CHAPTER III
A CONSCIOUS COMPROMISED QUEST
(MY PLACE & WANAMURRAGANYA)

Sally Morgan’s *My Place* as an autobiographical text has become an ultimate Aboriginal representative text which is cited as a convincing example to substantiate the theoretical relationship between Post Colonialism and Feminism. The success and popularity of *My Place* is so huge that the genuine Aboriginal voices and the unsettled debate of Aboriginality were sidelined for a long time till the contemporary Aboriginal consciousness raised some crucial issues to unfurl the ideological aspects of core Aboriginal subjectivity. Published in 1987, *My Place* was considered to be part of the conscious quest for national identity generated during the bicentenary celebrations of British invasion of Australia. In the wave of national reflection, when indigenous culture was contested as part of legitimizing European presence, *My Place* has initiated a counter celebration of Aboriginal discourse. It was also given a central place in the genre of Aboriginal women writings. Sally Morgan focusing simultaneously on Gender and Aboriginality has surpassed the works of earlier Aboriginal Women writers such as Monica Clare, Shirley Smith, Margaret Tucker and OOdgeroo Nonuca.
My Place explores the family history of Sally Morgan in the wider context of Australian history. Morgan’s grandmother, Daisy, was born on Corunna Downs Station, in the North of Western Australia. Daisy’s mother was Annie and her father was Howden Drake-Brockman, the station owner. Daisy’s daughter Gladys was fathered by Howden Drake-Brockman. Arthur, Albert and Daisy were indicated as children of Howden Drake-Brockman. They were named and designated as half-castes influenced by white paternalism. Away from the usual custom of sending half-caste children to a mission, Daisy was taken to Station’s main house and was given the status of servant to white daughters/sisters. To run the family Daisy had to do variety of jobs to make the ends meet. Sally records her childhood and the experiences of her family after realizing the Aboriginal identity. Sally spends most of her young life with her brothers, sisters and her grandmother Daisy. Gradually Sally realizes the discrimination bestowed on her and understands that she is not on par with other White children. She identifies that her grandmother Gladys and mother Daisy were reluctant to reveal their Aboriginal inheritance. It is only on questioning her grandmother and mother, Sally comes to know about her Aboriginal identity. This realization sets Sally on a determined quest to discover and retrieve the hidden Aboriginal history of her family. Her attempt to recuperate the dismantled history of her family involves traveling to the places where her mother and grandmother grew up. She meets Aboriginal people and records the voices of other Aboriginal
members of her family. She transcribes and records the voices and opinions of Aboriginals in her autobiography.

Sally’s *My Place* is subjected to several socio literary and cultural interpretations. It has become a fertile ground in generating a debate on the crucial issues such as history, literature, autobiography, colonialism, paternalism, feminism and genuine Aboriginal identity. *My Place* challenges the dominant white Australian discourse in crafting Australian history. It offers corrections to the distinctions of history and literature based on the assumptions that history is factual and literature is fictional. Reflecting on this, Sally questions different strategies employed in reading and interpreting interconnectedness and disjunctions of Aboriginal oral history, official Australian history of literature written by Aboriginals. Sally opines: “there is almost nothing written from a personal point of view about Aboriginal people. All our history is about the white man. No one knows about what it was like for us. A lot of our history has been lost, people have been too frightened to say anything” (163). Sally proclaims that the writing of Australian history and literature privileges the White and particularly male. As an act of subversive discourse Sally’s narrative strategies employed in *My Place* provides an account of the experiences of Aboriginal women in particular. It also records the history of dispersal and disintegration of Aboriginal families by the white settlers. It exposed how Aboriginal women were objects of physical victimization to white men. Aboriginal women had
to bear the consequences of unclaimed pregnancy. Glady’s narration is an illustration of how Aboriginal children fathered by white men and born to Aboriginal women were forced to grow up separately. Through out the text, the identity of Daisy’s father was kept uncertain. As a child, Gladys saw only her mother who was in service to a white family in Perth. The act of subversion of history executed by *My Place* is considered as counter memory of the violence and deculturation to which Aboriginal people were subjected. Kathryn Trees in the article ‘My Place as Counter-Memory’ applies the perspective of Michael Foucault from *Archaeology of Knowledge* (1972). She says: “to highlight the strong connections in the writings of Aboriginal literature to history, Sally Morgan’s *My Place* can be read as counter memory of colonialism” (*Span.* No.32. 1991. No.32. P. 66-74).

Autobiography is a genre that combines the functions of both historical and literary textual discourses. The conventions of literature illustrate the emotional elements of experience such as love, suffering, displacement, the search for meaning and identity. Autobiography as a literary genre produces a counter discourse for mainstream existing histories. Autobiography overcomes the questions of political and emotional bias found in official histories and biographies. Stephen Muecke in his article ‘Aboriginal Literature and the Repressive Hypothesis’ points out that autobiography makes the job of the critic/reader more complex. He says: ‘this is still more difficult to deal with when juxtaposed with a presumed amount of personal
courage in the narrators’ effort to express the unsayable. To tell the risky story of oppression’ (Southerly, Vol.48. 1988). But when autobiography is from Aboriginal status, it becomes a site of contestation, a cry for legitimacy and acknowledgement as country history. Michel Foucault’s notion of historiography is exemplified in Sally Morgan’s *My Place*. For Foucault, historiography disturbs what was previously considered immobile. From Foucauldian perspective, *My Place* disrupts the centralized or unitary understanding of dominant Australian history and culture.

The condition of white women is also a crucial issue in *My Place*. White women are subject to the patriarchal authority of white men. They have to endure the men’s sexual encounters with Aboriginal women. Colonial discourse has positioned them in juxtaposition to Aboriginal women and they are complicit in the marginalization of Aboriginal women. The incident that Gladys remembers during her stay in Perth with Daisy with the mother of the white family Alice and her daughter June is an example of how devastating are the internalized patriarchal values of white women. The internalized patriarchal values buttress the colonial attitudes and prolong the durability of Australian racial discourse. The subservient roles placed on Aboriginal women disturb the realization of universal notion of sisterhood.

