

GEOGRAPHY, NATURE AND NATIONAL SYMBOLS OF THE COMMONWEALTH OF AUSTRALIA AND NEW ZEALAND

OBJECTIVES

This unit provides factual information and assignments on the geography, nature and cultural symbols of the English-speaking countries in the southern hemisphere. It also sheds light on the history Australia and New Zealand through the history of their place-names.

IN THIS SESSION, YOU WILL LEARN

- about the origin of some place-names in Australia and New Zealand;
- what national symbols and emblems are used to represent Australia and New Zealand.

OUTLINE

- Geography of Australia.
- Geography of New Zealand.
- National symbols and emblems of Australia.
- National symbols and emblems of New Zealand.
- Aborigines and white Australia.



RECOMMENDED READING

Textbooks

Башманівський О. Л., Вигівський В. Л., Моркотун С. Б. Лінгвокраїнознавство. Житомир : Вид-во ЖДУ ім. І. Франка, 2018. С. 27-29, 45-52. URL : http://eprints.zu.edu.ua/29264/1/башманівський_О.Л..PDF (дата звернення: 03. 09. 2021).

Гапонів О. Б., Возна М. О. Лінгвокраїнознавство. Англomовні країни : підручник. Вид. 2-ге. Вінниця : Нова Книга, 2018. С. 367-409, 422-446. URL : <http://www.tnu.in.ua/study/refs/d179/file1321664.html> .

Dictionaries

Te Ara Encyclopedia of New Zealand. URL : <http://www.teara.govt.nz/en> (дата звернення: 03. 09. 2021).

Internet Resources

Australia. Culture and Arts, etc. URL : <http://www.australia.gov.au/> (дата звернення: 03. 09. 2021).

Meanings and origins of Australian words and idioms. Australian National Dictionary centre. Research School of Humanities & the Arts. ANU College of Arts & Social Sciences. 2017. URL : <http://andc.anu.edu.au/australian-words/meanings-origins/a> (дата звернення: 03. 09. 2021).



COMMENTARIES

(From: *Meanings and origins of Australian words*. ANDC, 2017)

Why is **Australia** (/v'streɪljə, ə'straɪljə / AuE; /v'streɪlɪə/ RP) called *Australia*? From the early 16th century, European philosophers and mapmakers assumed a great southern continent existed south of Asia. They called this hypothetical place *Terra Australis* (Latin for *Southern Land*).

The first European contact with Australia was in the early 17th century, when Dutch explorers touched on parts of the Australian continent. As a result of their explorations, that part of the mainland lying west of the meridian which passes through Torres Strait was named *Nova Hollandia* (Latin for *New Holland*).

In April 1770 Captain James Cook and the crew of the *Endeavour* reached the southern land. Cook entered the word *Australia* (misspelt thus) in his journal the following August. However, he did so only in reference to an earlier seeker of the southern land, the Portuguese-born navigator Pedro Fernandez de Quiros /ki'ros/, who in 1606 had named the New Hebrides *Austrialis de Spiritu Santo*. Cook says:

The Islands discover'd by Quiros call'd by him Astralia del Espiritu Santo lays in this parallel but how far to the East is hard to say.

Cook himself called the new continent *New Holland*, a name that acknowledges the early Dutch exploration; the eastern coast he claimed for Britain and called *New South Wales*. The first written record of *Australia* (an anglicised form of *Terra Australis*) as a name for the known continent did not occur until 1794. George Shaw in his *Zoology of New Holland* refers to:

the vast Island or rather Continent of Australia, Australasia, or New Holland, which has so lately attracted ... particular attention.

It was Matthew Flinders, English navigator (and the first person to circumnavigate and map Australia's coastline), who first expressed a strong preference for the name *Australia*. He gave his reasons in 1805:

It is necessary, however, to geographical propriety, that the whole body of land should be designated under one general name; on this account, and under the circumstances of the discovery of the different parts, it seems best to refer back to the original Terra Australis, or

Australia; which being descriptive of its situation, having antiquity to recommend it, and no reference to either of the two claiming nations, is perhaps the least objectionable that could have been chosen; for it is little to apprehended, that any considerable body of land, in a more southern situation, will be hereafter discovered.

