DIASPORA AND LITERATURE
AN INTRODUCTION
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What is Diaspora?

- Literally means scattering
- Originally used when the Jews were forced into exile in Babylon
- Now it stands for all kinds of migration – forced or voluntary
Age of Migration

- Age of the Refugee – Albert Steiner
- New Nomad – Alvin Toffler
- Exile vs Migration – one is forced while the other is voluntary
- Reasons can be many – basically the need for betterment – monetary, intellectual or simply a more modern place to live
The consequences of migration

- Not just a geographical journey
- It is a severing of the symbiotic bond with the homeland
- Loss of first hand knowledge of economic, political and social changes
- Current dialect, landscape and even climate
- Calls for re-orientation of the entire social being
Themes in Diasporic writing

• Nostalgia for the homeland that exists only in memory
• Expatriate writers tend to sentimentalize the native landscape in a retrospective view
Failed quests and thwarted dreams

- Journey motif predominates
- Search for home, identity, space and location usually ending in loss and failure
- House for Mr Biswas
Intergenerational conflict

• As children grow up assimilated into the new culture and reject parental efforts to preserve connection with their past.
• The children integrate on their own terms and this leads to familial tension.
Marital conflict

- spouses differently adapt to the new or imagined standards of the new culture.
- Dimple in Bharathi Mukerjee’s *Wife* is an example of this. Though married to an educated and liberated man, she is not able to strike a balance between the two juxtaposed worlds: the one she left behind and the other she has come to live in. She is so much frustrated with life that the use of words like loyalty, suffering and pain, on her husband’s part have lost all meaning and instead, she starts fantasizing the act of murdering her husband.
Experience of racism

• Diasporic writing catalogues the experience of racism with its accompanying sense of rejection and humiliation

• Bharathi Mukerjee’s experience
Misreading the new cultural environment

- The effect of Culture shock
- No New Land – M G Vassanji
- The Rink – Cyril Dabydeen
“Fitting In”

- Attempts, sometimes tragic, sometimes humorous to fit in or assimilate into the adopted culture
- Sarosh in Rohinton Mistry’s Squatter
Use of Nationalistic Metaphors

- Attempts to invoke the myths and symbols of the past
- Vasantha in Markandaya’s The Nowhere Man has a bottle of water from the Ganges and a handful of Indian soil.
Some writers move beyond the protest/nostalgia syndrome and create narratives that are set in a neutral or third space.

Michael Ondaatje’s The English Patient is set in the backdrop of the II world war
Important writers--- British

• Salman Rushdie
• Midnight’s Children – Saleem and Chutney
• Shame – rewriting Pakistani History
• Satanic Verses – Gibreel Farishta’s jump
• Shalimar the Clown – Kashmir
Others..

- Hanif Kureshi
- Monica Ali
- Gurindher Chadha
American

• Jhumpa Lahiri
• The Interpreter of Maladies deals with marital conflicts, generational gaps and problems of assimilation
• The Namesake
• Unaccustomed Earth
Chitra Banerjee Divakaruni

- The Mistress of Spices
- Sister of My Heart
- Exoticising Indian culture and creating stereotypes
Bharathi Mukerjee

- Wife
- Jasmine
- The Tiger’s Daughter
- All are typical of the diasporic genre
The Desai’s

- Anitha Desai
- Kiran Desai
- Hullabaloo in the Guava Orchard
- The Inheritance of Loss
Amitav Ghosh

• Probably one of the most powerful immigrant writers
• The Shadow Lines – Indian history
• The Glass Palace – Burmese history
• The Calcutta Chromosome – historical sci-fi novel
• The Hungry Tide – life in the Sunderbans
Vikram Seth

• The Golden Gate – novel in verse form written in Onegin Stanzas
• A Suitable Boy – one of the longest contemporary novels, dealing with post independence India
Canadian

- So many to list
- Uma Parameswaran – poet and dramatist
- M G Vassanji – novelist
- Shyam Selvadurai – Sri Lankan gay novelist
- Joy Kogawa – Japanese Canadian
- Michael Ondaatje – Sri Lankan novelist and poet
- Mordecai Richler – Jewish writer
THANKS
BEST OF LUCK
Australian Literature