At another level *My Place* is considered as ‘autoethnography’ because of the transcribed oral narratives that provide a counter point to autobiographical account. *My Place* presents the interweaving of
autobiographical writing with oral narratives. There are three transcribed oral narratives: the first by Morgan’s uncle, Arthur Corunna; the second by Sally’s mother, Galdys; the third by Sally’s grandmother, Daisy. These transcribed narrations can be better understood in terms of ‘autoethnography’. Mary Louis Pratt in *Imperial Eyes: Travel Writing and Transculturation* (1992) defines ‘autoethnography’ as: “refer to instances in which colonized subjects undertake represent themselves in ways that engage with the colonizer’s own terms. If ethnographic texts are a means by which Europeans represent to themselves their (usually subjugated) others, autoethnographic texts are those constructed by the other in response to or in dialogue with those metropolitan representations” (P.7). The ethnographic material contained within autobiographical context speaks to indigenous readers and provides three versions of indigenous experience interrupting the main body of the text. It disallows the reader to remain in one frame of reference. Elizabth A. Povinelli in *The Cunning Recognition: Indigenous Alterities and the Making of Australian Multiculturalism* (2002) argues that *My Place* celebrates new recognition of subaltern inflected by the conditional. It provides a version of Aboriginality that is intelligible to non-Aboriginals: ‘not at heart, not –us’, when ‘us’ is the majority culture’ (P.17).

Relating autoethnography to post national hybridization Lizzy Finn in her essay “Postnational Hybridity in Sally Morgan’s My Place” says that hybridization paves the way for Postnational identity. She is of the view that
Post National identity seeks assimilation into multiculturalist discourse and seeks to appease white majority. In the framework of autoethnography, Morgan’s family attempts to meet the desires of white readers and the demands of Aboriginal community. *My Place* contains split identities, dual loyalties and identities. Sally articulates these fragments in a mix of autobiography, sociography, ethnography and transcription. Lizzy Finn says: “It is within these spits, fragments and hybridizations that Morgan’s version of Post National identity emerges” (*Movable Type*, No.4.2008. PP.11-28).

As a hybridized text Sally’s narration consists of two layers of versions. It locates the narrative within recognizable framework of universal shared experience. Beginning with series of chapters concerning childhood, the first chapter of *My Place* represents the scenes of Sally’s visit to the hospital. The first layer of utterance brings out the experiences of Sally in the hospital that reflect the similar experiences of the whites. The second layer of utterance creates sense of self in the hospital and her place in society. Hospital, literally whitewashed stands as a representative of ‘whiteness’ and is associated with national and cultural identity. This literal and metaphorical identity impinges on the cohesiveness of Aboriginal identity. Sally is rendered out of place. Sally’s self feels distorted in a sea of ‘whiteness’. Sally’s younger self remains speechless under the pervasive force of whiteness. The second layer of utterance points to the experience of Aboriginality. Sally displays her lack of knowledge in Aboriginal past as it
was forcibly taken away from their lives. Sally experiences a sense of completion through writing. She finds an extension of herself through the text. She adheres to the attempt of presenting her fractured identity as a complete identity. Sally’s relationship with her father and his white background is significant in configuring her Aboriginal identity. Sally’s attempt to be a whole person stems from her father’s incompleteness. The experience of her father as a broken man and the experience of her mother and grandmother as broken women create a sense of hybridized identity. The residue of guilt makes Morgan to encourage her family to speak and save them from the fate of their father.

The questions of Aboriginality are confronted only in the third section of *My Place*. The suicide of Sally’s father facilitates Daisy’s revelation. The death of her father becomes a symbolic justification of death of paternal influence in her life. Moving beyond the identity of her father, Sally assumes black identity on knowing Daisy’s Aboriginal identity. Sally’s willingness to embrace Aboriginal identity stems from incoherent and incomplete experience of her father. Her attempt to create a literary strategy and the construction of her history as incomplete come form the failure of her father to ‘face up to’ being Aboriginal. In the process of constructing her ‘self’, she constructs the text as an author and narrator and fills the silences apparent in each story. In a hybridized version the silences in Gladys’s narration are filled in Daisy and Daisy’s in Sally. In an attempt to combine the indigenous
and non-indigenous experiences, Sally transcends the ethnicity and fosters recognition with her memory.

In Glady’s recollection, a sense of dislocation is found but finds authenticity in Daisy’s recollection of being taken away from her family and Sally’s recollection of her first day at school. These layers of utterance are only to undo the damage done to Sally’s family history. Each narrative builds upon the text by creating layers of meaning. Sally succeeds in making a cohesive narrative from the fragments. These narrations give the impression that *My Place* is not a haphazard collection of stories, but a highly constructed document. Too many silences in Sally’s story convey that autobiography is inadequate. Autoethnography becomes a suitable framework to recuperative the act of piecing together a collective memory across generations.

It is due to hybridized nature of utterances, *My Place* fails to subscribe to single definition of Aboriginality. Though Morgan’s text came to be a part of ‘resistance literature’, it has tried to prove there can be any authorised definition of aboriginality. Different narrations in *My Place* represent different versions of Aboriginality. Arthur Corunna’s story presents Aboriginality as a split identity. In the Text, Arthur is first to narrate the story. His story fits well with other ‘Aussie battler’ narratives. He relates his indestructibility in the face of hardship and asserts his relationship with specific places and people. Locating his story in indigenous frame work, he
asserts the difference by emphasizing those indigenous land owners might operate under different knowledge systems. As a farmer, he resents being treated differently and wonders his life might have been easier had he been born white. Unable to negotiate with conflicting desires, he ends his narration with the assertion: ‘I am part of history, that’s how I look on it’ (213). Disagreeing to forego his identity in the meta narration of Australia’s history, he prefers the acknowledgement of unique Aboriginal experience.

Gladys’s narration is most revealing. She is caught in between her mother’s fierce denial of Aboriginal heritage and Sally’s relentless questioning of the past. She marries a white man and creates a link between two disparate communities. She does not consider her Aboriginality limiting her identity. She includes her husband’s story within her own narration unlike Sally who glosses over her father’s narration. Gladys Aboriginality develops from post national hybridization. Her vision of widespread community and cultural inheritance conveys optimistic message. She embraces mixing of Aboriginal blood and believes in spiritualization of Aboriginal culture. Her definition of Aboriginality lies in expanding inter related loyalties. She wishes to liberate Aboriginality from the limited concept of essentialism.

Daisy Corunna’s narration begins with the stating of her real name, which has so far been absent from formal records: “My Name is Daisy Corunna, I’m Arthur’s sister. My Aboriginal name is Talahue. I can’t tell
you when I was born, but I feel old” (325). After the initial disclosure, Daisy was reluctant to share her story as she felt the need to avoid painful losses: “I wasn’t allowed to keep it. That was the way of it, then… I never told anyone I was carrying’ Gladdie” (340). Daisy’s narrative acts as reminder in determining Aboriginality. When many older Aboriginal people were reluctant to proclaim Aboriginality, Daisy takes a stubborn stance in proclaiming Aboriginal identity but her silence conveys her refusal to revisit the past of severe trauma and pain. Sally’s attempt is to hold on to Daisy’s memory. Her Death is a reminder of the secrecy that Sally will never know.

