagined communities” (2003). John Hirst studied the formation of national character by analysing nationwide sporting history:

The English were a keen sporting people but in Australia more people could watch and participate in sport. This was partly because people had more leisure time and earned more money and partly because the climate was good and there were plenty of open spaces to play in, even within the cities. What outsiders also noted was that nearly everyone followed the great sporting events. You had to pretend to be interested even if you were not! (Hirst 2007: 40)

Sporting was national in another sense, people became proud of themselves because of their achievements in sport. The influence of sport on Australian culture is also evident in short stories in the Penguin collection, such as Peter Corris’ ‘Tie-breaker’ (1989), Barry Oakley’s ‘Fosterball’ (1991) and Tim Richards’ ‘Our Swimmer’ (1992).

Corris’ ‘Tie-breaker’ is concerned with the negative aspects of professional sport: drug usage, police investigation, blackmail. Richards’ ‘Our Swimmer’ focuses on love and admiration for a promising swimmer. However, similarly to Corris’ ‘Tie-breaker’, the success is overshadowed by criminal deeds. Yet Richards’ story offers another aspect – the negative attitude towards Australian sporting spirit and obsession with sport. Despite being an excellent swimmer, Marianne Topp was forbidden by her mother to take part in competitions and represent Australia. Her negative attitude towards sports and the hidden reasons are also illustrated in the story (see Appendix 2.15).

Australians invented one game of their own, Australian Rules Football, which was developed in Melbourne in the late 1850s. Its rules were a mixture of the rules of the various codes of football in England but with a local element. The Aboriginal people played a game of football and it may have been their games that influenced the Australian

game to be open and fast, with long kicking and high marks. (Hirst 2007: 41) Barry Oakley's 'Fosterball' (1991) is a futuristic story focusing on Australian Rules Football. It is a story about a world where the media and big corporations have taken over football and instead of going to a match at a football ground people watch it in holographic, virtual reality in the comfort of their living rooms. The story includes vivid illustrations of how hologram television and specially designed mobile seats will have changed the experience of watching football (see Appendix 2.16).

Although sport plays an important social and cultural role in Australia, its representation in short stories in the Penguin anthology is not that common. Sport is mainly depicted in relation to suppressive thoughts and criminal deeds despite the entertaining nature of sport itself. The reason for the scarce representation of sport as a central topic of short stories could be the fact that sport is not seen as such an exceptional subject matter due to being a natural part of Australian life. Therefore, the authors rather discuss sport from unusual, to some degree even negative angles.

2.2.5. Immigration and multiculturalism

Tom Inglis Moore (1971) studied social patterns in Australian literature and listed *The Great Australian Dream* as one of them. Several of the stories in the Penguin collection are concerned with immigration and relocation as well as the accompanying ideals and dreams. *The Great Australian Dream*, according to Moore (1971: 20), was "a utopian vision which was /.../ a form of idealism that complemented the common realism" and "the dream of a paradise on Australian earth, an Eden of prosperity, freedom, equality, and justice". However, Moore also stated that the belief in Australia as a Land of Promise has been stronger, perhaps, in the literature than in the life, since "writers are naturally more

imaginative, more romantic, and more idealistic than the mass of their fellow citizens” (1971: 267).

Due to immigration Australia is considered to be a multiculturalist society, thus multiculturalism is seen as a distinct marker of Australianness. According to Catriona Elder (2008) the origin of the multiculturalism is located in the post-World War II period.

This period saw a substantial change in the size and focus of the Australian government’s immigration policy. /.../ Australia moved from being a nation whose population was predominantly British-derived in 1945 to one where citizens came from over 220 countries in 1990. (Elder 2008: 129)

Ada Cambridge’s ‘Arriving in Melbourne’ (1903) illustrates the people’s belief in Australia as a Land of Promise with the descriptions of ideals regarding the country, the city of Melbourne with all its dream-like qualities (see Appendix 2.17). Also, Carmel Bird’s ‘The Golden Moment’ (1990) includes elements of hope and dreams that had once been part of immigrants’ everyday lives (see Appendix 2.18).

The most noticeable development in short fiction of the 1950s, according to Goldsworthy (1999: xxv), is the appearance of stories about the wave of postwar European immigration. This is reflected in two very different stories in this collection, E. O. Schlunke’s ‘The Enthusiastic Prisoner’ and Judah Waten’s ‘Mother’. Schlunke’s story, as the title suggests, is about an enthusiastic Italian prisoner working on a farm and ridiculing the boss’s hardly-existent diligence and laboriousness. Waten’s ‘Mother’, in contrary, is a story of a Russian immigrant in Australia who cannot connect with the new country and in which she feels as an alien (see Appendix 2.19). Yet she had always dreamed of a better life in a land that would offer her financial and emotional freedom.

Although written in a different style, Judah Waten’s ‘Mother’ (1950), Peter Carey’s ‘The Last Days of a Famous Mime’ (1974) and Janette Turner Hospital’s ‘After Long Absence’ (1986) are concerned with similar issues – not fitting in and feeling misunderstood in an unfamiliar culture. The main character in Turner Hospital’s ‘After Long Absence’ shares her knowledge of dislocation and experience of moving between

cultures. Carey's 'The Last Days of a Famous Mime' consists of sixteen snapshots of a mime's life. These snapshots include riddles summing up the Mime's different stages of his life: moving from Europe to Australia where the media failed to understand the significance of his performance which consequently ended in his loss of direction and confidence.

Due to being expatriates themselves, Janette Turner Hospital and Peter Carey have included many autobiographical elements into their writing (Delys Bird 2000: 185). Turner Hospital's stories examine matters of alienation, estrangement and loss, each of which are of particular relevance to those who are aware of the imperfect nature of their 'old' country but still have no real sense of belonging in their 'new' one (Clark 2009: 1). For Carey, expatriation binds him more closely to Australian history, which he fictionalises as one characterised by failure and defeat (Delys Bird 2000: 185).

Kerryn Goldsworthy's '14th October 1843' (1994) is also concerned with issues regarding immigration. In '14th October 1843' a piano represents the struggles that are associated with relocation to Australia and its diversity and multiculturalism. Furthermore, it is also an element that keeps a person emotionally attached to the homeland. Being in a strange land with different rules immigrants used to bring their pianos along, all the way from England, in order to have a sense of control over the new situation (see Appendix 2.20). Also, pianos with their orderly structure helped them understand the diversity of nationalities in Australia. A piano is seen as a symbol of multiculturalism – the keys taken apart and standing on their own are of no use, whereas together they form a meaningful combination (see Appendix 2.21).

Multiculturalism is one of the characteristic aspects of Australian culture that is a direct outcome of colonisation and migration. The notion of Australians all being immigrants implies that all citizens have come from somewhere else but are united in their

commitment to their adopted country and it posits Australianness in terms of difference and diversity (Elder 2008: 115). Additionally, Elder explained that in thinking about multiculturalism in Australia, it is necessary to distinguish between government policies and popular imaginings:

Multiculturalism as government policy emphasised equity; multiculturalism in popular imaginings emphasised cultural diversity. Diversity rather than equity is the most prominent understanding of multiculturalism in Australia. (Elder 2008: 131)

Glenn D’Cruz has studied multiculturalism in Australia and Anglo-Indian literature and he stated that although “diasporic Anglo-Indians have generally prospered in their adopted countries /.../ [it] is not the only measure of success” (2006: 231). The same notion is described in Keith Butler’s ‘Sodasi’ (1998): the family depicted is ‘Sodasi’ is a representation of an Anglo-Indian family in Australia and deals with the construction of mixed race identity rather than financial prosperity. It explores a relationship between an Anglo-Indian father and his Australian-born daughter, Sodasi. Butler’s work is relevant for two reasons: first, it directly confronts the relationship between Anglo-Indian representations and the formation of contemporary Anglo-Indian identities; second, its complex portrayal of Anglo-Indian family life challenges the construction of Anglo-Indians as successful migrants (D’Cruz 2006: 231). According to Elder (2008: 130) there was little support for cultures other than those of British origin: though immigrants were supposed to become like Anglo-Australians, they were poorer, did not have equal access to education, were not as healthy and were more likely to be in a poorly paid job.

According to D’Cruz (2006: 231) some critics claim the family depicted in Butler’s ‘Sodasi’ is successful: “its members are presumed to be ‘Good Australians’”, others argue that the story “is not an obviously ‘positive’ representation of Anglo-Indians” and “it does not simplistically extol Anglo-Indian achievement, nor does it celebrate the community’s cultural integration into Australian society.” However, the general notion seems to be that the story does not celebrate the family’s achievements, rather, it depicts the problems

associated with Anglo-Indians attempting to forge new identities in a country that is indifferent to their past. Consequently, Butler's multiculturally inclined narrator questions the 'positive' construction of Anglo-Indians as 'assimilating migrants' (D'Cruz 2006: 234). This is also illustrated in the story's inquisition scene (see Appendix 2.22) where the Australian authorities are unaware of the narrator's background and because of his Indian appearance he must have Indian identity. However, the characters' identity in 'Sodasi' cannot be clearly defined due to multiculturalism in Australia and their multicultural background.

Many of the authors in the Penguin anthology, mainly due to their own personal background, have written stories that are concerned with immigration and the issues related to it. These stories seem to include common themes such as dreams, aspirations, fear, uncertainty and alienation. Multiculturalism is less frequently depicted, however, perhaps due to the difficulty and sensitivity of the subject matter. The themes described in relation to multiculturalism are assimilation, difference and diversity.

2.2.6. Aborigines

When analysing Australian short fiction one of the themes that cannot be dismissed is the life of the Aborigines and the way the natives are depicted in the stories. It is generally known that Aborigines are the indigenous people of Australia, but most ESL students are likely to be unaware of their past and present situation and their general lifestyle and living conditions.

Some stories, such as Henrietta Drake-Brockman's 'Fear' (1933), Xavier Herbert's 'Kaijek the Songman' (1941) and Herb Wharton's 'Waltzing Matilda' (1996) illustrate the life of the native people and the issues of racism at the start of the 20th century. John Hirst, in the collection of essays *Looking for Australia*, discussed Aboriginal culture and history

as part of Australian national culture and identity. He stated (2007: 46) that the success of Australia was built on lands taken from Aboriginal people and although the early British governors were told not to harm the Aboriginal people the taking of their land and the arrival of thousands of foreigners did the opposite. In the years around 1900 the colonial state governments moved to a policy of firmly confining Aborigines on their reserves or ensuring that they disappear into the wider society and to manage this process they took away their civil rights (Hirst 2007: 47). The clash of cultures is one of the social elements in Australian literature studied by Tom Inglis Moore (1971). It is the imported British way of life challenged by the growing indigenous ethos creating a conflict between their contrasting values (Moore 1971: 19). The consequences of the conflict are described in Archie Weller's 'Sandcastle' (1977) and John Clark's 'Johnny Cake Days' (1993).

According to Kerryn Goldsworthy, Henrietta Drake-Brockman was a writer of that era whose fiction was ahead of its time in its understanding of some of the problems that beset race relations in Australia; "her story 'Fear' shows how an atmosphere of distrust can be self-perpetuating and /.../ how white Australians' treatment of Aboriginal people has history of tragic consequences" (1999: xxi). Drake-Brockman's 'Fear' is a story about a woman being scared of the Aboriginal people, while left alone with her children. The Aborigines are portrayed as cruel savages, hence the distrust between the whites and the natives. The negative attitude towards the Aborigines reflects in the names that are used to call them: gins, niggers, natives, abos, childlike people, black devils. The story includes descriptions of their character as well as their appearance (see Appendix 2.23).

Xavier Herbert's 'Kaijek the Songman', published eight years after 'Fear', describes Aboriginal Australians from a different angle. It is a story with the Aboriginal characters at the centre of it. Their values – highlighting the importance of community and culture – are contrasted with, and implicitly shown as superior to, the gold-greed of the unbalanced

white man Andy (Goldsworthy 1999: xxi). Herbert is usually seen in Australian literary history as the writer who broke new ground in their fictional representations of Aboriginal people (Goldsworthy 2000: 122). It is also important to note that the style of Herbert's 'Kaijek the Songman' differs from Drake-Brockman's 'Fear' as "Herbert uses comedy to frame an implicit critique of the Anglo-Celtic Australian character" (Goldsworthy 1999: xxv). Herbert's story contrasts the values of the whites and the natives (see Appendix 2.24). Aborigines are portrayed friendly and wise; also, their appearance and behaviour is well described (see Appendix 2.25).

Herbert's 'Kaijek the Songman' and Wharton's 'Waltzing Matilda' are similar in the way Aboriginal people are treated by the whites. Aborigines in both stories are inferior to the immigrants and they are treated as men with low intelligence useful only for hard labour. However, Herbert and Wharton both emphasise the cultural values and the bush knowledge Aborigines possess and ridicule the white man's obsession with frivolous, bourgeois aspirations (see Appendix 2.26 for description of an old Aboriginal horse drover from 'Waltzing Matilda').