An overview
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In Europe, there were legends that whispered of gold in a southern continent inhabited by a savage race, which spurred the exploration of the great land mass that stretched between Africa and America, called on old maps *terra australis*. Although the Portuguese and the Dutch visited the continent with their ships, looking for gold or other marketable resources, it was the English who came to stay, but not for typical colonial reasons.
The English Origins of Australia

The English explorer, Captain James Cook visited the east coast of Australia in the ship, *Endeavour* in 1770 and found a good harbour, just south of the present-day Sydney. The expedition’s passengers busily collected specimens of strange plants, suggesting the name for the spot-Botany Bay. Cook annexed the eastern coast of Australia and called it New South Wales. The captain is justly celebrated in Australian poetry, but the settlers who followed him are of much greater literary concern.
The Establishment of Australia

Following the American War of Independence in 1776, and the cessation of the American Colonies, England was forced to find a new place to dump its overflow of convicts. The place was the new continent. Eleven vessels arrived in New South Wales in January 1788, two armed ships, three cargo boats and six transports loaded with convict passengers. These new settlers, already exiled from their own society were exiled once again, dispatched across the ocean to an unknown world.
The Early Society

This new settlement did not fit the notion of a colony. Convicts and their guards, a special corps of military police, made up the early community. Survival was a question and near starvation for a few years was a stark reality, but gradually the new place took shape. Convicts worked on the government farms. The guards accumulated large property holdings, backed by supplies, seed and free convict labour. While the guards policed the convicts, many of them also prospered in business, particularly the rum trade, buying from the incoming ships and selling at a profit.
The Early Social ladder of Australia

The ladder of social class was constructed right from the beginning. Convicts serving their time were at the bottom. Some of them were allowed to work on their own, known as ‘ticket of leave’ workers, and these were a step above. Some convicts were pardoned or their terms expired and these were called emancipists and they were a rung higher, but of course below those who came to the colony as free settlers. While the military officer corps formed the aristocracy of this prison settlement.
The early recurrent social problems

The Governors sent from England to take charge of the colony were kept busy with several problems: Economic troubles; difficulty in controlling the unbridled military, which wanted to run things in its own way; conflicts with Aborigines who resisted the loss of the land; the threat from rebellious Irish convicts, many of whom were political prisoners – all of these were recurrent problems.
The early convict narratives

Beset with such social and political problems, the very first Australian writing was a convict narrative: *Quintus Servington, a Tale founded upon Incidents of Real Occurrence* (1830), written by a convict forger and debtor, Henry Savery, which is entirely autobiographical. In it, the central character is an English businessman, who is imprisoned and transported. Another important convict-theme colonial work, *Ralph Rashleigh* by James Tucker was written in the late 1940s. The very Australian experiences of the central character, a London thief, include his convict days, his life with a gang of outlaws and his encounters with the Aborigines.
The nature of Australian Literature

Australian Literature reflects a range of influences from English Literary traditions to the story telling of indigenous Australians and the European settlers and convicts who arrived in Australia in the late 18th Century. The present day Australian Literature reflects the cultural diversity of the contemporary Australian society.
The Early Influences

The early Australian writers sought inspiration from English and European Literature and therefore there are some parallels between the development of Australian Literature and North American Literature.

The oral story telling of Indigenous Australians and convicts and settlers contributed to the development of the distinctive Australian styles. Early authors explored themes of indigenous and settler identity, alienation, exile and relationship to place.
Early Australian Poetry

The poetry of English settler Adam Lindsay Gordon (1833-70) helped foster understanding of Australian identity. Gordon’s Bush Ballads and Galloping Rhymes became so popular in England that he was represented in Poet’s Corner in Westminster’s Abbey and the only Australian to be recognized.
Early Australian Novel

Moral debate about the treatment of convicts underpinned Marcus Clarke’s melancholy masterpiece, *For the Term of His Natural Life* (1874). This is perhaps the most popular 19th century Australian novel which is published till today. It tells the story of Rufus Dawes, an innocent man unjustly dispossessed exiled and brutalized. Clarke did on-site research into the prison system and shaped a narrative based in good part in history. The experience of Rufus is a haunting tale, which describes life itself as a prison and suffering as human destiny.
In a different style, another convict tale this time by the contemporary Thomas Keneally, adopts the point of view of an unwilling soldier conscripted by force into the lower ranks of the military police. This novel, *Bring Larks and Heroes* (1967) narrates the miseries of life for a thoughtful and sensitive man in Australia’s first prison colony.