*My Place* records Sally’s quest to find her cultural, spiritual and historical place in the world. Sally also realizes that the place cannot be easily identified and defined. Sally’s life and family are traced from birth to the creation of her own family in a continual circle. The aspect of identity is shown intricately in a natural progression. The images conveyed by the text on the pages of the text prevent the reader from visualizing preconceived notions of Aboriginality.

*My Place* succeeds in conveying ‘inclusiveness’ as the binding factor. It negates ‘assimilation’ as an aspect of ‘exclusiveness’. It strives for including a family and a community in a nation. Adopting a neutral stance in condemning Australia’s racist past, Sally creates hybrid possibilities for the coexistence of modern Aboriginals and white Australians. The text focuses on representing true Aboriginal identity with a renewed interest. It explores
the limits of post national identity. Attempts to carry hybridized histories and representations within one coherent narrative of Self. Celebrating the possibilities for Aboriginal recognition, *My Place* creates a new wave of thinking about Aboriginality.

It is fascinating to consider *My Place* in the light of Post Colonial classifications of Feminism. John McLeod in *Beginning Post Colonialism* (2000) says that Post Colonialism classifies Feminism into First world, Second world and Third World Feminisms. Though this is an unhappy classification, it has recognized variety in feminism. These categories of convenience paved the way for the consideration of other aspects of feminism. Kirsten Holst Petersen and Anna Rutherford have used the phrase ‘a double colonisation’ referring to the ways in which women have simultaneously experienced the oppression of Colonialism and patriarchy. All the women in *My Place* particularly Daisy, Gladys & Sally are the victims of ‘double colonisation’. Gayatri Spivak Chakravorti’s ground breaking essay *Can the Subaltern Speak?* *(Colonial Discourse and Post Colonial Theory*. Ed. Williams and Chrisman.1988) has invited the scholars to explore the complexities in feminist representation. Though Spivak’s focus is on 19th century Indian women, her attempt to circumscribe Aboriginal women within the ‘Subaltern’ frame work is objected by Dalit critics. They have accused Spivak for creating Subaltern frame work only to minimize the accommodative frame work of Dalit identity. But the identity of
Aboriginal women has crossed the ‘Subaltern’ boundaries and acquired ‘Fourth World identity’. The conceptual analysis of assessing the problems of Aboriginal women within Spivak’s ‘double colonisation’ is no more relevant. As ‘Fourth World Feminism’ has circumscribed Aboriginal women and Dalit women, Aboriginal women in *My Place* are the victims of several factors. They are seen as victims as women, as Aboriginals, as matriarchal representatives and victims as colonial subjects.

Sally’s identification with Aboriginality is the result of her journey with her family to Corunna Downs, her grandmother’s birth place. Her tentative search to retrieve the history of the family is involved with series of emotional meetings. Sally research develops into emotional and spiritual pilgrimage: “…grown into a spiritual and emotional pilgrimage. We had an Aboriginal consciousness now, and were proud of it” (233). This attempt has provoked many doubts in relation to Sally’s meeting and communicating with Aboriginals in Aboriginal languages. Though, Sally’s attempt to construct Aboriginal identity is criticized, her version of Aboriginal consciousness like Spivak’s ‘Subaltern’ has become a convenient version of Aboriginality to many mainstream white writers and readers.

However, from a different direction, it is pertinent to observe that Sally’s Aboriginality is derived from her maternal inheritance. Her mother Gladys was born to aboriginal mother Daisy and white father. Sally is born to White Australian. So, Sally’s Aboriginality becomes an unsettled issue. *My
*My Place* defines Aboriginality more than a description of physiological ‘race’. This makes Sally in the text to conceal her Aboriginality and claim a non-aboriginal identity. Sally’s mother Gladys is found to be living with the similar stance, keeping the Aboriginal heritage as a secret. Despite the problems in claiming ‘Aboriginal identity’, Sally’s decision to embrace Aboriginality is understood as an important political decision. The significance of Sally’s action is illustrated in the saying of Old Aboriginal woman: “You don’t know what it means that you, with al light skin, want to own us” (228-9). The exploration into the past is a great task to the Aboriginals. This conveys that Sally is completely ignorant of the repercussions of her actions for the Aboriginals. Sally’s quest dismantles the sense of homogeneous Aboriginal consciousness. It exposes the political significance involved in Sally’s quest over riding the conceptual problems. In justification of these aspects, John McLeod in *Beginning Post Colonialism* observes that Sally’s acknowledgement of Aboriginal consciousness is an act of strategic essentialism. It enables her to bring the history of the lives of Aboriginals to rewrite Australian history. Understood in these terms, *My Place* contests the supportive projects of patriarchy and colonialism as a representative text of Feminism and Post colonialism.

*My Place* positions readers in several incompatible ways. It has both oral and written narratives. The factual information carries many features of fiction. Sally creates a sense of oralcy by retaining Aboriginal speech
patterns. Oral narration constructs intimacy with the narrator. Sally plays the role of interactive audience to her relative narratives and takes the reader to view the aboriginal experience from within. Offering authenticity to the factual value of its accounts, *My Place* presents alternative history of Australia. Gladys says: “There’s been nothing written about people like us, all the history is about White man” (2). Revealing the respect of the illiterates for the written word Daisy Corunna says: “You can’t put no lies in a book” (325). *My Place* negotiating with the reader carries public, private, open, secretive, aggressive and confiding aspects of narration.