Goldsworthy stated that from the 1970s there was a more complex and sympathetic attitude to Aboriginality apparent in Australian fiction where there is the frequently recurring subject of "the nature of the Aboriginal relationship to the land, with its central importance to Aboriginal culture and its implications for the white descendants of a settler culture" (2000: 123). According to Hirst (2007: 46), the British government did not consider that it had to make a treaty with the Aboriginal tribes, "who seemed to have no attachment to the land and did not cultivate it". However, as described in an article focusing on the Aboriginal Australian mythology by Colette Weil Parrinello (2013), "[t]he land is at the core of their spiritual life and the source of their identity" and "is to be honoured". This belief is also reflected in Wharton's story (see Appendix 2.27).

Some writers have described the sombre consequences of the colonisation and the invasion of the Aboriginal lands by the immigrants in their fiction. However, “[a]part from several stories about Aboriginal characters and a few recent ones by Aboriginal writers, the preoccupation among the country’s novelists with history is not very apparent in this collection of stories” (Goldsworthy 1999: xxx). Nevertheless, Archie Weller, Brian Matthews and John Clark have dealt with the issues of the nation’s troubled beginnings, with colonialism and its consequences, and most of all with Australia’s race-relations history in their respective stories ‘Sandcastle’ (1977), ‘The Funerals’ (1989), and ‘Johnny Cake Days’ (1993).

Archie Weller’s ‘Sandcastle’ is a story of half white, half black boy Tommy Caylun. The story is concerned with his life and living as an outcast in the society. He is the narrator of the story describing his life, from present to past, unravelling the reasons for his unhappy fate throughout the story. He says that when he was a child he used to dream and have ideas about his bright future. But he also mentions that these ideals disappear soon – *Nyoongahs lose their laughter young in life, you know* (Bird 2000: 281) – when they realise what the reality is – *I was something bad, and black, and unsightly in my real world* (Bird 2000: 277). As described at the end of the story he was the happiest when he was a child and his mother took him to the beach and he built a sandcastle where he could be the king, but when the sea came in the sun went down and the castle was washed away (see Appendix 2.28). Also, he describes how he lost faith in the whites and started hating them due to the way the natives were treated (see Appendix 2.29). As a certain, often criminal, behaviour is expected from them by the whites, they consequently adopt these expected qualities (see Appendix 2.30).

“[M]any of the Aboriginal people /.../ have become dependent on welfare. Their health is poor. Too many children skip school. They are no longer all outcasts. But things

have got worse in the last thirty years. There is now general agreement that welfare must stop; Aborigines must have real jobs; their children must be well educated.” (Hirst 2007: 48-49) The consequent issues of alcoholism and being dependent on welfare are also dealt with in Weller’s story (see Appendix 2.31). Negative attitude towards the Aborigines is also reflected through some derogatory names used for Aborigines by Weller, such as boong and Nyoongah.

John Clark’s ‘Johnny Cake Days’ is another story narrated by a young Aboriginal man. His story, on the other hand, is a narration of his life on the mission – a reserve for the Aborigines in the state of Victoria – with glimpses to the past in relation to traditional Aboriginal beliefs (see Appendix 2.32). According to Hans Mol (1982: 19), in Australian Aboriginal mythology “Bunjil meant eagle-hawk and was considered an old, benign father of all people” and “[h]e was the creator of the earth, trees and men, and his name stood for wisdom or knowledge”.

The sombre outcome of colonial era and its influence on the Aboriginal people is reflected through negative attitude towards them and through the descriptions of their deteriorating living conditions (see Appendix 2.33). Dreaming is another element that belongs to Aboriginal mythology. According to Parrinello (2013), it is “the heart of Aboriginal existence and spiritual life” and it “describes the world’s creation, /.../, and the relationships and balance between spiritual, natural, and moral elements.”

Ida West’s ‘Snakes’ (1984), as already mentioned above, is an autobiographical story of an Aboriginal girl in Tasmania. It is a simple, ‘short’ short story by one of few authors of Aboriginal origin represented in this collection. The focus of the story is on a little girl’s encounter with snakes and it depicts how important and natural at the same time it is to possess vital knowledge of snakes. It is a story of a relationship between man and nature – how they have shared a common land for centuries, yet are still afraid of each other.

As mentioned earlier, only a few stories in this collection deal with race-related issues and the consequences of historic events due to their complex nature for the short fiction genre. However, Brian Matthews' story 'The Funerals' (1989) is concerned with crime against humanity, in particular, crime against the Aboriginal people. According to Hirst (2007: 47), there has been great debate about how many Aborigines were killed in the frontier battles – historians have estimated that 20,000 Aborigines, others argue that this is much too high. Nevertheless, it “was extremely rare for white settlers on the frontier to be brought to court or punished for killing Aboriginal people” (Hirst 2007: 46). Matthews' story emphasises the importance of condemning these crimes.

'The Funerals' is a story about endless funeral processions passing through the main street of a town called Yardley. The grief left the residents as well as the tourists looking shattered and bleak. The black depression had spread and it was called the 'Yardley Syndrome'. The funerals are a protest against crimes that once had taken place in Yardley - a massacre of Aborigines (see Appendix 2.34). After the events in Yardley the dead broke through all over the globe with funerals appearing in country after country revealing all the other dishonoured and unignorable sites bearing the memories of crime against humanity – Hiroshima, Guernica, Derry, Auschwitz, etc.

Many authors in the Penguin collection are concerned with Australian Aborigines. However, there seems to be a distinction between the ways the Aboriginal people are depicted. Some stories are concerned with the issues related to British colonisation: the superiority of the white man, the consequences of the conflict between the contrasting values, the life on reserves and their difficult living conditions. These stories seem to portray Aborigines either as people with low intelligence, as outcasts in the society or frightening savages. Other stories concerned with the Aboriginal people seem to depict them from the opposite angle: being superior to the white man, with high cultural values

and great knowledge of nature and the land. Either way, Aborigines are a central topic of many stories in the collection which evidently shows that the subject is of great significance to Australian culture.

2.3. The small-c cultural aspects

The following section is concerned with the representation of the small-c culture in Australian short stories. These cultural aspects can be treated as a broader concept rather than just factual knowledge, combining both ‘cultural knowledge’ and ‘cultural awareness’ (the distinction made by Elspeth Broady, discussed in Chapter 1).

When dealing with stories that incorporate small-c cultural elements it is important to give students the social and historical background to a text. The small-c cultural categories depicted in the short stories in the Penguin collection include different settings (the city), social concepts and contrasts (mateship, working life and social classes, strong female vs. male characters), the Australian style of story-telling, Australian language(s), and the descriptions of historic events.

2.3.1. Mateship

In addition to love and friendship that can unite people, Australian writers have included a different type of companionship, ‘mateship’, into their writing. Mateship is a concept that embodies distinctively Australian cultural values. Anna Wierzbicka (1997) analysed patterns of “friendship” across cultures, in particular, she analysed ‘mate’ as a key word and the significance of the concept of ‘mateship’ in traditional Australian culture. She concluded that from the first half of the nineteenth century to the present time, it has been widely felt that the word *mate* provides a key to the Australian spirit, Australian national character, Australian ethos; and even those who do not wish to subscribe to this view have

to recognize that the word *mate* holds an exceptionally important place in the Australian national mystique (Wierzbicka 1997: 101).

However, mateship is not so easily defined or understood because the words *mate* and *mateship* are used so inconsistently that the concept of mateship is ambiguous (Reardon 2003: 1). According to Wierzbicka (1997: 107) the word 'mate' in the original sense is "someone who is often with me, who does the same things as I do, and who does these things with me". She also pointed out that the word 'mate' is not an exact synonym for 'friend', it bears a slightly broader, multifaceted meaning and added that "[m]y 'mate' in the crucial Australian sense of the word is someone whom I perceive to be 'someone like me' but whom I also see, more specifically, through the prism of the collectivist concept 'people like me'" (Wierzbicka 1997: 107).

After having defined the word 'mate', it is also important to describe the cultural concept of the word 'mateship'. According to Wierzbicka (1997: 112), 'the people like me' is emphasized in the literature as an essential aspect of mateship, and is based on the shared existential conditions, including (1) doing the same things together, (2) having the same things happen to you, (3) helping each other at all times, (4) relying on mutual support in trouble, and (5) identifying with one another in the case of misfortune.

According to Wierzbicka (1997: 102), in the second half of the nineteenth century the 'bush ethos' if anything gained in significance in the life of the country as a whole – and with it did the concept of 'mateship'. In the second half of the twentieth century, however, the significance of the traditions of the Australian 'bush ethos' in the life of the nation has declined, and with it has declined the importance of 'mateship' (Wierzbicka 1997: 102). Therefore, 'mates' and 'mateship' bear a significant meaning in the stories of the early 20th century gathered into the Penguin collection. The stories written in the second half of the 20th century, however, have lost their 'mates' and 'mateship' due to the

trend towards more urban and more cosmopolitan writing. Nonetheless, these traditions have not completely died out yet, and the continued use of the word *mate* provides evidence for their vitality (Wierzbicka 1997: 102).

Barbara Baynton's 'Squeaker's Mate' (1902) is the earliest story in the collection. It is a story of a woman struggling to live a decent life in the harsh Australian bush at the beginning of the 20th century. The word 'mate' is used in this story to contrast the roles, responsibilities and rights of mates as partners with Squeaker's un-mate-like behaviour. Squeaker's mate is a hardworking woman whose mate, Squeaker, is an incapable bushman (see Appendix 2.35).

According to Bruce Bennett (2002: 81), "the main emphasis of the story was shifted from its ostensible subject, Squeaker's mate, to her attacker and defender; instead of a study of reversal of sex, we have a tale of true and false mateship". The true and false mateship is demonstrated early in the story when a tree falls on Squeaker's mate and the roles are reversed. However, Squeaker is not ready to take over the responsibilities in the bush neither look after his mate. 'Mate' in this story means nothing more than just a 'co-worker' and bears only one aspect of the general, 'true' meaning of the word – doing the same things together.

Xavier Herbert's 'Kaijek the Songman' (1941), on the other hand, is a story of 'true' mateship between a man and a woman. Kaijek is an Aboriginal songman who travels with his female companion Ninyul from place to place to perform in special ceremonies with his songs composed especially for these events. Herbert describes Kaijek and Ninyul's mateship in its traditional meaning – following each other, helping each other in times of trouble and being involved in the same activities. However, in Herbert's story, similarly to Squeaker's mate, Ninyul is the one who is expected to offer the support – moral support to

help the songman with the creative task to compose songs. She is also the one to carry their belongings and take the lead of their journey.

Mateship is often described in these stories through common activities, responsibilities or dreadful as well as humorous experiences. Mateship based on positive experiences is described in Henry Lawson's 'The Loaded Dog' (1902). It is a humorous story concerning three goldminers and their dog, and the consequences of leaving a bomb cartridge unattended. The story and its style demonstrate that 'mateship' plays a significant role in being Australian and is part of Australian national identity. According to Kerryn Goldsworthy, mateship and a kind of laid-back stoicism were exemplified by and celebrated in Lawson's work in general and due to these qualities "Lawson's stories and characters have been a major influence in the construction of that traditional 'national identity' that only the last few decades have begun to dismantle" (2000: 106).

There are several other stories in the Penguin collection that present mateship although from a different perspective – working men with the bush as the setting of the story in which the mates can share their stories and experiences. Tom Collins' 'The Jeweller's Shop' (1905) and Dal Stivens' 'The Man Who Bowled Victor Trumper' (1945) both illustrate the aspect of rivalry of mateship, except that Stivens is using a more amusing tone of yarn style. Gavin Casey's 'Dust' (1936) and John Morrison's 'Nightshift' (1944) show how mateship is defined through common struggles and dangers in a workplace.

As discussed by Judith Reardon (2003: 19), mateship became a creed synonymous with men's friendship in selected men's groups in late 19th century and early 20th century when mateship became accepted as an integral component of national discourses. 'Mateship' can be considered highly specific to Australian culture and it is a word that is seen as a key to the Australian self-image. As discussed earlier, 'mateship' is a broad

concept of companionship which has different meanings and is therefore depicted in short stories from various perspectives: a true friend, a companion and/or a co-worker.

The second half of the 20th century short fiction was more focused on relationships in general and the stories lost the element of ‘mateship’. A great deal of short stories in the Penguin collection written in the second half of the 20th century present ‘relationship’, a more commonly known concept, rather than ‘mateship’ as the central topic – its complexities, depth, paradoxes, joys between friends, lovers, and family members.

2.3.2. The city

Ever since the earliest days the population has been concentrated in the coastal cities, and today Australia is the most highly urbanized country in the world; yet its literature has always been predominantly rural (Moore 1971: 18). The national frontier for Australians has most often been defined as the ‘outback’ – those relatively unexplored regions of inland Australia where the way of life contrasts most dramatically with life in the cities (Bennett 2009: 161). In the period from 1914 to 1950 the bush is still dominant in all literary forms, but more attention is paid to the cities, especially in fiction (Moore 1971: 79). According to Stephen Torre (2009: 429), it was the era when many Australian authors shared a developing urban consciousness and although many writers continued to set their stories in rural or outback areas, their bush lost its mythic dimensions. Also, the theme shifted from bush struggles to hardships in the city. For example, according to Moore (1971: 80), some of the best short stories, like those of Morrison (e.g. ‘The Nightshift’), deal with social and industrial conflicts in city or town.