Patrick White also makes excellent use of a convict character and a setting of whips and leg irons in the Tasmanian prison colony. His vivid novel, *A Fringe of Leaves* (1967) combines adventure and early Australian history to trace the contours of the human spirit when it is challenged to the extreme.
The prison heritage

Australia’s prison heritage has left a deep cultural heritage. More than 160,000 men, women and children, sentenced for crimes ranging from attendance atapolitically suspect meeting to murder, were sent to Australia before the last penal colony was closed in 1877. The idea of a prison has been used metaphorically as well as literally. For example, John Ireland in an experimental novel, *The Unknown Industrial Prisoner* (1971) portrays contemporary industrial Australia as one huge prison. The modern worker is captive to international business that is mindless, rudderless and heartless. The contemporary worker is like the convict, a slave to a dehumanizing system.
Australian Egalitarianism

Besides its guard vs. convict origins, various scholars, writers and analysts have discovered other traits and characteristics in the Australian psyche, which they believe are the effects of this traumatic early history. One such important trait is the well-known Australian tendency towards informality and egalitarian values coming down from the convicts’ sense that they were all at rock bottom together. Out of their common bankruptcy came a feeling of togetherness or loyalty in their dispossessed state. The Australian ethos of mateship, a bonding or loyalty between friends or mates is connected to the convicts’ perspective.
Varied colonial experiences

Although the nation as a whole felt the weight of the convict legacy and England’s policy of transportation, the convict population actually varied in the different colonies. The colony of Victoria, established in 1851, saw itself as superior to the convict-tainted colony of New South Wales, as settlers’ rather than convicts’ homeland. It residents considered themselves the ‘true sons of Britain’. Queensland, the second largest colony developed around the city of Brisbane, which had its start as a penal camp-the Moreton Bay settlement.
Varied colonial experiences

South Australia, on the other hand, had a high percentage of landowners and was the only Australian colony with no connection to convicts. Born independently of New South Wales, it was never a penal colony. It organized as a settlers’ colony following the theories of one Gibbon Wakefield who developed his ideas about colonization while he, himself was in prison in London.
Varied colonial experiences

Western Australia, the largest colony was removed from the eastern settlements by Australia’s great distances. Impoverished, it requested the convicts as an answer to its economic struggles. The convicts built roads, bridges, docks, and lighthouses and laboured for the landowners.

Tasmania, the island state to the south of the mainland, was also associated with the prison life, since it was home to Macquaire Harbour and Port Arthur, two of the infamous prisons where incorrigibles, or uncooperative prisoners were sent from other locations.
The Australian tendency to resent authority figures and to identify with the underdog has been connected to the convict period. An interest in the figure of the outlaw is particularly apparent in the popularity of the folk hero Ned Kelly. In Australian terms, he was a bushranger. This word was originally used for an escaped convict, came to mean any armed robber. Bushranger Kelly died on the gallows in 1880, hated by the police, whom he had outwitted many a time. His life story prompted the familiar Australian expression of praise, “game as Ned Kelly”, and inspired biographers, plays, films, paintings and a T.V. series.
A Strong sentiments of egalitarianism – a wish to be free of the old society of class and privilege were born and surfaced in Australian Literature in time.