*My Place* is part of bicentenary consciousness generated by popular mileposts in Aboriginal literature. Bicentenary readers have ignored the generic complexity and received *My Place* emotionally hailing it as ‘Australian classic’. It had a great appeal among the white readers as it professed peaceful racial cohabitation in Australia. It has fostered a great appeal for the emergence of Aboriginals. Wenche Ommundsen in the article “Engendering the Bicentennial Reader: Sally Morgan, Mark Henshaw and the Critics” evaluating the influence of *My Place* says: “It is possible for a white reader of My Place, to feel that racial discrimination in Australia was of the past only, and that blacks now have emerged, triumphantly, from their struggle. Morgan’s optimism does not remove the guilt of white Australians, but it makes it possible for them to envisage a time when such guilt has ceased to dominate their national consciousness” (Span. No. 36. 1993).
Evaluating the impact in the similar critical fashion Mudrooroo Narogin in *Writing from the Fringe: a Study of Modern Aboriginal Literature* (1990) makes a point that winning the bicentenary reader is the primary concern of *My Place*: “Sally Morgan’s book is a milepost in Aboriginal literature in that it makes a stage when it is considered ok. to be Aboriginal as long as you are young, gifted and not very black. It is an individualized story and the concerns of the Aboriginal community are of secondary importance” (149). John Mulvaney presented a similar perspective in the article “Aboriginals in History”. She is of the view that *My Place* has presented Aboriginal voices in a relatively comfortable discourse. A second wave of criticism developed by critics such as Eric Michaels, Joan Newman, Stephen Muecke and Carolyn Bliss examined the inherent contradictions in its structure. There is also post structuralist scepticism in evaluating the presentation of ‘unified self’ and the ‘authenticity’ of the speaking voice. But *My Place* confirms the deconstructive perspective of powerful and authentic voice for Aboriginal groups and the elucidation of discursive formations through which such marginalization has been authored.

The breakthrough created by *My Place* in formulating, constructing and promoting Aboriginal identity is vehemently criticized by Aboriginal writers and critics. It has virtually divided Aboriginal critics and White Australian critics. Mudrooroo in his 1990 study *Writing From the Fringe* calls *My Place* as ‘a publishing ploy’ (P.162). Another prominent Murri
activist, researcher and author Jackie Huggins in her essay ‘Always Was Always Will Be’ expresses her reservations about the construction and explication of Indigenous identity in *My Place*. Jack Higgins in response to Bain Attwood’s ‘Portrait of an Aboriginal as an artist: Sally Morgan and the construction of Aboriginality’ detests the construction and imposition of Aboriginality by Non Aboriginals. She negates with the imposed Aboriginality: “as it insults my intelligence, spirit and soul and negates my heritage” (Blacklines. 60). In the light of Jackie Higgins criticism, it is pertinent to observe that Aboriginal writings are not merely about defining Aboriginal consciousness and identity but it is about reclaiming history and place in Australian society. *My Place* has created an impression that Aboriginality can be understood by all non aboriginals. This is considered to be the domination and intervention of the whites in defining Aboriginality. Most of the Aboriginal writers firmly believe that non aboriginals cannot follow the dreams of Aboriginals. *My Place* which has made Aboriginality easy to be followed and understood is considered to be indulging in ‘act of passing’ and parading Aboriginality to the white literary world. The act of passing is considered as horrendous crime in Aboriginal circles. Most of the Aboriginals upheld their identities even in destructive, painful and bad situations, but never ceded their identities. Those who have jumped the bandwagon by adopting the white ways of living are never forgiven. Hailing from mixed descent, Sally is considered incapable in articulating
Aboriginality in relation to the present situation. Sally confuses Aboriginal identity with the objective of creating a new sense of self. As *My Place* comprises a mixture of different genres, it has enticed white reading sensibilities. While Attwood liked *My Place* as detective novel, Jackie Huggins felt that she was reading the life of a middle class Anglo woman. So, many Aboriginal writers couldn’t identify with the Aboriginality of Sally and questioned as to who Sally is?

Though the family testimonies are the strength of *My Place*, they are found to be subjugated by the power of incredible beautiful narratives. The writing and the story of an Aboriginal is concealed under the haze of white editorial intervention that desecrated the text. Sally is accused of ignoring the Aboriginal ways of knowing ‘Aboriginality’ in spite of her white upbringing. Sally indicates her ‘otherness’ and succinctly derives monetary gains that stems from Aboriginality. Many Aboriginal writers claim that Aboriginality is fixed. It is not ‘a process of becoming’ or ‘a diluted mystical vision’ acquired through aspiration. So if Arthur’s identity in *My Place* is projected as fluid, it is considered as sell out of Aboriginal heritage, values and identity. Elucidating the stance of Sally, Huggins observes: “Morgan has been influenced by the European discourse about Aboriginality which is dominated by anthropological images of Aborigines as ‘other’” (*Black Lines*. 63). Stephen Muecke in his essay ‘Aboriginal literature and the repressive hypothesis’ says that Aboriginality is seen as genetic inheritance rather than a
product of social practices. This perspective is recommended by many white anthropologists who confirmed the genetic inheritance in determining Aboriginality. Morgan subscribes to this view of Aboriginality and illustrates this with authenticity. Huggins says though genetic inheritance determines aboriginal identity, there are other inescapable factors that need to be answered. Acceptance by the community and involvement in alleviating the disadvantageous positions of Aboriginal people are some of the factors that define Aboriginality. Huggins says: “Solely swallowing the genetical cocktail mixture does not constitute being Aboriginal” (Black Lines. 64). It is only by claiming Aboriginal genetic inheritance Sally is bestowed with the status of Aboriginal writer by the white world. But Aboriginal activists have questioned Sally’s contribution in uplifting the Aboriginals. She is accused of basking in the glory of Aboriginality bestowed by the white world. This new found identity has distanced her further from the Aboriginals. The changed American version of My Place has proved that Morgan’s identity is fluid. Sally is bitterly criticized for allowing the American publishers to romanticize the slave history. American version of My Place is considered as the gross product of miscegenation.

WANAMURRUGANYA

When Sally Morgan was fifteen she learnt that she and her sister were in fact of Aboriginal descent, from the Palku people of the Pilbara. This experience of her hidden origins was the stimulus for her first book My Place
published in 1987. Morgan's second book *Wanamurraganya* is a result of her establishing a strong bond with Jack McPhee-her grandfather while researching for her first book and it is a biography of her grandfather’s life. *Wanamurraganya* is basically an offshoot of the research that Sally Morgan has done for her first novel *My Place*. Morgan’s book *My Place* is a search for identity where as in *Wanamurraganya* the protagonist knows who he is and where he has come from. The story of Jack McPhee voices the issues of displacement, loss of love and people and a strictly enforced life which the settlers want the aboriginals to live. The lives of working people is usually one of struggle and this work brings the issue to the fore with an additional emphasis of the protagonist’s early life succumbing to this situation. This narrative is truly about how ‘natural environment’ is forcibly taken away from the life of an aboriginal child and how he is forced to endure the life of ‘artificial existence’. In this work we find a coalesce of the black and white backgrounds as the protagonist-Jack McPhee is unable to come to terms with what he wants to be—a true aboriginal in heart or lose his identity altogether in the chaos that his life has become. This work especially highlights the issue of a ‘loss of identity’ in the lives of the aboriginals. *Wanamurraganya* is an effort which consists of a series of referential and verifiable statements about the 'real' world, than of the presentation and sophisticated organization of a set of complex experiences in a verbal form. A close and detailed
analysis of the text reveals an interpretation so strikingly lucid even without referring to historical, authorial, or cultural concerns.