To these geographical, historical and political reasons for preferring the name, he adds in his 1814 account of his voyages that *Australia* is *agreeable to the ear, and an assimilation to the names of the other great portions of the earth.*

Australia was championed too by Lachlan Macquarie, Governor of New South Wales from 1810, who was aware of Flinders' preference and popularised the name by using it in official dispatches to London. He writes in 1817 of:

the Continent of Australia, which I hope will be the Name given to this country in future, instead of the very erroneous and misapplied name, hitherto given it, of 'New Holland', which properly speaking only applies to a part of this immense Continent.

With Macquarie's kickstart *Australia* eventually proved to be the popular choice. Although the name *New Holland* continued alongside it for some time, by 1861 William Westgarth noted that

the old term New Holland may now be regarded as supplanted by that happier and fitter one of Australia.

Australia has been called “*the Oldest Continent*”, “*the Last of Lands*”, and “*the Last Frontier*”. These descriptions typify the fascination with Australia overseas since World War II, but they are somewhat unsatisfactory.

The capital of Australia started as a small squatters' settlement of stockmen called *Canberry*, or *Canbury* (a derivation of an Aboriginal term meaning “meeting place”), was made there as early as 1824. By 1836 the name had evolved to **Canberra** (/ˈkɑnbərə/ AuE; /ˈkænbərə/ RP).

The Polynesian navigator Kupe /ˈkupe/ discovered New Zealand in 950 A.D. He named it **Aotearoa** (/ˈæɪlɑtiəˈrɒʊə, ˌæɪlɑtæɪəˈrɒʊə/ NZE; /ˈæʊˌtiəˌrɒːə/ RP) (Maori for “the Land of Long White Cloud”). The Maori remained isolated in New Zealand (/ˌnuːˈzɪlənd/ NZE; /ˌnjuːˈziːlənd/ RP) until the arrival of European explorers, the first of whom was the Dutchman Abel Janszoon Tasman (1642). They had no name for themselves but eventually adopted the name *Maori* (meaning “normal”) to distinguish themselves from the Europeans, who, after the voyages of the Englishman Capt. James Cook (1769-77), began to come with greater frequency. Tasman sailed from Batavia (modern-day Jakarta, Indonesia),

sailed up the west coast of New Zealand but didn't stay long after his only attempt at landing resulted in several of his crew being killed and eaten. He christened the land *New Zealand* from the Dutch *Niuew Zeeland*, which translates to “new sea land” and was a reference to the Dutch province of Zeeland. So the European powers then knew of Aotearoa's existence.

The capital of New Zealand **Wellington** (/ˈwelɪŋtən/) started as the settlement, named in 1840 in recognition of the aid given the company by the 1st Duke of *Wellington*. The city's nickname is *Windy Wellington*, as it really gets windy, particularly as winter starts to come.

Assignment 1. Fill in the fact files:

The Commonwealth of Australia

washed by	
the most important river/s	
the largest lake/s	
the longest mountain range/s	
the highest peak	
the key representatives of flora	
the key representatives of fauna	
natural disasters	

New Zealand

washed by	
the most important river/s	
the largest lake/s	
the longest mountain range/s	
the highest peak	
the key representatives of flora	
the key representatives of fauna	
natural disasters	

Assignment 2. What historical and cultural forces motivated the following place-names, their poetic and jocular equivalents?

Australia: The Never-Never Land, the Land of the Southern Cross, the Down Under, the Land of the Antipodes; Kangarooster Land, the Lag Land, the Old Lagdom;

New Zealand: the Shaky Isles, the Shivery Isles, the Quaky Isles, the Fernleaf Country, Kiwiland; the Pigs' Isles, the Godzone.