Some early stories were of the ‘ripping yarn’ variety typified in Rolf Boldrewood’s *Robbery Under Arms* (1882). Most of Boldrewood’s novels were romances and his lead characters English Gentlemen, but his outback settings introduced the Australian environment to many readers.
The Bushranger Stories

*Robbery Under Arms* is a classical novel built on the bushranger theme. In the novel the bushrangers are finally caught and punished, but not until the readers have been thoroughly captivated by the charms of the dashing Captain Starlight and his gang. Before the novel ends, provocative questions are raised on justice, social and economic issues. These questions make the delightful novel resemble the American Western genre.
The significance of the Bush

The word “Bush” as used by Australians refers to uncultivated wilderness, unsettled and un-cleared. It means lands unprofitable and difficult to settle. Geographically it refers to desert, semi-desert, grassland and jungle. For a significant period of time, the bush became the image of Australia, a locus of national identity.
The Bushman of Australia

The bushman was seen as a repository of true Australian values and a distinctly Australian way of life. The cultural image may seem somewhat surprising in an area that is in fact, highly urbanized, but nevertheless it has had an enormous influence on the country’s literature. The notion of the bush has played a more complex role in the Australian national psyche than the landscape has on any national literature. Something of the brooding mysterious quality of their physical surroundings captured the Australian imagination and bush life was canonized in the literary mind.
The Golden Age of Australian Literature

The period 1890-1900 is considered the Golden Age of Australian Literature. It was at this time the bush came to the fore as a predominant image. In ballads, poems, short stories and novels the bush profile became the national profile despite the fact that few Australian writers spent their lives in the bush. The interest started long back when the first novel on bush life was published by Alexander Harris with the title: *Settlers and Convicts or Recollections of Sixteen Years’ labour in the Australian Backwoods* (1847).
Sheep Raising in Australia

In addition to bush life, early Australian novels portrayed sheep raising. Geoffry Hamlyn (1859), a novel by the English author, Henry Kingsley captured sheep raising life in Australia in the 1830s and 1840s. As the novel suggests, Australians had already developed an economy in which sheep played a major role.
As Australia’s absorption with the great sheep grazing enterprise grew, the demand for convicts as pastoral labourers also increased. When the convict era passed, however, itinerant rural workers provided labour. They came and went according to the rhythm of work at the sheep stations – arriving to shear sheep, clear land or fix fences and leaving when their temporary work was done. While they worked, they slept in makeshift cabins and ate food supplied by the squatters (large ranch owners) who often gained fortunes. Squatters were members of a high socioeconomic class.
Swaggers and Drovers of Australia

In the literary flowering of the 1890s, shepherds, shearer, and swagmen (transient workers who carried their belongings in a blanket roll on their backs or on their shoulders) and drovers (drivers who moved herds over great distances) emerged in great numbers on the pages of Australian poetry and fiction. Classics were born in that era. Henry Lawson, Barbara Baynton, Joseph Furphy and Miles Franklin belong to this era.
New Australian Nationalism

Gold Rush migrants arrived in Australia in the 1850s, some pressing for democratic rights and freedom. The second half of the 19th century witnessed rapid social evolution, great cultural enthusiasm and new found Nationalism in Australia.

The aspiring writer Henry Lawson (1867-1922) whose first collection of stories appeared in 1894, followed by “While the Billy Boils” in 1896 is generally considered his best prose collection. Born in a tent on the goldfields of New South Wales in 1867 and raised in rural poverty and city squalor, Lawson wrote with compassion about the lives and struggles of Australian pioneers—men and women of the bush. Lawson helped define an Australian character based on mate-ship and perseverance in the face of adversity.
Joseph Furphy (1843-1912), an outstanding writer of Australian fiction before World War I was also inspired by the country’s newfound nationalism. His masterpiece novel *Such is Life* (1903), a fictional account of rural Australians in the 1800s. This novel has an intriguing vein of philosophic speculation and sophisticated narrative technique. He shifted Australian fiction away from the colonial romance genre which earned him the reputation of ‘Father of the Australian Novel’. 
A Shift in Mood

Until the depression in 1929, most novels were optimistic about the ‘lucky country’, past and present. However in the late 1930s the literary mood shifted and darker world views were explored.
Henry Handel Richardson (1870-1946)