It has become a common practice in the lives of Aboriginals in failing to live a life of contentment and happiness as they are ‘forced’ not to lead ‘their’ way of life. At the same time, they fail to emulate the lives of a white man too, as they are disallowed to do so by the government. This unfortunate setting in the lives of aboriginals is in fact not an isolated story as presented in *Wanamurraganya* but it is universal in the lives of all Aboriginals. These delicate and threadbare issues of ‘loss of identity’ and ‘displacement’ are the underlying tones throughout the work. Sally Morgan presents these issues in a style that is unique in its representation and with a social conviction of letting a novice have a glimpse into the life of a real aboriginal who is true to his roots. The work that is narrated in first person by Jack McPhee is a true impression of the majority of Aboriginal lives that have been crushed arbitrarily by the white men who have literally destroyed the little that the aboriginals could call their own - their identity. Our attempt to elucidate the content of *Wanamurraganya* brings in the relevance of Archetypal criticism where the plot patterns of highly sophisticated and realistic works like *Wanamurraganya* are references to certain archetypes. Archetypes, according to Northrop Frye are the "primordial images". The "psychic residue" of repeated types of experience in the lives of very ancient ancestors which are inherited in the "collective unconscious" of the human
race and are expressed in myths, religion, dreams, and private fantasies, as well as in the works of literature. Some common examples of archetypes include water, sun, moon, colors, circles, the Great Mother, Wise Old Man, etc. In terms of Archetypal criticism, we see numerous references of the same in aboriginal literature. Water, colours & circles are some of the recurring images in *Wanamurraganya*.

This work by Morgan makes us believe that the term ‘Identity’ is but a shadow in the lives of most aboriginals as it is not them who are leading their life but the white man dictating their life at every step. This work also bears a nostalgic reflection into the realm of introspecting about the life that one has lead as Jack McPhee does with his when he turns eighty four years old and what he sees of his life is just a façade tinged with the facets like discrimination and domination. Jack McPhee—the protagonist of *Wanamurraganya* believes that one realizes what matters in life only after one nears death and this will lead one to value the norms and beliefs, resisting the temptations thrust upon by forces that pervade one’s environs. What keeps coming back in a flash when one is old is what the life was all about. Morgan through this work presents a picture that very few aboriginals had the fortune to have a real say in their lives and ultimately the same holds good for their literature in the sense that there is contribution in to this not only by the aboriginals but by the whites and half-whites as well. This work emphasizes as a whole, how the forceful intervention of the white man disembodied the
relations not only among aboriginals but between white man and the aboriginals. This has made the white man an integral part in literature and lives of Aborigines. This work juxtaposes the unvoiced truth of the white man being an integral part of aboriginal life like just how the ‘old corroboree songs’ are an integral part of aboriginal life. Here, in the light of Sigmund Freud and Jacques Lacan’s Psychoanalytic criticism we can assume that indeed this work has a profound impact on the readers’ consciousness as its focus is centered on dealing with real things that happened to real people in the real world.

This work is also a product of a sense of responsibility that Morgan felt for reaching out in to the aboriginal past to make the younger generation of aboriginals have a strong foundation of the essence of the lives of their predecessors so that they can build their own lives with a shared understanding, incidents and experiences form the past. Sharing a major part of one’s self and the work *Wanamurraganya* is that and much more as it can rightly be called a creative store of the memoirs and recordings of a cross-section of aboriginal people done by both Sally Morgan and Jack McPhee.

The story of Jack McPhee – a station and mine worker from a place called Pilbara region of Western Australia whose life was nomadic and chaotic is astutely presented to us by Sally Morgan through her distinct narrative style and freshness in attention to detail. The concept of commodification which is a key term used in Marxism and which talks about
the attitude of valuing things not for their utility but for their power to impress others or for their resale possibilities is what this work is about. Experiences in one’s life make him or her stand out from the rest. Jack Mcphee’s life is overwhelming in the realm of experiences. His work is unique in more ways than one in the sense that an attempt was made for the first time – to bring to light the desecrated lives of the aboriginals for the whole world to read and understand. The ease with which Morgan treats the story is its key strength. This work has a rare power as it is an honest attempt at unfolding the dark secrets which no one dared think to explore or understand before. In this work we see Morgan’s departure from strict chronological narrative and this again did the same thing to many writers who wanted to adopt novel techniques in their writing—provide a model. Like in most biographies we see a lot of jumping back and forth in dealing with the life of Jack McPhee because recalling the experiences and retelling the incidents requires this to happen often. A glance in to an aboriginal’s life or ‘stolen generation’ is the crux of Wanamurraganya. Like a true urban aboriginal artist Morgan paints the picture of the ordinary class aboriginal individual’s struggle to come to terms with the concurrence of aboriginality and white man’s imposition in their life. The fact that Wanamurraganya, the story of Jack McPhee won a Human Rights and Other Writing Award in 1989 is an indicator of how it conceptualizes ‘Aboriginality’.
When asked by an interviewer Blanch Lake if she had won any awards Morgan specially emphasizes the Human Rights award she won in 1989 for ‘Wanamurraganya’ and she also says in the same interview that this work is a true extension of the history of her family ‘identity’ and specifically her grandfather’s life and she opines that both My Place and Wanamurraganya have encouraged other people to tell the stories of their families. The words of Jack McPhee sum up the totality of what Wanamurraganya is: ‘I see it as the story of a working man, and I think working men who read it will understand because they know the struggle. Then I also see it as the story of Wanamurraganya, the son of a tribal Aborigine. Then again, it’s the story of a man who is fighting with being black and white. A man who chooses not to live in the tribal way, but who can’t live the Whiteman’s way because the Government won’t let him. I could go on and on, because what I’m really saying is, it’s the story of many people, and they’re all me!’ (Book cover - Wanamurraganya-The story of Jack McPhee).