In an era of burgeoning literary nationalism when rural Australia was widely regarded as the ‘real’ Australia, Marjorie Barnard’s classic story ‘The Persimmon Tree’ (1943) is rather unusual for its period in being a wholly urban story set in inner-city

Sydney. Barnard, who lived in Sydney all her life, was concerned with the lives of urban characters, often of characters leading ‘lives of quiet desperation’ like the narrator of ‘The Persimmon Tree’ (Goldsworthy 1999: xxi-xxii).

Ada Cambridge’s ‘Arriving in Melbourne’ (1903), John Morrison’s ‘Nightshift’ (1944), Kylie Tennant’s ‘Lady Weare and the Bodhisattva’ (1969), John Bryson’s ‘Children Aren’t Supposed to Be Here at All’ (1979) and ‘The Golden Moment’ by Carmel Bird (1990) can be compared as these are stories that are mostly set in the city. Moreover, they all share an element of contrast – life in the city vs. country, comparing different cities and social classes, the seemingly perfect life is contrasted with the gloomy reality. According to Torre (2009: 429), “country towns are seen as tired, slow and isolated places from which youthful and energetic characters seek to escape; the cities to which they turn, however, do not offer solutions for their anxieties”.

Cambridge’s story ‘Arriving in Melbourne’ illustrates the distinction between life in the city and the bush (see Appendix 2.36). Also, the distinction has been illustrated by the precise description of the setting of the story – well-known locations and landmarks in Melbourne: Town Hall, Public Library, Melbourne Hospital, the University, Fitzroy Gardens, and Botanical Gardens.

In a story like ‘The Nightshift’ Morrison can sketch the contrast between different social classes without any hectoring or bitterness, but rather with the same documentary neutrality that characterises the descriptions of his waterfront settings (Goldsworthy 1999: xxiii). Although the working class and the middle class in Morrison’s story share the city of Melbourne, the distinction between their lifestyle and background is remarkable. According to the protagonist the middle class is *the other world*. He also describes the differences between social classes in detail (see Appendix 2.37).

In addition, Morrison's story 'Nightshift' gives an overview of Melbourne with the detailed description of places and place names: Flinders Street - Swanston Street intersection, St Kilda Road, Yarraville, Toorak Road, Coode Island. These places in the story represent the distinction between social classes: when the main characters change trams at St Kilda Road towards Yarraville they notice a contrast, the passengers on the inner city tram were young middle class citizens whereas the changing of trams revealed the reality of working class again (see Appendix 2.38).

There have been numerous debates and a vast amount of articles about the on-going competition and rivalry between the main urban and economically dominant cities in Australia – Melbourne and Sydney. 'Lady Weare and the Bodhisattva' by Tennant is a story that deals with these issues. The protagonist, Lady Weare, is a Sydneysider who thinks that Melbourne is her unlucky city and she shares her fears and unlucky experiences (see Appendix 2.39).

Bryson's 'Children Aren't Supposed to Be Here at All' is a story about a wealthy family in Sydney told by a 12 year old girl, Cassandra. The life is described as perceived by children. The contrast in Bryson's story is illustrated by the seeming financial freedom of the family and the restrictions set by the parents and by the society. They live in a tall apartment building with a breathtaking view on the harbour; however, the children are not allowed to go to the roof-top pool neither to frequent parties held by their parents. Their life seems to be perfect, yet the children feel trapped in an apartment with the best view in Sydney and with their parents who have problems of their own: "*All the view, Troilus said, locks us in*" (Bird 2000: 313).

'The Golden Moment' by Carmel Bird highlights the 1950s Australia with its perfect suburban life and tight-lipped superstition. All that is not perfect is hidden from the others not to reveal the flaws and deviations. The daughter of the protagonist's neighbour was

born without fingers and was sent to a convent boarding school. It was later discovered that the condition runs in the family and in an attempt to put a stop to it they put the family members who are affected by it into convents in foreign countries. The story depicts the illusion of a perfect Australian life contrasted with dark secrets and fears to seem imperfect in the neighbours' eyes (see Appendix 2.40).

The city and the urban setting are central in short fiction written in the second half of the 20th century. These stories seem to share an element of contrast, perhaps due to the complex meaning of the city itself portrayed by the authors in the Penguin collection: although the bush represented the hardship and sombreness, the city does not seem to offer solutions for anxieties either. Therefore, the urban setting, seemingly simple in its meaning, is a compound concept of rivalry, anxiety and secrecy.

2.3.3. Everyday life

Several of the stories in the Penguin collection illustrate the everyday life of an Australian, whether it be an immigrant, a convict, a bushman or a regular citizen. These stories reflect their work, family responsibilities, some even everyday traditions and domestic commitments.

The life of bushmen is described in Bruce Pascoe's 'Thylacine' (1982) and Barbara Baynton's 'Squeaker's Mate' (1902). Bushmen in Pascoe's 'Thylacine' are depicted as honourable working men. According to John Hirst (1988: 86), working men's skills were highly valued and they were described as independent, amazingly assured and self-confident. Bush life was unique in that the age-old disdain for manual labour disappeared (Hirst 1988: 86). The working bushman eventually became one of Australia's cultural heroes when he was celebrated by poets and story writers from the 1890s onwards (Hirst

1988: 88). Pascoe described the bushman as a democratic hero, a working man not learned or polished.

Mateship was also an important part of the life of bushmen to survive in the harsh environment. The account of the working bushman was given by Russell Ward (in Hirst 1988: 86). He emphasized the independence of the bushman but he also stated that an important feature of bush life was group loyalty that working bushmen showed to each other. In addition, according to Tom Inglis Moore (1971: 20), the creed of mateship is the loyalty of man to man in a special relationship, born of the land as a practical necessity for bushmen living in a vast, lonely, and often dangerous environment, and hence a defensive mechanism against the land.

The bushman in Baynton's story is the opposite to the hero and the mate a bushman was expected to be. 'Squeaker's Mate' depicts a woman turned masculine by working in the bush. She is the mate of Squeaker who, as his name suggests, is more mouse than man – and a travesty of popular stereotypes of the courageous bushman (Bennett 2009: 170).

Gavin Casey's 'Dust' and John Morrison's 'Nightshift', according to Goldsworthy (1999: xxiii), are stories in simple, unadorned language that focus on workers and workplace disasters, on the physical dangers lying in wait for working men and women. Casey's 'Dust' is a description of miners' hard labour; Morrison's 'Nightshift' is a story of hard work of two stevedores.

Tom Collins' 'The Jeweller's Shop' (1905) and Garry Disher's 'Amateur Hour' (1986) are also concerned with the life of a miner – how they live, how they tackle problems and how they keep their morale high despite the physically demanding job. The setting of 'Amateur Hour' is South Africa, however, with characters of Australian origin.

E. O. Schlunke's 'The Enthusiastic Prisoner' (1945) is a humoristic story of different work ethics. It is a story about Henry Holden, a land owner, getting an Italian prisoner,

Pietro, to work for him. The focus of the story is on the changing of roles, how the prisoner becomes the boss and how Henry Holden was unprepared for the enthusiasm Pietro had. According to Goldsworthy (1999: xxv), Schlunke “uses comedy to frame an implicit critique of the Anglo-Celtic Australian character” who was not so eager to work himself but wanted to be the boss and give orders. The prisoner was hardworking, showed initiative and eventually took over the household and made Henry look like a lazy, inapt man.

Steele Rudd’s ‘Dave Brings Home a Wife’ (1903), Katharine Susannah Prichard’s ‘The Grey Horse’ (1928), Olga Masters’ ‘The Lang Women’ (1982), Barry Dickins’ ‘Real Good Slide Night’ (1991) and Matthew Condon’s ‘The Sandfly Man’ (1995) are all stories about family matters and domestic life depicted from different angles and dealing with different issues – the problems with living together, getting married, moving homes; descriptions of everyday life and family relations; childhood and school.

These stories can be utilised in ESL classroom to give the reader an idea of everyday working life of an Australian. Some of the stories are mainly concerned with the strenuous nature of physical labour while the others deal with the issues related to domestic life. However, some of the authors seem to have taken a more humoristic approach to deal with the aforementioned themes through the prism of comedy.

2.3.4. History

As discussed in Chapter 1, the representation of the language within a certain time period and/or cultural context is another feature of authenticity found in literary texts (Collie and Slater 1987). Thus, stories that include descriptions of historic people and events enable students to better understand the cultural background of another country. The collection

also presents a few stories in which the ordinary people's experiences interweave with historical events.

Brian Matthews' 'The Funerals' (1989) is concerned with condemning abominable crime committed against humanity all around the globe with the main focus on crime against the Aboriginal people. Frank Hardy's 'My Father and the Jews' (1980) includes the protagonist's memories of the Depression in the 1930s and World War II as well as references to well-known politicians, scientists and philosophers from the past. Amy Witting's 'The Enemies of Time' (1991) and Kerry Goldsworthy's '14th October 1843' (1994) are both concerned with issues of immigration in the 19th and early 20th century.

Not many short story writers, however, deal with specifically Australian history. According to Goldsworthy (1999: xxx), the reason may be rooted in the genre: the working-out of complex ideas about history, and the writing of historical fiction, requires far more space than the short-story form can provide. The aforementioned stories could be of some use in ESL classroom to make students aware of the historical events in Australia described in the stories. However, in order to deal with Australian history in more depth and detail, other types of literary texts could be chosen.

2.3.5. Australian language(s)

As discussed earlier, language and culture are closely related and it is known that culture should be integrated into the teaching of a foreign language. Chapter 1 included discussions of the advantages of using literature when teaching about a foreign culture. One of the advantages discussed was the ability of literary texts to expand students' language awareness (Carter and Long's language model) and it was concluded that literary texts offer the authenticity of the text and unexpected uses of language as well as expand students' understanding of a foreign language.

Australians are proud of their language and it functions as a significant and extremely powerful symbol of national identity. From an external point of view, the language provides a marker of “Australianness” which is increasingly recognisable to speakers of other Englishes around the world (Blair and Collins 2000: 11). Therefore, Australian English has become one of the icons of Australian culture.

Many academics (Felicity Cox 1998, Susan Butler 2000, David Blair and Peter Collins 2000) have discussed the connection between the language and national identity in Australia from different perspectives – social, historic as well as linguistic. Susan Butler explored the social and historic connections and explained the significance: “Australians know each other by the sound of the language we [Australians] speak, by the special words we use, by the sense of shared experience and a common history that filters through it” (Butler 2000: 151). David Blair and Peter Collins (2000: 1) explained that although Australia is still undergoing a process of establishing a clear self-image and a national sense of purpose, Australia’s linguistic identity was already established early in the history of the colony. Taking these social, historic and linguistic aspects into consideration, Cox (1998) concluded that Australian English functions as a significant symbol of national identity.

There is a range of words and expressions unique to Australian English. Slang and the colloquial style are perhaps the dominant, certainly the most notorious, element in the Australianness of Australian English (Delbridge 2000: 314). However, not all the differences lie in colloquial language. One source of Australian lexical innovations was initially borrowings into English from the Australian Aboriginal languages. Bruce Moore (2008) analysed the borrowings from the Australian Aboriginal languages and claimed that the word *kangaroo* is the first and best-known borrowing of an Aboriginal word into English. In addition, it has been one of the most productive words in Australian English

and it also continues to generate new terms (Moore 2008: 4-5). Simon Elmes (2001: 66) added that “although the number of borrowings from the Aboriginal languages into Australian English was small, these words are now regarded as ‘quintessentially Australian’”. Suliko Liiv (1994: 16) stated that the biggest differences between Australian and British English can be seen in the vocabulary dealing with specifically Australian features: farming, flora, fauna, landscape, housekeeping, living conditions and the inhabitants of the country.

Mainly the authors depicting the lives of Aborigines or bushmen have used the vocabulary that is distinctively Australian. Baynton in ‘Squeaker’s Mate’ uses such words as: billy, tucker-bag, billabong, damper, scrub. It is important to mention that also the use of language and pronunciation by the bushmen has been presented ignoring all grammar and spelling rules (see Appendix 2.41). Henrietta Drake-Brockman in ‘Fear’ (1933) has used different slang words and expressions when talking about native Australian people: gins, niggers, natives, abos, childlike people, black devil – mainly to convey the negative impression of Aborigines.

Xavier Herbert’s ‘Kaijek the Songman’ (1941) includes several words that are either borrowings from the Australian Aboriginal languages or typically known as words originated from Australia: lubra (Aboriginal woman), woomera (spear-throwing device), didgeridoo, swag, yam stick (a hardwood stick used by the Aboriginal women for digging), tommyaxe (a tomahawk), dillybag (a bag made from reeds, grasses, or hair), billy (a metal pot or kettle used in camp cooking), corroboree (an Australian Aboriginal dance festival held at night to celebrate tribal victories or other events), wallabies, cockatoos, kelpie (an Australian sheepdog), tucker, bardies (an edible white wood-boring grub of Australia), damper (any of various unleavened loaves and scones, typically cooked on an open fire).