Henry Handel Richardson wrote in the optimistic and populist tradition. But her trilogy, The Fortunes of Richard Mahony, published between 1917 and 1929, showed that Australian life could become the material for a tragic novel. The hero, Richard travels back and forth between Australia and England struggling to find a permanent home in neither leading to an identity crisis. A firm identity eludes him. This engrossing novel records among everything else, the colonial dilemma.
Norman Lindsay was another significant novelist of the period, writing *Saturdee* (1933), a comic masterpiece about Australian boyhood in the Mark Twain mould. Lindsay is best known for his famous children’s novel *The Magic Pudding* (1918) which mixes fantasy and humour, satire and comic verse.
Early Children’s Literature

May Gibbs’s equally famous *Snugglepot and Cuddlepie* was published in 1918 and *Seven Little Australians* by Ethel Turner was published in 1894. Such writers provided the foundation for Australia’s impressive range of children’s books, which now includes the works of Margaret wild, Mem Fox, Pamela Allen, Paul Jennings, Andy Griffiths and Jackie French.
Miles Franklin

Another important writer of the early 20th century was Miles Franklin (born in 1879), whose feminism set her apart in a time of conservatism. Her most famous novel, *My Brilliant Career* (1901) was made into an acclaimed film in 1979. She attempts to describe bush life from the point of view of an ambitious and nonconforming young girl. She died in 1954 and her will provided for the establishment of an annual literary award known as the Miles Franklin Award.
The first Australians were Aboriginals. They had migrated thousands years ago from Asia, when the Australian mainland was connected by land to New Guinea, not separated by water as it is today. Similarly the Australian mainland on the south was then connected to what is now Tasmania. When the geological occurred and both New Guinea and Tasmania broke away from the mainland, the various Aboriginal peoples were isolated. Without contacts with the other Asians, Australian Aboriginals continued to live in a stone Age culture. They remained undisturbed until the British arrived.
Australia – terra nullius or Aboriginal Land

When the British arrived the Aboriginal population varied from 250,000 to 750,000. They were people of various tribes and languages. Since these nomads roamed from place to place, the British did not consider them the owners of the land. Accordingly they did not bother to negotiate a treaty as they had done elsewhere. Instead England merely used the legal phrase, *terra nullius*, vacant land to describe its new possession. The British failure to sign a treaty meant to the Aborigines a loss of dignity, a loss of identity and a cancellation of Aboriginal existence.
Aboriginal life in Australia

Contrary to early British belief, however, Aboriginal communities were highly developed. Communal life was grounded in a rich tribal mythology tied intimately to their land. Aboriginals traveled in search of food, periodically visiting sacred spots vital to their traditions and rituals. Losing their land was equivalent of losing their culture. The colonists hunger for land led to the large scale decimation of the Aboriginals through massacre, diseases, discrimination, poverty, starvation and alcoholism.
The Voice of the Aboriginals

During World War II, Aboriginals in the military enjoyed a status closed to that of the whites. They received decent wages and met black American soldiers who stretched their aspirations.

The 1960s proved to be a turning point in the literary fortunes of Aboriginal Australia. The Aboriginals’ story was told again, but this time Aboriginals were telling it. Kath Walker (Aboriginal name: Oodgeroo) wrote poetry that asserted the needs of Aborigines and criticized their treatment by the majority culture.
David Unaipon – first indigenous writer.

The first written indigenous works were translations of traditional myths and legends originally told in song and oral narrative. David Unaipon (1872-1967) was the first Aboriginal writer in English, whose Native Legends (1929) and Myths and Legends of the Australian Aborigines led to the establishment of the David Unaipon Award, which recognizes new indigenous writers.
Indigenous Writings

Well-known indigenous writers include the playwright Jack Davis, the writer, Mundrooroo, th poet Oodgeroo Noonuccal, whose book *We Are Going* (1964) was the first book of published poetry by an Aboriginal Australian. Sally Morgan’s *My Place* (1987) was considered a breakthrough memoir that brought indigenous stories a wider notice. Since the 1960s there has been a marked increase in the publications of indigenous writers in poetry, fiction, drama, biography, autobiography, political and sociological writing. In 2007, Indigenous writer, Alexis Wright won the Miles Franklin Award for her novel, *Carpentaria*. 
Post- World War Literature

The demand for popular fiction continued to grow in the second half of the 20th century. Prominent authors like Neville Shute (1899-1960), an Englishman who settled in Australia and wrote novels including *A Town Like Alice* (1950) and Morris West (1916-1999) who wrote 29 novels including *The Shoes of the Fisherman* (1963). Colin Thiele wrote around 100 works including novels set in rural Australia such as *Sun on the Stubble* (1961), *Storm Boy* (1963) and *Blue Fin* (1969).