There are various themes criss-crossing throughout the work of Wanamurraganya. One of the initial themes that one comes across is the importance of ‘names’ as a means of delving into the depth of one lineage and culture. We can say that this theme is the focal point of the story Wanamurraganya as Morgan’s journey of compiling her work starts from here. Getting to know what a name holds in terms of its meaning and working from there has aided Morgan to establish a firm anchor of a record of her
family’s past. The title plays a vital role in giving away the important theme contained in the work-the role of names. In the first chapter we see Jack trying to establish this sense of the importance of names by giving out the two names of his mother ‘Marduwayjawurru’ and her white name ‘Mary’ and also of his four aunts Mugaari or Eve, Nyamalangu or Nellie, Yarriwawurru or Dinah, and Ngarlgaari or Fanny.

Jack narrates how he meets his wife while visiting his relatives at Moore River Native Settlement. He says ‘I became serious about a girl named Susie Smith. She was from the Ashburton area... and her real name was Bessie Connaughton, but they changed her name when she was brought to the Settlement. Her Aboriginal name was Mularna, but no one called her by that.’ The story of Jack McPhee is about how the constant interferences by the Department of Native Welfare have frustrated and tested his constraint. The same Department which was supposed to look after the ‘welfare’ of aboriginals stood in the way of McPhee’s economic prospects as his wife’s people were considerably well off. In the literary world of post colonialism one often comes across such words as ‘Diaspora’ and ‘Hybridity’. The Australian diaspora (to refer to any people or ethnic population forced or induced to leave their traditional ethnic homelands, being dispersed throughout other parts of the world, and the ensuing developments in their dispersal and culture) and aboriginal hybridity (the assimilation and
adaptation of cultural practices, the cross-fertilization of cultures) can best be understood through this work *Wanamurraganya.*

This work makes one wonder how names can create clarity and confusion at the same time. If we consider the names of aboriginals, there is a name given to them by their parents at birth and then later one given by the white people when they come in to contact with them. This could lead to ambiguity, for instance, when Jack met a pastoralist who was trying to figure out if Jack’s wife Susie was the girl he had known on his station. He was interested in knowing because she had ‘been like a daughter to him’. This was often code for ‘this is my unacknowledged child’ but in this case seems to have actually meant ‘I knew her as a child’.

Jack himself had the same confusion for most of his life wherein he believed that a particular white man was his biological father (a man named Sandy McPhee who was fond of him and spent time with him before he died in World War One). Later on Jack discovers that it was actually a different white man to be his real father. This confusion is constant and eternal in the lives of most aboriginals. Jack in a way had a mixed blessing as an aboriginal man took on the cultural role of fathering him. This apparition is the result of the entwining of the black and the white worlds in this work. Through this work one comes to know that the understanding of the ‘identity’ of an aboriginal is quite complicated as a lot of information and cultural analysis goes in to it. (http://emma-ioz.livejournal.com/250499.html)
Jack McPhee was born to an ngayarda banujutha-a tribal aborigine mother and a white father around 1905 in the Pilbara. He had a strong character and a sense of humour which comes naturally to every individual who is a true-blood aboriginal. There were no birth certificates in those days for the aborigines so the age of Mcphee cannot be fixed exactly. As in those days tribal aborigines took two names- a black one and a white one. McPhee’s mother had the names ‘Marduwanyjawurru’ and ‘Mary’ respectively. Jack had four aunts who had two names each themselves. His family lived one hundred and ten miles from a place called Marble bar around which most of Jack McPhee’s life revolves. Jack says his family’s name is ‘Yirrabinya’-which means teeth. He recalls that there were also names given to the skin groups like ‘Banage’, ‘Milangga’ etc and his particular skin group is ‘Garimarra’. Skin groups are an important part of aboriginal culture as they reinforce and determine relationships among aboriginals. This is that part of their culture wherein any aboriginal will have numerous relatives. Jack had a brother whose black name was ‘Walyayingu’ and white name was ‘Jim Watson’. Jack remembers his mother singing many corroboree songs that not many women could do. When jack was young he clearly remembered people with painted body markings and cockatoo feathers singing and dancing a lot around him and he believed it. This left a lasting impression on the young boy. Jack says that he eventually came to be known as ‘Wanamurraganya’ as his Aboriginal father came from a place by
the same name. Family names are often derived from the place where the family has made their home—the pools, rock holes and springs in that area have a say on the family name. This same name has another significance in the sense that it was also the name of the ‘bulbs’ that grew in this place and was the primary food supplement to the people of that area. Jack came to be called ‘Wanamurraganya’ after his father’s death. Although Jack’s mother gave him the aboriginal name ‘Juliingu’ Jack was always popularly known as ‘Wanamurraganya’ by his friends or by his white name Jack.

Jack was told by his people that his aboriginal father ‘Ngawarrangu’ was notorious whereas his stepfather was a highly respectful man. The belief in maban power is an integral part of aboriginal culture and Jack believed his aboriginal father to have possessed these powers. In Australia, prayers to the ‘Great Spirit’ are performed by the ‘clever men’ and ‘clever women’, or kadji. These Aboriginal shamans use maban or mabain, the material that is believed to give them their purported magical powers. In a world where people have existed for generations practicing ‘initiation ceremonies’ (Where in a boy is put through law by performing eclectic initiation rituals and finally declared a man) and where a high degree of mystical allure is appended to their rituals, it becomes all the more interesting that it is still alive today in aboriginal culture. In initiation ceremonies the primary purpose is to see that the boy has a lot many people from other areas as his relatives than only his immediate family. Initiation is a lengthy process and it is the time when the
boy for the first time comes face to face with the real traditional setup of his people. So it can be said that initiation is done basically to familiarize the young aboriginal with the traditions of his people and also for the broader purpose of establishing a strong base for the boy in terms of relations so that he could lead a comfortable life once he becomes a man. The initiation ceremonies have a lot of inner meaning in them. Before, during and after the ceremony the songs (corroborees) are sung and they have great importance. These songs are not dated in the way aboriginal culture cannot be dated. They have always existed and that is why they are so special. It takes between three to five weeks for the initiation process to be over. Initiation is also a time when the aboriginals let the world know that the boy for whom initiation is held is ready for marriage. (Wanamurraganya. 54).

The rituals like corroboree songs or corroborees as they are so called and initiations are passed down from generation to generation and they have a strong foothold on the tide of awareness that springs up in the aboriginals in the contemporary world. These corroborees often are very lengthy and sometimes even last a week as they have many parts to them. Corroborees are basically a song and dance sequence and they are good only if both the parts complement each other affectively. These songs sung by aboriginals are also a means to replenish the lost pride and a means to restore oneself to normalcy because many a time when the aboriginals were working for the white men, they were ill treated and most often these songs provided the much needed
respite to the aboriginals. Like in any other culture these rituals also help establish strong bonds among the aboriginals both within the family and among different families of aboriginals. Singing (Corroboree songs) and dancing (Bora rings) are an inherent part of the lives of aboriginals and the love that they have for these rituals is ingrained in them. Each one of these aboriginals has their own favourite songs or dances depending on their outlook as each one of these represent a particular theme. The Aboriginals who are old have great responsibility in seeing to it that the rituals are cared for by talking about them to the younger people. More than any other culture the Aboriginals are a closely-knitted group of people and each one is related to the other person one way or another. The aboriginal people not only go with the blood relationships to establish their relations but they also do go often with skin groups which makes them have people to call their own at all times.