Archie Weller's 'Sandcastle' (1977) is a story of an Aboriginal boy and as it is a first person narration the author has written the story speaking English as a native Australian. The uneducated aboriginality is mainly expressed through the use of grammar: *could of fixed* = could have fixed, *must of laughed* = must have laughed; *you was* = you were; *can't get away from nothing* (double negation); *we run around* = we ran around (the use of present tense as past tense). In addition, the use of indigenous words is present: boong (offensive word for a native), monaych (police), Nyoongah (native), Wadgula (white).

Barry Oakley's 'Fosterball' (1991) offers expressions related to Australian Rules Football: pulling down the mark, taking a mark, ruckman (a person who plays in the ruck). In John Clark's 'Johnny Cake Days' (1993) the distinctively recognised Australian words are mainly related to flora and fauna: mopoke (a small spotted owl), wattles (any of various Australian trees or shrubs of the genus *Acacia*), witchetty grubs, willy wagtails, gum trees, tea trees, blackwood tree, kelpie, scrub, cockatoos, joey, kangaroo. And some other words that are related to everyday life: chookshed, kero (short for kerosene), Johnnycake (a quick bread made with flour, baked in the hot ashes of a fire or fried in fat in a skillet), grog, damper, crook, boomerang.

Herb Wharton's story 'Waltzing Matilda' (1996) includes vocabulary from the Aboriginal languages or words derived from them: billabong, coolabah tree, yudie (meat), thum-ba (sheep), billy, sand goanna, outback, Murris, withoo (white), tuckerbag, bush, johnny cake, Chunga-ble (police), whonboo (ghost), bhudie (fire), sugar-bag (honey), big fella boss, marthar (boss), swagman, dilly bag, swag, to go walkabout, mhuntha (bread), gummu (water). The use of language by Murris is similar to that of Archie Weller's 'Sandcastle'.

Due to the borrowings into Australian English from the Aboriginal languages, it is mainly the stories including descriptions of the lives of the Aboriginal people that seem to

present vocabulary that is considered characteristically Australian. As Australian English is one of the icons of Australian culture it is important to draw ESL students' attention to its distinct vocabulary and the general use of language.

2.3.6. Australian story-telling

In Chapter 1, the advantages of using literature in ESL classroom were discussed and it was established that literary texts offer a wide range of styles and registers as well as put students in touch with some of the more subtle and varied creative uses of the language (Lazar 1993). Also, literature helps students gain familiarity with many different linguistic uses and writing styles (Collie and Slater 1987).

Another subtle yet significant aspect of Australian literary culture is the unique style of storytelling. Matthew Wood (2000), in his review of the anthology, described that the Penguin collection is "a fascinating one because of the diversity of narrative styles" and claimed that for schools "this book presents an invaluable resource: the range of voices is considerable, although some may make only a single appearance due to the considerations of space". There is enough writing from the perspective of drovers, their wives, Aborigines and the seemingly ubiquitous urban, middle-class white male to allow teachers to contrast narrative perspectives and styles with ease (Wood 2000).

A distinctively Australian form of storytelling used by many authors included in the collection is the 'yarn'. The yarn is "an outrageously exaggerated 'tall tale' told in a relaxed, laconic, ironic voice, its underpinnings usually comic and sometimes slapstick" (Goldsworthy 1999: xix). The point is that the story being told is told within a context of tale telling. Sometimes in a narrative context, the first teller initiates an entertainment by telling a tale that invites the second or third or nth tale teller to participate in what becomes a "capping" contest or narrative exchange. In a capping contest, the range of tale forms is

more limited; the intent seems to be to tell a series of progressively more outlandish stories. The competition comes from seeing who can get away with the greatest exaggeration – the “getting away with” being as important as the exaggeration itself, for as each new tall tale, by exaggerating further, implicitly debunks the truth of the one before it by saying it does not *really* stretch the truth, then the last tale in the series, the one that no one can finally cap, is the tacit “winner”. (New 2004: 114)

Several of the Australian authors whose works are included in the Penguin collection use the uniquely Australian genre of the yarn and tall tale. For example, Henry Lawson in ‘The Loaded Dog’ (1902), Alan Marshall in ‘Tell Us About the Turkey, Jo...’ (1941), and Dal Stivens in ‘The Man Who Bowled Victor Trumper’ (1945).

‘The Loaded Dog’ shows Lawson’s mastery of a distinctively Australian form of storytelling: the yarn (Goldsworthy 1999: xix). The story provides the common title for one variation of the legend generally known as “The Animal’s Revenge” and it was an early example of the modern short story, but the general theme of ‘The Burner Burnt’ had prototypes in an Aesopian fable and even in a biblical passage (Brunvand 2001: 245).

Alan Marshall’s ‘Tell Us About the Turkey, Jo...’ and Dal Stivens’ ‘The Man Who Bowled Victor Trumper’ draw on the ‘yarn’ tradition going back to, and beyond, Lawson; Stivens, however, is writing not in the genre of the yarn but rather about it, in stories in which yarns and the telling thereof function as a method of characterisation (Goldsworthy 1999: xxiii). Marshall’s ‘Tell Us About the Turkey, Jo...’ is a story of a little boy Jimmy and his brother Jo. The story has elements of tall tale as it includes capping contest – Jimmy asked his brother to tell stories of when he was younger, one more unbelievable and outrageous than the previous one (see Appendix 2.42).

Dal Stivens, meanwhile, is regarded by recent critics, with hindsight, as the forerunner of the kind of writing that was to dominate in the 1970s and beyond; many of

his stories are self-conscious fictions in which the act of storytelling itself is central to the story, taking the form of fables and yarns (Goldsworthy 1999: xxvi-xxvii). Stivens' 'The Man Who Bowled Victor Trumper' (1945) is a story of retired miners having a casual conversation at a pub. It includes elements of tall tale's capping technique and follows a distinct question-answer pattern. Each question asked by one miner is followed by a story that is more intriguing than the previous one (see Appendix 2.43) until the miner telling the stories is caught lying.

Murray Bail in "'ABCDEFGHIJKLMNOPQRSTUVWXYZ'" (1972), Peter Carey in 'The Last Days of a Famous Mime' (1974), Beverley Farmer in 'A Man in the Laundrette' (1985), Gwen Harwood in 'The Glass Boy' (1982), and Marion Halligan in 'The Ego in Arcadia' (1986) use some other elements of storytelling: descriptions of the act of storytelling from different and unique perspectives. Additionally, they are concerned with the riddles and paradoxes of representation itself. This style seems to be more commonly used by writers of the mid to late 20th century.

Bail's "'ABCDEFGHIJKLMNOPQRSTUVWXYZ'" is a story which includes the process of storytelling and the story itself. Bail starts the story by analysing letters that make up words and how these words have the ability to convey any sort of meaning or even an emotion. He also describes the overall significance of words in a story – the semantics and the denoting power of words that consist of letters or images of these letters. The story is written in a style that makes the reader believe that the writing process of the story is taking place then and there while the story is read, which leaves an impression as if the author himself is not aware how the story ends or what course the story will take. Bail, in his writing process, shifts between the details of the storyline and the descriptions of telling the story itself (see Appendix 2.44).

Moreover, the author knows that words have different meanings to people. Thus, when Bail uses a certain word he has to elaborate on what he means by this word or what meaning the word carries for a particular character in the story. The author makes it seem as if each word in the story plays a significant part, thus, the reader has to pay attention to each word in order to understand the overall story. Throughout the story he questions the ability of a word to convey its true meaning (see Appendix 2.45). In addition to shifting between the descriptions of storytelling and the elements of the story itself, the author keeps jumping back and forth between 'real life' and the fiction (see Appendix 2.46). He then carries on describing the incident, returning to the main storyline in the following paragraph. The same style of questioning the meaning of words is characteristic to some of the characters in the story. For example, Syed, a love interest of the main character Kathy, was unable to think of words in a conventional way. He thought words were only symbols that can be changed for other symbols without losing their meaning (see Appendix 2.47). The author seems to be giving instructions or guidelines to himself and the reader of what he is about to write, how to understand the story and how to understand the words (see Appendix 2.48).

Marion Halligan's 'The Ego in Arcadia' (1986) is another story that include some elements of storytelling. Halligan, similarly to Bail, analyses the language and words that she uses (see Appendix 2.49). Peter Carey's 'The Last Days of a Famous Mime' (1974) is a combination of 16 snapshots of the mime's life. These snapshots act as riddles that represent different stages of the mime's life that, eventually connected, form a meaning and a general understanding of his life and decisions.

As analysed by Fiona Neilson (2007), one of the interesting structural features of Beverly Farmer's stories is the prevalence of the act of writing within the stories. This is evident in 'A Man in the Laundrette' (1985), in which the young woman is in the process

of writing the same story we are reading. Furthermore, the story presents the act of writing as a kind of refuge from the painful reality that she describes (Neilson 2007: 7).

Gwen Harwood's 'The Glass Boy' (1982) is a story written from a little child's perspective. Harwood displays her ability to tell a story from a different perspective when she describes how words can mean different things for young people and how they might have a different understanding of the world around them. The style of writing and the sincerity of the words make the reader believe that the narrator is in fact a little girl. The glass boy in the title turns out to be a buoy – born of a mistake in her head.

As was discussed in earlier chapters of the current thesis and also stated by Delia Falconer (in Allington 2011: 31) "any book by an Australian author brings a uniquely Australian perspective to its subject matter". The commonly used and uniquely Australian writing style used by several authors in the Penguin collection seems to be the humoristic genre of the yarn. Additionally, many authors have written a story within a story that allows the reader to witness the process of writing the story itself. Analysing the writing style of Australian authors and their distinctively Australian form of storytelling enables the ESL students to comprehend the unique Australian voice and the sense of Australianness in these stories.

2.3.7. Strong female characters

For most of the twentieth century, dominant stories of the nation were understood as deriving from a particular class within Australia. According to Catriona Elder (2008: 65), this classed individual had a particular gender: national stories about being Australian tend to depict a man or draw on man's experiences. An important aspect of dominant knowledge system in non-Indigenous Australia is that it draws on a logic depending on binaries: for example, right/wrong, good/bad, white/black and, importantly, male/female

(Elder 2008: 66). These two parts of the pair are intimately related to each other and each term can only be understood in relation to the other; that is, masculinity makes sense in relation to femininity. Elder (2008: 66) added that another important part of the logic is that the term 'man' is privileged over the term 'woman'. Despite the relatively common disregard of femininity in Australian fiction, a few Australian authors represented in the Penguin anthology have depicted strong female characters as significant parts of their short stories.

Barbara Baynton describes a strong female character in the bush in 'Squeaker's Mate' (1902). According to Elder (2008: 72), non-Indigenous women are stereotypically portrayed being uncomfortable with the life in the bush, men are associated with the rural space and women with the city. However, the roles have been reversed in Baynton's story where the woman has taken the role of a bushman and is both physically and mentally stronger than the man (see Appendix 2.50).

Some stories deal with the issues of fighting against the traditional expectations of a female role in the society in mid-19th century ('14th October 1843' by Kerryn Goldsworthy) and in the 1930s ('"And Women Must Weep"' by Henry Handel Richardson and 'The Lang Women' by Olga Masters). Henry Handel Richardson's '"And Women Must Weep"' (1934), while seemingly late Victorian or Edwardian in its setting and subject matter, feels oddly modern in its treatment (Goldsworthy 1999: xxii). It presents a girl/young woman being dressed by her female guardians for her debutante's ball and the anti-climax of the occasion (Torre 2009: 176). Dolly is young and has to learn how to act like a lady; she has to smile and behave as if she wanted to dance with the gentlemen at the ball. Dolly's resentment of the passive, 'feminine' role she is expected to play, though she hardly understands it herself, anticipates the more overt feminism of stories published half

a century later by a much younger generation of women (Goldsworthy 1999: xxii) (see Appendix 2.51).

From the early 1980s, the Australian readership for fiction by women began to seem inexhaustible – women writers of this generation found new voices in the new freedoms that feminism had given them to say particular things in particular ways (Goldsworthy 1999: xxix). The new found voice is reflected by Olga Masters in ‘The Lang Women’ (1982). The story tells of poverty, sadness, dreams and lost opportunities, seen through the eyes of a child forced to grow up too soon and women bowed by a relentlessly patriarchal society (Perlman 1990). According to Kerryn Goldsworthy (1999: xxix), ‘The Lang Women’ is a representative of Masters’ work in the way that it reflects the writing of the era in which it is set – the 1930s – in its realist detail and its compassionate but unsentimental treatment of poverty. Unlike the writing of the 1930s, however, it focuses firmly on female subjectivity and on women’s lives. Merrill Perlman (1990) analysed the female characters in Olga Masters’ stories and found that they do not triumph, they rarely smile and are often mean, they most simply endure, yet they are powerful, somehow positive characters.