At this time many writers sought to examine the relationship between people and the environment. For some this included promoting reconciliation with indigenous Australians and developing a greater appreciation of their relationship with the land.
In 1973, Patrick White (1912-1990) became the first Australian to be awarded the Nobel Prize for Literature. He published 12 novels, two short story collections, eight plays and works of non-fiction. Widely regarded as one of the major English novelists of the 20th century, he had a love-hate relationship with his home country. He dealt with established themes of Australian Literature and was inspired by Australians’ relationship with the land. He drew deeply from and illuminated what he described as the average, boring, and ugly. His major works include *The Aunt’s Story* (1948), *The Tree of Man* (1955), *Voss* (1957), *Riders in the Chariot* (1961) and *Vivisector* (1970).
Since Patrick White, Australia produced a steady stream of Australian novelists who have set their characters and narratives in Australia, although some have also achieved success with stories based in Asia, Europe and North America. Thomas Keneally’s novel *The Chant of Chamie Blacksmith* (1972) was short-listed for the Man Booker Prize. In 1982, Keneally won the Man Booker Prize with *Schindler’s Ark*, about a businessman who saved Jews in the holocaust, a story which Stephen Spielberg made into the film, “Schindler’s List” in 1993.
Other Contemporary Fiction writers

Christopher Koch’s *The Year of Living Dangerously* (1978), based on the experience of an Australian journalist in Jakarta during the fall of the Sukarno regime was made into a film directed by Peter Weir.

Elizabeth Jolley (1923-2007) wrote novels and short story collections including the 1986 Miles Franklin Award winner *The Well*.

Peter Carey won the Man Booker Prize in 1988 for *Oscar and Lucinda* and in 2001 for *True Story of the Kelly Gang*. 
Other Contemporary Fiction writers

David Malouf was short-listed for the Man Booker Prize for his novel *Remembering Babylon* (1993) set in Northern Australia in 1850s. Malouf has also written a number of other award-winning novels, including *Johnno, Fly Away Peter, An Imaginary Life*, libretti for three operas, several volumes of poetry, three collections of short story and a play *Blood Relations* (1988).
Other Contemporary Fiction writers

Tim Winton is one of Australia’s best-known novelists, writing for adults and children. In 1995, his novel *The Riders* was shortlisted for the Man Booker Prize. He won the Miles Franklin Award three times: for *Shallows* (1986), *Cloudstreet* (1991) and *Dirt Music* (2002), which was also shortlisted for the Man Booker Prize. He also published *The Turning: Stories* in 2006.
Other Contemporary Fiction writers

Another Australian winner of the Man Booker Prize is DBC Pierre for *Vernon God Little* in 2003.


In 2006, Kate Grenville’s historical novel, *The Secret River* was short-listed for the Man Booker Prize and won the Commonwealth Writer’s Prize.
Bestsellers of Australia

Some of Australia’s best-selling popular authors include Colleen McCullough, Bryce Courtney, Di Morrissey and Peter Temple. Colleen McCullough is an internationally acclaimed writer, whose works include her first novel, Tim (1974), the best-seller The Thorn Birds (1977) and the seven-part Masters of Rome series.

Di Morrissey, a former journalist and creative copy writer, is a prolific novelist who has published around 15 novels in the last 10 years, including The Valley, The Reel, Barra Creek, Kimberley Sun and The Bay.
Peter Temple, a journalist and journalism teacher, became a full-time writer in 1995 and is the author of 7 crime novels, four of which feature the character Jack Irish. He won the 2007 Duncan Lawrie Dagger Award in the U.K. for his novel, The Broken Shore. Other notable crime writers are Peter Corris, Shane Maloney and Kerry Greenwood.