Way back in 1910 the police were the appointed guardians of the aboriginal people and they were the ones who took away the ‘mandamanda’- or in other words persons of mixed Aboriginal-European ancestry to missions and so on separating them from their biological parents. Jack’s childhood weakness for teasing anyone and anything lead him away from his family and people and allowed him in to the white people’s domain. As it was a regular practice to take the aboriginal kids when they were young, it often so happened that the kids’ minds were poisoned by the white people in to
believing that it would be in their best interests if they stuck around with the white families. Claude Levi Strauss in *Structural Anthropology* calls for the understanding of a culture through understanding their signs. As Ferdinand de Saussure in *The Course in General Linguistics* (1917) sees that signs are made up of two parts the ‘signifier’ and the ‘signified’. So basically in order to understand the aboriginal signs we need to have an understanding of the ‘signifier’ (white people) and ‘signified’ (Aborigines).

Jack was a ‘mardamarda’. So he was working for different people at different times. Often children were exploited for their work and Jack was only seven years old then and was no exception. It was during this period that Jack went farther and farther away from his immediate family. There were instances when jack would try to escape the confined environment that he was in like the one important instance mentioned below when he ran away from Gorge Creek and meets up with a stranger:

‘Where are you headed young fella?’, the stranger asked
‘Marble Bar’
‘And what do you want to go there for?’
‘See my family’
‘Where have you come from?’
‘Gorge Creek’
‘So you belong to Gorge Arthur then.’ (Gorge Arthur was one of Jack’s employers)
‘Yeah’

‘You’ve walked a long way son. I don’t think you should go on to the bar, it’ll only get you in trouble. How about if you stayed with me? (Wanamurraganya. 34)

This conversation is a true example of the innocence and desperation of a young boy to get to his people and also of the deceptiveness of the white man in misleading a young person to believe that his future lies not by being with his people but by following him. This premise is universal in the lives of almost all aboriginals as suffering and separation are the bitter truths they confront and come to terms very early in life.

Jack worked for a while for a man called Colin Campbell. When Jack had to finally return to Gorge Arthur he didn’t want to go. A conversation between Campbell and Arthur goes like this:

‘Jacky’s a good boy’, Colin said, ‘a real good boy, George. He’s been a big help to me and he does what he’s told.’

‘Yes’, said George, ‘but he belongs to me, thanks for minding him though.’ (Wanamurraganya. 35)

The conversation cited above has an undertone of pure dominance and ruthlessness. Colin’s words speak of an attitude where a black fellow is accepted by the white man only if he is subservient and does what he is told. George’s words give an impression that he is referring more to a ‘thing’ than
a ‘living and breathing human being’ when he speaks of his rights of owning the person.

Jack was in constant touch with his stepfather Alec McPhee and he was always good to Jack. Working in dangerous environs amongst poisonous snakes and dingoes (animals) and the powerful dominance of the white man will make any aboriginal wonder about where they are heading in life. The aboriginals were never supposed to fight the white men under whom they worked. The aboriginals had to go with the will and fancy of the white men’s wandering moods and travel in rough country without being provided for properly:

‘They classed the blackman same as a dog’ (Wanamurraganaya.47).

Whitemen always thought that they could get away with whatever they do to the black people. The whitemen also thought that blackwomen were no good other to have children (free slaves). The aboriginal children when they were growing up under the care of the white men were exposed to all kinds of atrocities.

Jack wanted to make something of his life when he was around 17 years old by trying to strike a life on his own. Jack went through the process of initiation when he was around the same age. It was a happy time for Jack as he was back with his family after a long time. It was a happy time for another reason too, that is, the old aboriginal men shared their knowledge in the form of stories and this was very valuable in understanding what being an
aboriginal meant. Initiation gives one a gateway to the ‘sacred sites’. These are important aspects in understanding one’s own people. Aboriginal’s sacred sites are more to do with spirits than something concrete and so it is very difficult to understand one. Aboriginals firmly believed that special spirits protected these sites for aboriginal people and once the white men access these sites these sites are no more ‘sacred’ in nature and they become tampered. The old people hold a sway over the sacred sites and sacred objects and not all aboriginals are allowed to see them although they have gone through initiation. (Wanamurruganya. 59)

When Jack was around 19 or 20 years he realizes that his real father is a white man called ‘Bert Watson.’ It is inbuilt in aboriginals to love stories. Jack specially emphasizes the close relations between the Afghans and Aboriginal people. There were very few white people who didn’t think that aboriginal men were only to be considered worthy if they work hard and it benefits the white men. The aboriginal population was never allowed to have any contact with their own people even once in a while as they believed that white people were the ones who had ownership. Aboriginal people were always adventurous and wandering in nature. So Jack McPhee was moving from one place to the other not just out of necessity but also because he was feeling he was stuck up in a single place for a long time without exploring opportunities. The white people took away the aboriginal kids when they were really young so that they could be brought up the white way resulting in
both strengthening of white culture and dilution of aboriginal way of life—just like how the whites wanted it. The special mention by Jack that even the white people faced dire situations during the depression period has an underlying tone of meaning in it because it is an everyday happening in the lives of Aboriginals that they face dearth for basic necessities but when it comes to whites it is only an occasional happening. In the late part of 1920’s it was illegal to get miner’s rights for aboriginals as they were native but it was reasonably legal and easy to get these rights for the white people. Miner’s rights entitled one to go mining within the country wherever they see the prospect of mining. Aboriginal people often realized the hard way that they were not entitled to any rights in their own land. The ‘use and discard policy’ was prevalent in the lives of aboriginals when it came to how they were treated by the whites. All the children, old and sick people were severely neglected by the whites compared to the others like men who could slave out and produce work. The cruelty that was meted to the children of aboriginals is clearly seen in the statement below reminisced by Jack.

‘I was thinking to myself, to take a child from its mother is a cruel thing. The mother has given the life, suffered for it, it’s not right that life is taken from her.’ (Wanamurruganaya, 97).