Kerryn Goldsworthy’s ‘14th October 1843’ (1994) is concerned with issues related to immigration, diversity and multiculturalism in Australia. However, femininity or what was thought to be feminine in the 19th century is subtly described. Descriptions of a piano that was shipped all the way to Australia from England symbolises femininity in the 19th century. In order to be accepted as a woman and a respectable lady every girl was expected to be able to play the piano (see Appendix 2.52).

‘Country Girl Again’ by Jean Bedford (1979), ‘Queen of Love’ by Rosie Scott (1989), and ‘This and the Giver’ by Gillian Mears (1991) are stories that focus on independent, strong female characters who are at the turning point of their lives. Bedford’s

‘Country Girl Again’ is about a woman from a small country town struggling to define herself in relation to men, family, and society. Scott’s ‘Queen of Love’ is a recollection of an 80-year old woman’s memories of her life, which she defines through the love and passion she once felt as an independent woman (see Appendix 2.53). ‘This and the Giver’ by Mears, similarly, concentrates on memories of the main female character – her passionate, intimate, intuitive recollections of life. Mears’ most powerful stories are about intimate relationships and their infinite complexities of nuance (Goldsworthy 1999: xxxi).

The portrayal of strong female characters seems to be present mainly in the short stories written by female authors in the Penguin anthology. What makes the depiction of female roles remarkable is that a few of these stories were written before the 1980s, in the era when femininity was not commonly depicted in Australian short fiction and in a predominantly masculine Australian society. The subject matter seems to be uniquely Australian due to the setting of some of the stories – Australian bush and country towns that are commonly associated in the short stories with men.

2.4. Selection of short stories

The stories in Carmel Bird’s *The Penguin Century of Australian Stories* are concerned with common literary themes such as family, love and relationships. However, there are several cultural aspects specific to Australian culture that can be considered different from the reader’s own culture. In addition, many of the stories are worth using in ESL classroom in order to include discussions of Australian culture into ESL teaching. As mentioned in Chapter 1, one of the reasons why teachers are still not highly concerned with teaching culture in ESL classroom is the limited time factor. One of the advantages of short stories listed in the previous chapter was the suitable length of such literary genre to use in ESL classes. Secondly, due to the restriction of time, it is essential to select a short story that

best represents certain cultural aspects of a foreign country. In addition to analysing the cultural elements in short stories, one of the aims of the current research paper is to select a set of short stories in the Penguin anthology that best represent Australian culture and therefore can be utilised as a useful and necessary teaching material in ESL classroom in Estonia.

The analysis of the short stories in the previous sections incorporated 60 short stories (out of possible 100). Several of the stories depict more than one of the aspects identified in the stories. The criteria for the selection of the representative short stories are: (1) stories that illustrate more than one of the cultural aspects and (2) stories that significantly differ from other literary traditions in the world and give a uniquely Australian perspective to its subject matter, essentially differing from the reader's own cultural background.

As mentioned in the previous chapter, when it comes to dealing with big-C cultural aspects teachers should be aware of stereotypical representations of cultural items in ESL materials and avoid teaching stereotypical factual knowledge of a culture. Thus, the following selection of short stories includes aspects of Australian culture other than just Sydney Opera House, sunny weather, surfing and strange marsupials.

Eleanor Dark's 'Serpents' (1959) is a story that best represents the big-C aspect of Australian culture – its native animals. The story illustrates the relationship between people and snakes in Australia. Barry Oakley's 'Fosterball' (1991) represents the aspect of sporting traditions in Australia. It is a culturally educational story as it, besides describing the game itself, gives an overview of well-known football teams in Australia – such as Melbourne, St Kilda, Hawthorn, North Melbourne, Richmond, Fitzroy, Collingwood, Carlton – as well as introduces reader to some football related vocabulary – such as *pulling down the mark*, *taking a mark*. As mentioned earlier, it is a futuristic story about media and

big corporations, in this case Foster's, having taken over football, hence the name of the game – fosterball.

Matthew Condon's 'The Sandfly Man' (1995) includes vivid descriptions of Queensland and its unique nature and famous tropical climate. Additionally, the beach characterises home, and is the marker of Australianness in the story. According to Elder (2007: 7) some places are seen as more Australian than others – for example the beach is represented in dominant stories of the nation as more Australian than a city or its outer suburbs.

Ada Cambridge's 'Arriving in Melbourne' (1903) is one of few stories that incorporates several of the cultural items analysed in the previous sections of the current paper: colourful descriptions of the weather in Melbourne in springtime, illustrations of immigration and ideals regarding the Land of Promise, and the distinction between life in the city and the bush. The distinction has been illustrated by the precise description of the setting of the story – well-known locations and landmarks in Melbourne: Town Hall, Public Library, Melbourne Hospital, the University, Fitzroy Gardens, and Botanical Gardens.

Xavier Herbert's 'Kaijek the Songman' (1941) is another story that includes more than one of the analysed cultural aspects: the depiction of Aborigines (their beliefs, values) and the contrast between the whites and the natives, the concept of mateship, and the author's use of Australian indigenous language.

Another story about the Australian Aboriginal people that could be used as an illustrative story in ESL classroom is Herb Wharton's story 'Waltzing Matilda' (1996). It is a story about Bunji and Knughy, two Aboriginal horse drovers in the outback who, after reaching a billabong, decided to stay there for the night, finding shelter under an old coolabah tree. They started talking about the legend of Jolly Swagman who drowned in a

billabong and discussing if the same sit-down place could have been the place where Jolly Swagman's legendary story had taken place. They also discussed the reasons why the famous swagman could have had such a tragic end. This story could be used along with the famous bush ballad 'Waltzing Matilda' as an illustrative background story. The story offers a humorous ending with a lesson to be learned – not that a person should not steal sheep or escape from custody, but *'The point is this: under no circumstances should you dive into deep water with a full belly. That's what killed that Jolly Swagman.'* (Bird 2000: 784). Additionally, Wharton's story includes a considerable amount of vocabulary derived from the Aboriginal languages. The story then makes use of both cultural and language model (discussed in Chapter 1) where the focus is on studying and reading literature itself, analysing its cultural context as well as concentrating on the use of language.

Two of the stories that could also be used in ESL classroom in order to discuss Australian culture are Barbara Baynton's 'Squeaker's Mate' (1902) and Henry Lawson's 'The Loaded Dog' (1902). These two stories were chosen mainly because of their authors. Henry Lawson is the most well-known writer of Australia's colonial period, often even referred to as the greatest Australian writer. Barbara Baynton has occupied an outstanding place among women writers of Australian literature writing between 1857-1929 and she has acquired a literary reputation as a woman who writes against the bush tradition, who is openly critical of the masculinist bias of her time (Bhuaneswari 2008: 40). Lawson's story 'The Loaded Dog' as well as Baynton's 'Squeaker's Mate' are concerned with mateship and bush life although Baynton took a blacker view than Lawson – particularly in relation to the fortunes of women who were often left alone for months. Additionally, Lawson's humoristic story illustrates a unique Australian yarn style, Baynton's story, however, represents her characteristic writing style of bleak and crude reality.

A cultural aspect that cannot be ignored when it comes to dealing with Australian culture is (postwar European) immigration and multiculturalism. It is best reflected in Judah Waten's 'Mother' (1950). The narrator's mother could never get used to the new country – she resented the people, she would not learn the language, she refused to accept it as her new home: the house they lived in looked as if they had just moved in or they were about to move out, she kept her old things (newspapers, books, old letters, her diploma) in the house as a reminder of her happy times in her homeland.

Robert Drewe's 'Radiant Heat' (1989) depicts bushfire as the central theme of the story. The story illustrates the crucial yet infrequently depicted powerful element of Australia – bushfire. The story gives a colourful account of the natural disaster that the country is often struck by and forced to fight with.

Henry Handel Richardson's "And Women Must Weep" (1934) is a story that best represents the portrayal of strong female characters in Australian short fiction. This story is a unique one, though, due to the treatment of subject matter unusual for its time. As Goldsworthy (1999: xxii) also stated, such feminist themes became more common among Australian writers not until half a century later.

As was discussed earlier, these cultural aspects identified in the short stories in *The Penguin Collection of Australian Stories* represent both the big-C cultural elements as well as the small-c cultural aspects of Australia. The focus of these aspects was not on stereotypical facts but on culturally specific elements that are unique to Australia and are different from the students' own culture. All of the Carter and Long's teaching approaches (analysed in Chapter 1) – the cultural model, the language model and the personal growth model – can be employed when teaching these cultural aspects as well as guiding students through the process of cultural awareness. As analysed in Chapter 1, in case of the cultural model the text is seen as a cultural artefact. For example, the students are required to

interpret the social context of the Australian bush-life and contrast Australian urban and rural settings as well as different social roles and classes in a specific short story. Some of the stories that include specific linguistic and lexical forms unique to Australian English can be used with the language model in order to direct students' attention to specific linguistic features.

CONCLUSION

It was discussed at the beginning of the current research paper that as there is a connection between the language spoken by members of a social group and that group's identity, including culture education into ESL teaching can help a person make the right judgments when talking to someone with a different cultural background. There are several coursebooks and teaching materials available for ESL teachers as well as students that are concerned with American and/or British culture; however, Australian culture has not received as much attention by ESL educators.

One of the possible methods of teaching about a foreign culture is to use literature. Using literary texts as teaching material in ESL classroom can have cultural, linguistic, as well as emotional benefits. Although most literary texts are works of fiction and they might represent reality, they can still (1) provide students with access to the culture of the people whose language they are studying, (2) offer a wide range of styles and registers as well as creative uses of the language, and (3) stimulate the imagination of students, develop their critical abilities and increase their emotional awareness.

A short story is often considered to be the most suitable literary genre to introduce students to literature in the foreign-language classroom. Their practical length, the great variety of different interests and tastes, and their suitability with all levels, ages and classes are some of the beneficial factors of using short fiction in the ESL classroom. In addition, a short story has proved to be the most preferred literary genre as short stories are less daunting for a foreign reader to tackle.

As was discussed in Chapter 1, there are several books and teaching materials created for ESL educators in order to help them choose appropriate literary texts and focus on certain cultural aspects in these literary works. Australian culture has not been incorporated into studies of similar nature; hence the need to create a set of literary texts

that can be used for cultural purposes in ESL classroom in Estonia. Such a list could also benefit teachers, as the debates among Australian academics about what literary works should be included in the Australian literary canon and what criteria should be used to define Australian literature have not yet produced a set of “recommended” authors or texts, and teachers are expected to rely on their own personal preferences when teaching Australian literature. Quite often, though, ESL educators lack the time and knowledge to analyse Australian literary texts. Thus, overviews and introductory analyses of Australian literary works could assist the teachers in selecting the most suitable texts to use in ESL classroom when teaching about Australian culture.

The aim of this research paper was to form a set of Australian short stories that can be used in order to teach about Australian culture in ESL classroom in Estonia and to analyse what the most characteristic aspects of Australian culture are, based on the short stories in *The Penguin Century of Australian Stories*, edited by Carmel Bird, published in 2000. The research question focused on what aspects of Australian culture are depicted by the short stories in the Penguin collection, which of these short stories could be analysed as representatives of these aspects and considered the best to use in ESL classrooms when teaching about Australian culture.

As seen from the analysis in Chapter 2, short stories in the Penguin anthology depict several cultural aspects – factual and non-factual – specific to Australian culture. Only the stories the cultural background of which differs from the reader’s own culture were chosen for the analysis in order to familiarise ESL students with Australian culture and to give them a uniquely Australian perspective to its subject matter. These cultural aspects are considered distinctively Australian due to their social, historical and cultural significance and are therefore an inseparable part of Australia – the country, its people and their national identity. Although the Penguin collection consists of 100 stories by 100 authors,

not all of the stories illustrate a culturally specific element that can be considered different from the reader's own culture. Nevertheless, 63 stories were addressed in the discussion, some analysed more thoroughly than the others.

The stories in Carmel Bird's *The Penguin Century of Australian Stories* are concerned with common literary themes such as family relations, love and betrayal in relationships, struggles and triumphs in life and clashes of characters due to strange, unexpected encounters. The stories that include distinctively Australian big-C cultural aspects were divided into categories such as the bush and outback; Australian nature, landscape and the climate; the Aboriginal people; immigration and multiculturalism; and sporting traditions. The small-c cultural aspects in these stories fall into the following categories: the concept of mateship, the Australian urban setting, everyday life, characteristic story-telling style used by Australian authors, the depiction of strong female characters, as well as the use of language – distinct Australian English vocabulary and Indigenous languages (see Appendix 3 for a list of short stories in the order they appeared in the analysis).