A growing band of young writers have made a mark as fantasy writers for adult and young readers. Paul Collins, Cecilia Dart-Thornton, Sara Douglass, Jennifer Fallon and Sophie Masson are some of Australia’s successful speculative writers.
Poetry of Australia

Australia has along tradition of Poetry and Verse. The Bush Ballads of Henry Lawson and Andrew ‘Banjo’ Patterson (1864-1941) have become deeply ingrained in Australian history and culture. Patterson’s “Waltzing Matilda” (1895) is one of Australia’s most famous songs and has been considered at times as an alternative to Australia’s national anthem. Patterson also wrote the classical ballad ‘The Man from Snowy River” which has been made into several films, a T.V. series and a stage musical.
Poetry of Australia

CJ Dennis’s narrative *The Sentimental Bloke* (1915) remains another favourite for its use of Australian vernacular.

Poet Christopher Brennan (1870-1932) whose collection of verse appeared between 1897 and 1918 is a legendary figure in Australian Literature, though artistically he stood apart from the nationalism of the time, exploring more universal themes.
Poetry of Australia

Among Australia’s better known poets are Dame Mary Gilmore (1865-1962), Kenneth Slessor (1901-71) Robert D. Fitzgerald (1902-87), A.D. Hope (1907-2000), Rosemary Dobson (b.1920), Gwen Harwood (1920-95), Bruce Dawe (b.1930), Thomas Shapcott (b. 1935), Les Murray (b.1938).

Judith Wright (1915-2000) whose poetry collections include The Moving Image, Woman to Man, The Two Fires, The Other Half and Shadow, explored the themes of environmental conservation and Aboriginal rights.
Other Genres in Australian Literature

Writers like Helen Garner and Robert Dessiax have received critical acclaim for some of their non-fictional work. In 2004, Anna Funder won the Samuel Johnson Prize for Non-Fiction for her book, *Stasiland: Stories from Behind the Berlin Wall*, which has been described as ‘a lyrical and quirky examination of one of the world’s most paranoid and secretive regimes’.
Playwrights of Australian Literature

One of Australia’s best-known playwrights is David Williamson, whose plays *The Removalists* and *Don’s Party* established his reputation in Australia and overseas. He has written nearly 30 plays and contributed to many films and T.V. productions.

Other leading playwrights are Ray Lawler, Alex Buzo, Louis Nowra and Hannie Rayson.
Prominent Expatriate Writers

Prominent Expatriate writers who have achieved international recognition and yet retain strong ties with Australia include Germaine Greer, Geoffrey Robertson, Shirley Hazzard, Robert Hughes, Clive James, and Peter Porter.
Migrant Writing in Australia

After World War II, more than 6.5 million people from around 200 countries have settled in Australia, including 675,000 refugees. There is now a significant body of ‘multicultural’ literature in Australia written by or about migrants. This writing reflects the diversity of Australia’s literary community and the diversity of Australia’s cultural in general.
Migrant Writers of Australia

Contemporary multicultural writings include works by Asian-Australian writers like Beth Yaph, Sang Ye, Brian Castro, Adib Khan and Yasmine Gooneratne; Greek-Australian writers like Angelo Loukakis, George Papaellinas and Christos Tsailkos; European writers like Arnold Zable, who writes about refugees, his Greek relatives and his strong Yiddish–Polish culture and Italian poets and writers such as Luigi Strano, Enoe Di Stefano and Paolo Totaro.
Migrant Writers of Australia

Books by or about refugees are now emerging such as Natalie Huynh Chau Nguyen’s *Voyage of Hope: Vietnamese Australian Narratives*.

Australian Literary Awards

There are more than 30 Literary Awards in Australia, including major government funded Awards: Some of the prominent Literary Awards are:

- Miles Franklin Literary Award
- Australian Vogel Literary Award
- The Barbara Jefferis Award
- New South Wales State Award
- Queensland State Award
- Victoria State Award
- Western Australia State Award
- Prime Minister’s Literary Prize for Fiction & Non-fiction
Thank you