This sums up how the children were indiscriminately taken from their aboriginal mothers’ and separated from them sometimes living even within close proximity.
The white people always paid less for the heavy work that they extracted from the aborigines and many a time the aborigines were cheated with their wages. The Aborigines Department which was supposed to look after the welfare of the aborigines played an active part and was a second fiddle to white people leaving aboriginals no option to turn to anybody for help. The white people just wanted the aboriginals with the basic requisites but not with enough traits to make them equal to the whites.

‘Just enough education to make us useful to the whiteman but not enough to make us equal’. (Wanamurruganya. 99). Jack McPhee speaking to a friend brings to the fore the exact stance of the whites towards Aborigines. The aboriginals were pretty much in a setup socially and were with the kind of mindset where they believed that they cannot better themselves no matter what they do. The aboriginal women were exploited in all respects possible and were treated badly not only by the whites but also by the ‘caretakers’ from the aboriginal department that they were assigned with. Many aboriginals gave up the blackman’s way to follow the whiteman’s way by giving up their language and life style whereas others like Jack believed they could have the best of both worlds. Jack finally married when he was about 27 years old in 1932 a girl named Susie. The kind of work that aboriginals most often did was related to manual labour – doing all sorts of things for both men and women. Breaking of horses, mustering sheep, looking after cattle and fencing were some of the tasks assigned to the aboriginals on the various
stations that they worked. The Aborigines Department was more trouble than help to the aboriginal people. Even after being married aboriginals were not allowed to live with their spouses comfortably as the white man thought that he had all the rights on them and could separate them according to his will. Having a go at a better opportunity in life is a far cry as far as the aborigines were concerned. Although life presented them with various opportunities from time to time rewarding their hard work it was all finally the irrational redtapism of the Aborigines Department and the white man that spoiled the show for the native people. When the aborigines were really in need of protection the Aborigines Department did not come to the rescue but when they do not want any interference in their lives it interfered with ruthlessness. Jack says Aborigines Department should be the protectors from bad and not from good. (Wanamurruganya. 117).

The aboriginals were denied even the basic necessities like access to a hospital facility and proper health care, dignified life in terms of basic necessities from earnings and so on. They were just driven around from one place to another like animals and the white man enjoyed doing this. The government proposed a rule where aboriginals were given the illusion of possessing more rights with an ‘exemption certificate’. When applying for an exemption certificate the aboriginal had to give his word for the white man that he would follow most part of the whiteman’s way in order to obtain it. This so called right gave an aboriginal significantly more rights to own a land
or stock and also to some extent to be paid decent wages on par with a white man. An exemption certificate or a ‘citizenship right’ in 1930’s entitled a Blackman to almost all the rights that the whiteman enjoyed. Almost all the rules that were framed for the sake of the aboriginals were irrational. Being given an exemption certificate meant that the aboriginals could not be aboriginals anymore-meet their people or live with them. It was very hard to be either an absolute Blackman or an absolute whiteman those days, for few people could come to terms with the rule of applying to a government for a permission to have ‘a life of decency with rights’ in their ‘own land’. Many aboriginals had to bow before the pressures of family life like providing better medical and educational facilities to their families and accepted the indiscriminate dominance of the white man. Some bowed to the pressures whereas others didn’t. For the aboriginals the respect or the money that was coming their way was very little. Being aboriginal also meant putting up with constant nomadic life with families in search of a respectable living. Jack Mcphee sums up the management and attitude of the white people towards the black people in the following words

‘Keep them down, work them hard, give them as little as possible, that was their way’. (Wanamurruganya,162).

Traits like honesty, reliability and experience of the aboriginal work force were never recognized and rewarded by the white employers. Finally there were internal conflicts among the aboriginals to possess land rights. The
aboriginals lived in such deplorable conditions such that birth and death in the aboriginal clan was considered with little human feeling and the aborigines were seldom given permission to meet their people for the same: “Jack finally says that for years the ‘the whiteman’s been getting the sweet part of the melon and the Blackman, if he’s lucky had to be content with leftovers”. (Wanamurruganya. 194).

If we critically examine the approach employed by Morgan in shaping this ambitious work we can find many internal contradictions in the aboriginal culture where it appears simple and complex in the sense can be understood only with a discerning mind. The synopsis like the actual work moves back and forth in time as it cannot be justified unless it is treated this way.

The impact of Sally Morgan’s *My Place* & *Wannamurraganya* can not be ignored in Aboriginal literature. These works have paved the way for the emergence of crucial and pertinent issues related to Aboriginal representation and identity which in turn have questioned the sagacity of Sally’s representation. The flexibilities in Sally’s representation are criticized as the Colonial ways of knowing the Aboriginal. Aboriginal consciousness in the contemporary situation has inspired the sense of pride, self respect, individuality and reverence for Aboriginal past in the minds and lives of Aboriginals. Aboriginality is defined in relation to every aspect of pre colonial and post colonial contemporary culture. The formation of
Aboriginality in *My Place & Wanamurruganya* is found to be incomplete. The discontents and dilemmas in Sally’s presentation are scrutinized in the light of Aboriginal intellectualism. Stephen Muecke’s rhetorical question ‘where are the Aboriginal intellectuals? ’ has provoked serious responses from the Aboriginal critics in forging ahead the discursive formations in the construction of Aboriginality. *My Place* in spite of the presence of multiple narratives is found to be succumbing to corporate fluid identity. *Wanamurruganya* in single narration failed to register the critical inflation on the lines of *My Place*. When compared to stronger texts like Ruby Langford’s *Don’t Take Your Love to Town* or *Real Deadly*, Marine Kennedy’s *Born a Half Caste*, Glenyse Ward’s *Wandering Girl* and *Uma You Fellas*, James Miller’s *Koori- A Will To Win*, Eric Willmot’s *Pemulwuy*, Barbara Cumming’s *Take This Child*, Herb Wharton’s *Unbranded* etc., have established Aboriginality more vibrantly and intellectually than *My Place* and *Wanamurruganya*. These two works have failed to set exciting challenges, imprisoned in Euro centric cognitive frame work.

However, the subject of Aboriginality has grown in prominence and has become the centrality in representing Australian culture. Aboriginal writers of mixed parentage have represented Aboriginality in a different way far ahead of Sally’s representation. Particularly, some of the representations have overcome the failures found in Sally’s representation. One of the strong representations that has promoted pride, self respect and required Aboriginal
intellectualism is Kim Scott’s *Benang* which will be discussed in the following chapter.