The final part of the thesis was to compile a representative selection of short stories that best portray the aforementioned cultural aspects in order to utilise these stories when teaching about Australian culture in ESL classroom in Estonia. The selected set of ten representative stories includes: Eleanor Dark's 'Serpents' (Australian animals), Barry Oakley's 'Fosterball' (sport), Matthew Condon's 'The Sandfly Man' (Australian climate), Judah Waten's 'Mother' (immigration), Robert Drewe's 'Radiant Heat' (the bush), Barbara Baynton's 'Squeaker's Mate' and Henry Lawson's 'The Loaded Dog' (the bush, mateship and the writing style), Ada Cambridge's 'Arriving in Melbourne' (immigration and Australian weather descriptions), Xavier Herbert's 'Kaijek the Songman' (Aboriginal traditions, mateship and the use of language), and Herb Wharton's story 'Waltzing

Matilda' (Aborigines and distinct vocabulary). These texts were chosen because they differ from other literary traditions in the world and give a uniquely Australian perspective to its subject matter, differing from the reader's own cultural background.

The current study has aimed to give the readers, especially teachers of English, a better understanding of Australian culture and to help to identify these uniquely Australian cultural aspects that need to be dealt with when using short stories from *The Penguin Century of Australian Stories* as teaching material. Additionally, the goal of this paper was to provide ESL educators in Estonia with a collection of ten short stories (out of 100 in the anthology) that best represent Australian culture. Based on the results of the current MA thesis, an analysis and a compilation of practical tasks and activities used with these short stories (explaining cultural and historic context as well as linguistic background) could be carried out as a further study.

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RESÜMEE

TARTU ÜLIKOOL
INGLISE FILOLOOGIA OSAKOND

Ulla Kamp

Using Australian Short Stories to Teach about Australian Culture in ESL Classroom in Estonia

Austraalia lühijuttude kasutamine Austraalia kultuuri õpetamisel inglise keele tunnis Eestis

Magistritöö

2013

Lehekülgede arv: 90

Annotatsioon:

Üheks rahvusliku ja sotsiaalse identiteedi osaks on ka keel, mida ühte sotsiaalsesse gruppi kuuluvad inimesed jagavad. Kuna keel ja kultuur on omavahel tihedalt seotud, peaks võõrkeele õpetamise üheks osaks olema ka kultuuri õpetamine. Seega peaks inglise keele õppimise üheks komponendiks Eesti koolides olema ka teadmiste omandamine riikide kohta, kus inglise keel on peamiseks suhtluskeeleks. Austraalia on aga üks neist riikidest, mille kultuuri õpetamisele ei ole senini suurt tähelepanu pööranud ei õpetajate, õpilaste, uurijate ega ka õppematerjalide koostajate poolt. Inglise keele õppematerjalid on suunatud pigem Ameerika ja/või Briti kultuuri õpetamisele, keskendudes teiste inglise keelt kõnelevate riikide, seal hulgas Austraalia, kultuurile vaid minimaalselt. Teisest küljest aga, isegi kui õpetajal on huvi Austraalia kultuuri inglise keele tunnis käsitleda, seab õppematerjalide vähesus piirid ning kujuneb peamiseks takistuseks.

Kirjanduslikud tekstide kasutamine on üheks võimaluseks võõrkultuuri edasi andmiseks koolis, kuna kirjanduslikke töid peetakse usaldusväärseteks õppematerjalideks nende autentsuse poolest (kajastades antud riigi/rahvuse nii kultuurilist kui ka keelelist tausta). Kuna aga Austraalia kirjanduskaanoni tekkimine ning kujunemine on pidev ajas muutuv protsess, milles pole senini kokkuleppele jõutud (ja kas peakski?), siis on inglise keele õpetaja enese ülesandeks läbi põhjaliku analüüsi moodustada valik kirjanduslikest töödest, mis oleksid kõige sobivamad kasutada inglise keele tundides käsitlemaks Austraalia kultuuri.

Lühijutte peetakse, tänu juttude sobivale pikkusele ja mahule ning laiale teemade valikule, üheks kõige sobilikumaks ning eelistatuimaks kirjandusžanriks, mida võõrkeele tundides kasutada. Antud magistritöö eesmärk on koostada valik Austraalia lühijuttudest, mis oleks sobivaim kasutada Austraalia kultuuri eripärade õpetamisel inglise keele tundides Eestis. Lisaks on töö eesmärgiks analüüsida Austraalia lühijutte kultuuri aspektist ning identifitseerida need Austraaliale iseloomulikud kultuuri elemendid, millele on oluline pöörata õpilaste tähelepanu. Antud uurimuse aluseks on võetud lühijuttude kogumik *The Penguin Century of Australian Stories* (Penguin kirjastuse sajandi Austraalia juttude kogumik), mis on koostatud Carmel Birdi poolt ning välja andud 2000.aastal. Antud töö uurimusküsimuseks on: millised Austraaliale omased kultuuriaspektid on esindatud uuritava antoloogia lühijuttudes? Ning millised neist juttudest esindavad analüüsitud kultuuriaspekte kõige paremini ning seega on sobivaim kasutada inglise keele tundides Austraalia kultuuri õpetamisel Eestis?

Käesolev magistritöö on jaotatud kaheks peamiseks osaks: teoreetiliseks peatükiks ning empiiriliseks osaks. Töö sissejuhatus annab ülevaate kultuuri terminist ja kontseptist, kultuuri käsitlemise vajalikkusest võõrkeele tundides, ning viimaks selgitab Austraalia kirjanduskaanoni olemust. Töö teoreetiline osa koosneb erinevate uurimuste ning asjakohaste artiklite analüüsist ning sisaldab arutlusi: kirjanduse kasutamise eelistest võõrkeele tunnis; mille põhjal valida õppematerjalina kasutatavaid kirjanduslikke töid; ning lühijuttude eelistest teiste kirjandusžanrite ees. Lisaks annab teoreetiline osa ülevaate õppemeetoditest, mida rakendada kirjanduslike teostega töötamisel võõrkeele tunnis ja kirjeldab, milliseid õppematerjale on saadaval ning võimalik kasutada õpetamiseks kultuuri läbi kirjanduse (Ameerika Ühendriikide näitel). Susan Bassnett 2003, Joyce Merrill Valdes 1986, Ronald Carter ja Michael N. Long 1991, Zofia Chlopek 2004, Joanne Collie ja Stephen Slater 1987, Claire Kramsch 1993, Gillian Lazar 1993, Barry Tomalin ja Susan Stempleski 1993 on peamisteks tähelepanuväärsetest uurijatest kultuuri ja/või kirjanduse õpetamise valdkonnas, kelle töid ning teadusartikleid on käesolevas magistritöös analüüsitud ning refereeritud. Austraalia keele, kultuuri ja kirjanduse valdkonna peamisteks töös käsitlevateks uurijateks ning teadlasteks on Bruce Bennett 2009, Delys Bird 2000, David Blair ja Peter Collins 2000, Catriona Elder 2008, Kerryn Goldsworthy 1999, John Hirst 2010, Tom Inglis Moore 1971 ja Stephen Torre 2009.

Antud töö uurimuslik osa koosneb antoloogia valiku põhjendusest ning lühijuttude analüüsist. Lisaks on esitatud valik kümnest lühijutust, mida inglise keele tundides kasutada. Empiiriline osa on läbi viidud kasutades süvalugemis meetodit. Kõige enam esindatud Austraaliale omase kultuuri aspektid on jaotatud kahte alapeatükki: faktilised teadmised ja üldised kultuuripõhised omadused ning väärtused. Süvalugemise tulemusel selgus et Austraalia faktiliste kultuuri aspektide hulka kuuluvad: Austraalia loomad, loodus ja kliima; sport; immigratsioon ja multikultuurilisus; ja Austraalia põliselanikud. Üldiste kultuuripõhiste kogemuste ja väärtuste alla kuuluvad: *mateship* (Austraaliale iseloomulik inimestevaheline sõprusuhe), *the bush* (Austraalia maastik ja sisemaa), linn ja äärelinna elu, igapäevaelu, ajalooline taust, Austraalia keel(ed), Austraaliale omapärane kirjastiil (*yarn*), ning iseseisvad naistegelased. 60 lühijuttu sajast on ka eelnevalt nimetatud kategooriate all ka analüüsitud (mõnda põhjalikumalt kui teisi). Üheks valiku kriteeriumiks oli, et need aspektid peavad erinema lugeja enda kultuuritaustast, seega erinema Eesti kultuuri aspektidest.

Nagu eelnevalt mainitud koosneb viimane osa empiirilisest peatükist representatiivsest valikust lühijuttudest. Sinna valikusse kuuluvad jutud, mis kõige paremini ja väljapaistvamalt esindavad üht või enam eelnevalt identifitseeritud kultuuri elementidest. Nendeks juttudeks on: Eleanor Dark 'Serpents' (Austraalia loomad), Barry Oakley 'Fosterball' (sport), Matthew Condon's 'The Sandfly Man' (Austraalia kliima), Judah Waten's 'Mother' (immigratsioon), Robert Drewe 'Radiant Heat' (*the bush*), Barbara Baynton 'Squeaker's Mate' ja Henry Lawson 'The Loaded Dog' (*the bush*, *mateship* ja *yarn*), Ada Cambridge 'Arriving in Melbourne' (immigratsioon ja Austraalia ilmastikuolud), Xavier Herbert 'Kajek the Songman' (aboriigenide traditsioonid, *mateship* ja Austraalia keele kasutus), ja Herb Wharton 'Waltzing Matilda' (pärismaalased ja Austraalia sõnavara).

Märksõnad:

Austraalia lühijutud, Austraalia kirjanduskaanon, Austraalia kultuur, kirjandus võõrkeele õppevahendina, kultuuri õpetamine võõrkeele tundides.

APPENDICES

Appendix 1. Tasks and activities for use with a short story

Pre-reading activities

1. Helping students with cultural background
2. Stimulating student interest in the story
3. Pre-teaching vocabulary

While-reading activities

1. Helping students to understand the plot
2. Helping students to understand the characters
3. Helping students with difficult vocabulary
4. Helping students with style and language

Post-reading activities

1. Helping students to make interpretations of the text
2. Understanding narrative point of view
3. Follow-up writing activities
4. Follow-up fluency practice

(Lazar 1993: 83-84)

Appendix 2. Excerpts

Appendix 2.1

'I know you are there, tiger. I saw you.' The two knew each other. The wolf would remember the voice and the man would never forget the beast. In the universe of beings, these two were fused by the light of a silver moon. Both hearts beat; the tiger on the ridge, the man in the valley. (Bird 2000: 373)

Appendix 2.2

It is true that the sons of Adam are inclined to be tolerant of carpet snakes, and when they see one basking in the sun, spread out along the tops of the pineapple plants, they will usually allow it to slide away with its head unbruised. But the daughters of Eve, on their own ground, are less forbearing. 'I know it's harmless,' they will say, gazing with distaste at eight feet of richly patterned reptile squaming indolently across the veranda, 'but I just don't like snakes, and I will not have them in the house, so you just get a stick while I watch it.' (Bird 2000: 170)

Appendix 2.3

... the tall white gums gleaming through the dark of the bush from among thronging rough-barked red-gums and jarrah. (Bird 2000: 54)

Appendix 2.4

It was early spring, and the climate was not yet as uncomfortably hot as it would become later in the year. (Bird 2000: 512)

We were all a little tired and jaded by the long hours of nothing but dry scrub and red dust, and looked forward to camping for the night. (Bird 2000: 512)

The temperature was well into the thirties already, I guessed, and it was going to get hotter. (Bird 2000: 517)

Appendix 2.5

They are old comforters, the sun and the mango tree. I think I've always been pagan at heart, a sun worshipper, perhaps all Queensland children are. (Bird 2000: 468)

Appendix 2.6

... open all their presents on Christmas Day in the cool of the annexe, then head for the ocean and swim and kick footballs and sleep in the shade of the pandanus trees. (Bird 2000: 746)

Appendix 2.7

It was a Melbourne autumn: mild breezes, soft air, gentle sun (Bird 2000: 417)

Appendix 2.8

It was the loveliest morning, a sample of the really matchless climate (which we had been informed was exactly like that of the palm-houses at Kew), clear as crystal, full of sunshine and freshness. (Bird 2000: 121)

As I have said, it was springtime, and the weather glorious. There had been excessive rains, and were soon to be more – /.../ – but the loveliness of the weather as we first knew it I shall never forget. (Bird 2000: 123)

Appendix 2.9

The afternoon sun threw the shadow of a tree on my light wall and it was in the shadow that I first noticed that the bare twigs were beginning to swell with buds. (Bird 2000: 119)

There was a day much warmer than anything we had had, a still, warm, milky day. I saw as soon as I got up that the window opposite was open a few inches. ‘Spring comes even to the careful heart,’ I thought. And the next morning not only was the window open but there was a row of persimmons set out carefully and precisely on the sill, to ripen in the sun. (Bird 2000: 119)

Often now the window was open. That in itself was like the breaking of a bud. A bowl of thick cream pottery, shaped like a boat, appeared on the sill. It was planted, I think, with bulbs. (Bird 2000: 120)

The bulbs in her bowl were shooting. I could see the pale new-green spears standing out of the dark loam. /.../ Her window was open all day long now, very fine thin curtains hung in front of it and these were never parted. (Bird 2000: 121)

The trees in the street showed green now, thick with budded leaves. The shadow pattern on my wall was intricate and rich. It was no longer an austere winter pattern as it had been at first. Even the movement of the branches in the wind seemed different. (Bird 2000: 121)

Appendix 2.10

If it were miserable and lonely for his mate, she did not complain; for her long, long days would give place to longer nights – those nights with the pregnant bush silence suddenly cleft by a bush voice. However, she was not fanciful, and being a bush scholar knew ‘twas a dingo, when a long whine came from the scrub on the skirts of which lay the axe under the worm-eaten tree. That quivering wail from the billabong lying murkily mystic towards the East was only the cry of the fearing curlew. (Bird 2000: 59)

Appendix 2.11

Cypress trees line one side of the road and from the odd patches of boxthorn I hear the chattering of willy wagtails and wrens. The dogs string out ahead of me. Dark woollen clouds, drifting in from the south-west, are slowly breaking up and huge rays of sunshine seep through the cracks to sweep across the land like big friendly laser beams. Winter is almost over and the magpies will soon be collecting twigs for the nests and sharpening their beaks on branches high in the gum trees. The gold will fall from the wattles and little grey joeys will wriggle from the warmth of mother’s pouch to feed in the sanctuary of the bushland at the top of the mission. Like the kangaroos, my people have found refuge here.

A place where the scattered children of Bunjil can regroup, grow and gain strength in the knowledge that we have survived as refugees in our own land. (Bird 2000: 683-684)

Appendix 2.12

The red, honest dirt of the surface soil that was swept about by the wind, thought Parker, visible and avoidable, quite unlike the stale, still, malicious menace that polluted the atmosphere of far underground. (Bird 2000: 86)

The dust would get them sooner or later. It was only a matter of time. (Bird 2000: 88).

Appendix 2.13

A day I remember from last spring, the Monday of a holiday long-weekend: the arrow on the gauge outside town pointed to Extreme Fire Danger; in the way of city people I was heeding the warning and clearing the bush around the house. (Bird 2000: 548)

That afternoon the wind carried the sound of fire sirens from the expressway to the coast. They closed the expressway to traffic when the fire jumped the six lanes and surged eastward. From our hill the western sky was a thick bruised cloud fading to yellow. The eucalypts around the house suddenly began to peel. (Bird 2000: 552)

All the bushfire-warning literature talks about 'radiant heat'. I'd read that radiant heat was the killer factor in bushfires and I wondered if the trees peeling was some sensitive early-warning system, and early stage of radiant heat. (Bird 2000: 552)

I opened the window to get some air in. 'Open your window,' I said. The smell of fire immediately came into the car. Little specks of ash floated in. Trees were smouldering on both sides of the expressway. Even the grass on the median strip was charred and off to the left flames glowed in a gully. (Bird 2000: 555-556)

Appendix 2.14

They are out in the desert now, on a corrugated dirt road, potholed with bulldust, the carcasses of dead bush animals or a wrecked car chassis on the verge; an occasional water tank dark on the skyline, no trees, only the endless grey monotony of the saltbush plains. (Bird 2000: 773)

Appendix 2.15

We all knew that Marianne Topp would have been an Olympic gold medallist if her mother had allowed her to represent Australia, but Mrs Topp was a fierce anti-nationalist. She would have had Hampton secede from the Australian Commonwealth if it was possible for a suburb to secede.

Australia is lazy and complacent, Mrs Topp would say, too satisfied with living vicariously through its sporting heroes. Hampton has to make itself a model for what's possible.

For Marianne to have represented Australia would have been an unthinkable treachery. (Bird 2000: 653)

Appendix 2.16

As a schoolboy, way back in the 1940s, I'd go every week to barrack for Melbourne, in the primitive grandstands or grass-and-dirt outers of football grounds all over the city. (Bird 2000: 623)

With hologram television, my son had explained, you don't watch the match – you penetrate it, and it penetrates you. (Bird 2000: 623)

I run, I raise my arms high, and my legs go from under me as if boneless!

My son found me slumped against a wall with the game still going on around me and through me. He revived me and drove me home to my lonely flat, his great foster-stomach pressing up against the steering wheel, and told me he would never be able to invite me again. (Bird 2000: 625)

Appendix 2.17

How brightly every detail of those first hours in Australia stands out in the mind's records of the past – the refined little dinner (I could name every dish on that dainty table), the beautiful and adored invalid hostess, /.../; the refreshment of intellectual talk after the banalities of the ship; the warm kindness of everybody, /.../; the comfort of the sweet and clean shore life – I shall never cease to glow at the recollection of these things. The beautiful weather enhanced the charm of all, and – still more – the fact that, although at first I staggered with the weakness left by such long seasickness, I not only recovered as soon as my foot touched land, but enjoyed the best health of my life for a full year afterwards. (Bird 2000: 121-122)

No description that we had read or heard of, even from our fellow-passengers whose homes were there, had prepared us for the wonder that Melbourne was to us. /.../ It was a greater city for its age thirty years ago than it is today, great as it is today. (Bird 2000: 122)

Appendix 2.18

The houses themselves bear the names they were given by the original inhabitants and some of these names reflect a nostalgia for places far away, others expressing a hope in the youthful country of Australia. (Bird 2000: 578)

Appendix 2.19

She was preoccupied with my sister and me; she was forever concerned with our future in this new land in which she would always feel a stranger. I gave her little comfort, for though we had been in the country for only a short while I had assumed many of the ways of those around me. (Bird 2000: 145)

Mother never lost this hostile and ironical attitude to the new land. (Bird 2000: 154)

When we came out into the street a spring day was in its full beauty. Mother sighed to herself and after a moment's silence said, 'That fine professor thinks he is liberal-minded man, but behind his smile he despises people such us. You will have to struggle here just as hard as I had to back home. For all the fine talk it is like all other countries. But where are the people with ideals like those back home, who aspire to something better?' /.../ 'And

what about you? You and your companions only worship bats and balls as heathens do stone idols. Why, in the old country boys of your age took part in the fight to deliver mankind from oppression! They gave everything, their strength and health, even their lives, for that glorious idea.' (Bird 2000: 158-159)

She spoke obstinately. It seemed impossible to change her. Her vision was too much obscured by passionate dreams of the past for her to see any hope in the present, in the new land.

But as an afterthought she added, 'Perhaps it is different for those like you and Benny. But for me I can never find my way into this life here.' (Bird 2000: 159)

Appendix 2.20

In Adelaide they told us that hundreds of pianos were arriving in Australia every year, for people who have them in England do not want them left behind - & all the stories are so different about what we will find when we arrive that no-one can be certain but that they might never touch a keyboard again. So they – we – bring them from home & carry them all over the country, lumbering like snails. /.../ I think that it is to do with the idea of order. Outside the new cities the country is so wild that it sends people Mad – there are no hedges or fences or roads or tracks & there are no maps – whereas the thing about a piano is that it is so precise. It is astonishing how important this orderliness becomes when you are in a place with no names or directions & it seems no Rules - & the piano becomes a way of telling yourself & other people where & who you are. (Bird 2000: 721-722)

Appendix 2.21

/.../ I thought for the first time how all the Keys were only themselves when in relation to each other - /.../ - but an A-flat key that one knows intimately when in its proper place, on the keyboard, or at the heart of a chord, does not look, when lying on the beach, like anything at all – only a dead black stick – (Bird 2000: 721)

Appendix 2.22

Where were you born? India.

Are you a Hindu? No.

When were you converted? I was born Roman Catholic.

Have you changed your name? No.

But your name is not an Indian one. I am an Anglo-Indian.

What was the native name of your family? The native name is Shepherd.

Where did you learn to speak English? Dum-Dum. (Bird 2000: 794-795)

Appendix 2.23

Once again round the corner came a figure, a painted buck. Red and yellow ochre and a white lime pattern on his body made him look like a walking skeleton. Quicker than thought the long shaft of the spear already quivering in his woomera flew out. It missed the little boy by inches and buried itself, still quivering, in the man's outstretched arm. Before ever Lloyd yelled, the native was gone. (Bird 2000: 67)

Appendix 2.24

Kaijek paused to look among the broken roots for bardies, and saw gold gleaming in a lump of quartz gravel. He knew gold well, but had no more idea of its value than any average bush blackfellow. (p 109)

Appendix 2.25

Kaijek spat in the fire to show his friendliness, then grinned and said, 'Goottay, boss!' And he stroked his beard and lifted his right foot and placed it against his left thigh just above the knee, and propped himself up with the woomera. (p 108)

Appendix 2.26

How old he really was is anybody's guess. His education came from mastering and droving and Murri camps: his learning from the land. He could read the land like a book. /.../ and over the years he had gained much knowledge of his tribal land and its laws, both past and present. (Bird 2000: 780)

Appendix 2.27

As it happened, the land this big old goanna strutted over was once their tribal kingdom. (Bird 2000: 780)

'People don't belong to land no more, the land belong to people.' (Bird 2000: 782)

Appendix 2.28

I cried, and the others laughed. But, you see, for one whole day I had owned something beautiful, for the first time in my life. (Bird 2000: 284-285)

Appendix 2.29

You know, when I walk down the street everybody stares at me. That's shame, like I was an escaped animal from the zoo, or a spaceman or something. I'm just a coloured boy. Maybe that is why they all stare at me, because they imagine I might steal their car, or knock them down and take their money. (Bird 2000: 275)

I hate white people – or maybe I hate myself because I'm almost white. And that is all I'll ever be – an almost man. (Bird 2000: 275)

Appendix 2.30

He knew that where there was monaych there was trouble: for him, or me, or any poor black bastard like us. (Bird 2000: 277-278)

Any rate, I'm out now. I tell myself I will settle down now. But I am what I am. Or, rather, I am what the white people want me to be. (Bird 2000: 276)

Appendix 2.31

What he done was get drunk on metho and paint cleaner (because coloured people wasn't allowed to drink legally, then) and run amuck in the Reserve, by the railway line. (Bird 2000: 280)

Appendix 2.32

Granny told me the stars are the camp fires of our ancestors. Our ancestors must look down on the lights of the mission and wonder how it came down to this. Once the proud owners of this country, now a few thousand acres to call home. (Bird 2000: 679)

Hailstones sweep across the settlement in sheets of ice. The mission is lit up in electric flashes of lightning or is it Bunjil taking photographs? The driving rain is deafening the bungalow. (Bird 2000: 691)

Appendix 2.33

... some racist idiots have been driving down the mission shouting out 'Dirty Abos' and shit like that. (Bird 2000: 679)

Things aren't the same on the mission. The magic of this haunted old place is gone, gone with the old people back to the dreaming. (Bird 2000: 682)

Appendix 2.34

/.../ what we are seeing in the Yardley Funerals is the dead reburying the dead. /.../ I think it might be the case that, in the Yardley funerals, the 'corpses' are those who died by violence, the mourners those who died natural deaths. (Bird 2000: 566)

I am convinced that the funerals are a protest, a demonstration by the dead against the obscenity of morality, especially as it presents itself in our time. (Bird 2000: 566-567)

Why Yardley? My own view is that research would discover that Yardley has been in the past the site of some abominable crime against humanity. Its position and remoteness would suggest a massacre of Aborigines. It is in fact in the centre of what used to be Parnkalla land. (Bird 2000: 568)

Appendix 2.35

For a few days he worked a little in her sight; not much – he never did. It was she who always lifted the heavy end of the log, and carried the tools; he – the billy and tucker. (Bird 2000: 60)

Appendix 2.36

We made careful little purchases from day to day. The very first of them, I think, was Professor Halford's snake-bite cure. We had an idea that, once out of the city, our lives would not be safe without it for a day. (Bird 2000: 124)

Appendix 2.37

Mostly young people going to dances and theatres. Smoothly groomed heads and white bow ties. Collins Street coiffures and pencilled eyebrows and rouged lips. Creases and polished pumps. Silk frocks and bolero jackets. They fill the tram right out to the running boards. The air becomes heavily scented (Bird 2000: 123);

Dick finds himself contrasting his own immediate future with that girl's escort. Yarraville and the Trocadero. Sugarberth and dance-floor (Bird 2000: 124);

With the great bulk of the old stevedore at his elbow, and the little white hand before his face, Dick is sensitive of contact with two worlds. Shoddy and silk. Strong tobacco and a whiff of violets. Yesterday and Tomorrow. (Bird 2000: 124)

Appendix 2.38

Contrast again. Few passengers this time. One feels the cold more. Swift transition from one environment to another. Swanston Street to Spencer Street. Play to work. Light to darkness. No more silks and perfumes. Shadowy streets almost deserted. (Bird 2000: 125)

Appendix 2.39

Other people might find Melbourne charming. To Lady Weare it was a disaster city. /.../ Lady Weare forgot she was going to her hoodoo city until she came down from the plane into the middle of a heat-wave wearing a woollen suit. (Bird 2000: 226)

'Lovely weather it's been for the festival.' /.../ Lady Weare said, 'I am willing to place a small bet that tomorrow it will be raining heavily.'

'Ah, don't say that.' The driver was of a cheerfulness to match the weather. 'Why would that be, then?'

'I am here,' Lady Weare said sardonically. 'It never fails.'

'From Sydney then?' The driver nodded understandingly. He knew about Sydney people. (Bird 2000: 226)

In the morning, the Melbourne Lady Weare had known, the Melbourne of misery and wretchedness, was weeping with the grey skies that wept as though the rain was a loss to them. (Bird 2000: 227)

Appendix 2.40

The story of the golden moment is a story about suburban Australia in the nineteen fifties. The street in which the story takes place is often called 'the golden mile' because so many wealthy bankers and barristers and surgeons have for generations lived there in grandeur and comfort with their beautiful wives and happy families. (Bird 2000: 578)

A golden moment is that time of the afternoon photographers love, when the light of day bathes the world in one last glow of radiance, when Paradise is promised, when everything stands still at the instant between the darkness and the light, when fairies and goblins and other spirits good and bad may be revealed. The golden moment on the golden mile is one of nature's marvels. (Bird 2000: 579)

Appendix 2.41

'Yer won't. Yer back's broke,' said Squeaker laconically. 'That's wot's wrong er yer; injoory t' th' spine. Doctor says that means back's broke, and yer won't never walk no more. No good not t' tell yer, cos I can't be doin' everythin'.'

A wild look grew on her face, and she tried to sit up.

'Erh,' said he, 'see! yer carnt, yer jes' ther same as a snake w'en ees back's broke, on'y yer don't bite yerself like a snake does w'en 'e carnt crawl. Yer did bite yer tongue w'en yer fell.' (Bird 2000: 59)

Appendix 2.42

'A cow kicked him once,' said the brother.

'A cow!' I exclaimed.

'Yes,' he said.

'Go on, Jo,' said the little boy eagerly, standing before him and looking up into his face.

'He tried to leg-ropo it, Jo explained, 'and the cow let out and got him in the stomach.'

'In the stomach,' emphasised the little boy, turning quickly to me and nodding his head.

'Gee!' I exclaimed.

'Gee!' echoed the little boy.

'It winded him,' said Jo.

'I was winded,' said the little boy slowly, as if in doubt. 'What's winded, Jo?'

'He couldn't breathe properly,' Jo addressed me.

'I couldn't breathe a bit,' said the little boy.

'That was bad,' I said.

'Yes, it was bad, wasn't it, Jo?' said the little boy.

'Yes,' said Jo. (Bird 2000: 114)

Appendix 2.43

'Ever hear how I got Victor Trumper?'

'No,' I said. 'Where did it happen?'

'It was in a match up at Bourke. Tibby Cotter was in the same team. There was a man for you. His fastest ball was like a thunderbolt. He was a bowler and a half.'

'Yes,' I said. (Bird 2000: 142)

'Ever hear how I fought Les Darcy?'

'Ever hear how I got Victor Trumper?'

'Ever hear about the time I fought Les Darcy?'

'Ever hear about the kelpie bitch I had once?'

'Ever hear how I bowled Victor Trumper for a duck?'

Appendix 2.44

I am writing a story.

Here the trouble begins.

And my story begins with a weeping woman. She sat at the kitchen table one afternoon and wept controllably. How can words, particularly 'wept controllably', convey her sadness

(her self-pity)? Philosophers other than myself have discussed the inadequacy of words. (Bird 2000: 239)

Appendix 2.45

When Kathy thought of London she often saw 'London' – the six letters arranged in recognisable order. Then parts of an endless construction appeared, much of it badly blurred. /.../ Karachi was different. The word stands for something else. (Bird 2000: 240-241)

Ten or eleven days pass – in words that take only seconds to put down, even less to absorb (the discrepancy between Time and Language). (Bird 2000: 241)

Words. These marks on paper, and so on. (Bird 2000: 246).

Appendix 2.46

Here – now – an interruption. While considering the change in Kathy's personality I remember an incident from last Thursday, the 12th. This is an intrusion but from 'real life'. The words in the following paragraph reconstruct the event as remembered. As accurately as possible, of course. (Bird 2000: 243)

Appendix 2.47

'Instead of thinking of me during the day,' he went on, 'think of an exclamation mark! It amounts to the same thing. I would see you, I think, as a colour. Yes, I think more than likely pink, or something soft like yellow.' (Bird 2000: 244)

As she began crying she wondered why. (He was only a person who used certain words.) (Bird 2000: 245)

Appendix 2.48

Here, the life of Kathy draws rapidly to a close.

At the few parties they attended he usually made a scene of some sort; and Kathy would take him home. Think of swear words. (Bird 2000: 246)

Appendix 2.49

But these are words, and words aren't stories, to most people. (Bird 2000: 461)

None of them was particularly plain, but then girls aren't these days; they are works of art and the expression is irrelevant. (Bird 2000: 462)

But let's not get started on mirrors. They need a story themselves. (Bird 2000: 463)

Appendix 2.50

The woman carried the bag with the axe and maul and wedges; the man had the billy and clean tucker-bags; the cross-cut saw linked them. She was taller than the man, and the equability of her body, contrasting with his indolent slouch, accentuated the difference. (Bird 2000: 55)

For a few days he worked a little in her sight; not much – he never did. It was she who always lifted the heavy end of the log, and carried the tools; he – the billy and tucker. (Bird 2000: 60)

Several of the men who sometimes in passing took a look in, would have made up her loss had they known, but no word of complaint passed her lips. (Bird 2000: 61)

Appendix 2.51

She didn't know whether Auntie Cha had seen her mistakes, but now Auntie sort of went for her. 'It's no use, Dolly, if you don't do your share. For goodness' sake, try and look more agreeable!' So after this, in the intervals between the dances, she sat with a stiff little smile gummed to her lips. And, did any likely-looking partner approach the corner where they were, this widened till she felt what it was really saying was: 'Here I am! Oh, please, take me!' (Bird 2000: 76)

Auntie Cha's telling and telling, and winding up at last, quite out loud, with: 'Well, I don't know what it was, but the plain truth is, she didn't take!' Oh, the shame of it! ... the sting and the shame. Her first ball, and not to have 'taken', to have failed to 'attract the gentlemen' – this was a slur that would rest on her all her life. And yet ... and yet ... in spite of everything, a small voice that wouldn't be silenced kept on saying: 'It wasn't my fault ... it wasn't my fault!' (Bird 2000: 79)

She had tried her hardest, done everything she was told to: had dressed up to please and look pretty, sat in the front row offering her programme, smiled when she didn't feel a bit like smiling ... and almost more than anything she thought she hated the memory of that smile (it was like trying to make people buy something they didn't think worthwhile). For really, truly, right deep down in her, she hadn't wanted 'the gentlemen' any more than they'd wanted her: she had only had to pretend to. (Bird 2000: 80)

Appendix 2.52

/.../ that if Louisa could not pass for a Lady without sitting down & playing the 'Last Rose of Summer' then perhaps she should learn to behave more Ladylike in other ways /.../. (Bird 2000: 720)

Appendix 2.53

I have never been the sort of woman who lived through a man, or my children for that matter; /.../. The great slow tracking of my mind wheeling through the world is a happiness I share with no-one. (Bird 2000: 570)

Loving was not only a great delight to me always, I believe now it was the wheel that turned my life over and kept me alive all these long years. (Bird 2000: 571)

/.../ I knew that was my morality, my religion, the secret engine which pulled me through the world. (Bird 2000: 574)

The memories which keep my bones warm and make me smile are all of lovers long-dead, their beauty and the power of their loving. (Bird 2000: 571)

Appendix 3. A list of short stories referred to in the analysis

1. The big-C cultural aspects:

1.1. Animals

Bruce Pascoe 'Thylacine' (1982)

Eleanor Dark 'Serpents' (1959)

Ida West 'Snakes' (1984)

Glenda Adams 'A Snake Down Under' (1979)

1.2. Nature: plants and climate

Katharine Susannah Prichard 'The Grey Horse' (1928)

John Kinsella 'The White Feather' (1988)

James McQueen 'The Brown Paper Coffin' (1988)

Janette Turner Hospital 'After Long Absence' (1986)

Matthew Condon 'The Sandfly Man' (1995)

Marjorie Barnard 'The Persimmon Tree' (1943)

Helen Garner 'The Life of Art' (1985)

Ada Cambridge 'Arriving in Melbourne' (1903)

1.3. The bush

Barbara Baynton 'Squeaker's Mate' (1902)

Henry Lawson 'The Loaded Dog'

John Clark 'Johnny Cake Days' (1993)

Herb Wharton 'Waltzing Matilda' (1996)

Bruce Pascoe 'Thylacine' (1982)

Gavin Casey 'Dust' (1936)

Robert Drewe 'Radiant Heat' (1989)

Dorothy Hewett 'Nullarbor Honeymoon' (1996)

1.4. Sport

Peter Corris 'Tie-breaker' (1989)

Barry Oakley 'Fosterball' (1991)

Tim Richards 'Our Swimmer' (1992)

1.5. Immigration and multiculturalism

Ada Cambridge 'Arriving in Melbourne' (1903)

Carmel Bird 'The Golden Moment' (1990)

E. O. Schlunke 'The Enthusiastic Prisoner' (1945)

Judah Waten's 'Mother' (1950)

Peter Carey 'The Last Days of a Famous Mime' (1974)

Janette Turner Hospital 'After Long Absence' (1986)

Keith Butler 'Sodasi' (1998)

Kerryn Goldsworthy '14th October 1843' (1994)

1.6. Aborigines

Henrietta Drake-Brockman 'Fear' (1933)

Xavier Herbert 'Kaijek the Songman' (1941)

Herb Wharton 'Waltzing Matilda' (1996)

Archie Weller 'Sandcastle' (1977)

John Clark 'Johnny Cake Days' (1993)
 Brian Matthews 'The Funerals' (1989)
 Ida West 'Snakes' (1984)

2. The small-c cultural aspects

2.1. Mateship

Barbara Baynton 'Squeaker's Mate' (1902)
 Xavier Herbert 'Kaijek the Songman' (1941)
 Henry Lawson 'The Loaded Dog' (1902)
 Tom Collins 'The Jeweller's Shop' (1905)
 Dal Stevens 'The Man Who Bowled Victor Trumper' (1945)
 Gavin Casey 'Dust' (1936) and John Morrison's 'Nightshift' (1944)

2.2. The city

Marjorie Barnard 'The Persimmon Tree' (1943)
 Ada Cambridge 'Arriving in Melbourne' (1903)
 John Morrison 'Nightshift' (1944)
 Kylie Tennant 'Lady Weare and the Bodhisattva' (1969)
 John Bryson 'Children Aren't Supposed to Be Here at All' (1979)
 Carmel Bird 'The Golden Moment' (1990)

2.3. Everyday life

Bruce Pascoe 'Thylacine' (1982)
 Barbara Baynton 'Squeaker's Mate' (1902)
 Gavin Casey 'Dust' (1936)
 John Morrison 'Nightshift' (1944)
 Tom Collins 'The Jeweller's Shop' (1905)
 Garry Disher 'Amateur Hour' (1986)
 E. O. Schlunke 'The Enthusiastic Prisoner' (1945)
 Steele Rudd 'Dave Brings Home a Wife' (1903)
 Katharine Susannah Prichard 'The Grey Horse' (1928)
 Olga Masters 'The Lang Women' (1982)
 Barry Dickins 'Real Good Slide Night' (1991)
 Matthew Condon 'The Sandfly Man' (1995)

2.4. History

Brian Matthews 'The Funerals' (1989)
 Frank Hardy 'My Father and the Jews' (1980)
 Amy Witting 'The Enemies of Time' (1991)
 Kerry Goldsworthy '14th October 1843' (1994)

2.5. Australian language(s)

Barbara Baynton 'Squeaker's Mate' (1902)
 Henrietta Drake-Brockman 'Fear' (1933)
 Xavier Herbert 'Kaijek the Songman' (1941)
 Archie Weller 'Sandcastle' (1977)
 Barry Oakley 'Fosterball' (1991)
 John Clark 'Johnny Cake Days' (1993)
 Herb Wharton 'Waltzing Matilda' (1996)

2.6. Australian story-telling

Henry Lawson 'The Loaded Dog' (1902)

Alan Marshall 'Tell Us About the Turkey, Jo...' (1941)

Dal Stevens 'The Man Who Bowled Victor Trumper' (1945)

Murray Bail "'ABCDEFGHIJKLMNPOQRSTUVWXYZ'" (1972)

Peter Carey 'The Last Days of a Famous Mime' (1974)

Beverley Farmer 'A Man in the Laundrette' (1985)

Gwen Harwood 'The Glass Boy' (1982)

Marion Halligan 'The Ego in Arcadia' (1986)

2.7. Strong female characters

Barbara Baynton 'Squeaker's Mate' (1902)

Kerryn Goldsworthy '14th October 1843' (1994)

Henry Handel Richardson "'And Women Must Weep'" (1934)

Olga Masters 'The Lang Women' (1982)

Jean Bedford 'Country Girl Again' (1979)

Rosie Scott 'Queen of Love' (1989)

Gillian Mears 'This and the Giver' (1991)

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 (sünnikuupäev: _____ 14.03.1984 _____)

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