Assignment 3. Answer the following questions:

- What does the name *the Southern Cross* refer to?
- What is *the Fernleaf*?
- What are the symbolic meanings of the stars on the Australian and New Zealand flags?
- What elements are included into the flag and coat of arms of Australia? What are their symbolic meanings?
- What elements are included into the flag and coat of arms of New Zealand? What are their symbolic meanings?
- What floral and faunal emblems represent Australia?
- What do you know about the floral and faunal emblems of New Zealand?

Assignment 4. Read the lyrics of the Australian anthem and do the tasks.

Advance Australia Fair

Verse 1

Australians all let us rejoice,
For we are young and free;
We've golden soil and wealth for toil;
Our home is girt by sea;
Our land abounds in nature's gifts
Of beauty rich and rare;
In history's page, let every stage
Advance Australia Fair.
In joyful strains then let us sing,
Advance Australia Fair.

Verse 2

Beneath our radiant Southern Cross
We'll toil with hearts and hands;
To make this Commonwealth of ours
Renowned of all the lands;
For those who've come across the seas
We've boundless plains to share;
With courage let us all combine
To Advance Australia Fair.
In joyful strains then let us sing,
Advance Australia Fair.

- Is *Advance Australia Fair* the only anthem performed at the official ceremonies in Australia?
- It is a well-known fact that the lyrics and melody of *Advance Australia Fair* have been criticized as being boring and unendearing to the Australian people. Some criticism was given to the song for its archaic words, for instance, the one in the fourth line of the lyrics, "*Our home is girt by sea*". Consult *Online Etymology Dictionary* at <http://www.etymonline.com/> for the meaning of the word *girt*. Like other archaisms, *girt* is used as an excessively poetic element.

Why might it have caused critical remarks? Do you agree that it is a way to acknowledge the point that Australia is, in fact, an island?

- What is referred to by “*our radiant Southern Cross*”, “*this Commonwealth of ours*”, “*those who've come across the seas*”?
- What effect is produced by the repetitive usage of the imperative structure with *let* – “*let us rejoice*”, “*let every stage advance*”, “*let us sing*”, “*let us all combine*”? Do the structures express a suggestion involving both the speaker and the addressee? How does such repetition contribute to the manifestation of the concept of Unity?
- What does the national anthem *Advance Australia Fair* imply about the national character and values of the Australian people?

Assignment 5. Read these internet commentaries to *Waltzing Matilda*. What do you think has made it so popular that more Australians know its lyrics than even their national anthem?

Luke Stubbs

This should be our national anthem! Or when there's a grand final for NRL or AFL, everyone should sing this

RoyL_iZack

The Australian haka

cromusic ibra

For those of you who don't know: “Waltzing” refers to walking across Australia, not dancing. He's walking with all his belongings wrapped up in a blanket attached to a long stick he carries across his shoulder - this is his “swag,” hence the term “swag-man.” His swag he affectionately calls “Matilda”

The song was written by Banjo Paterson, an Australian bush poet. Before you go further, listen to the song at <https://www.youtube.com/watch?v=CwvazMc5EfE> to find out if you understand it. The poem contains a lot of terminology specific to Australian culture. That makes the song a bit confusing, sometimes even for Australians:

isawhimonce

im austraian and i have no idea what the hell he is saying

(Source: <https://www.youtube.com/watch?v=CwvazMc5EfE>)

Read the song and fill in the gaps with the names of Australia's realia - *billabong, billy, coolibah, jumbuck, Matilda, squatter, swagman, trooper, tucker*. You can find some help with the extracts from the Concise Australian National Dictionary, 1992 below:

Waltzing Matilda

Once a jolly _____ camped by a _____
Under the shade of a _____ tree
And he sang as he watched and waited 'til his _____ boiled
Who'll come a-waltzing Matilda with me?

Chorus;

Waltzing Matilda, Matilda my darling
You'll come a-waltzing Matilda with me
And he sang as he watched and waited 'til his _____ boiled
Who'll come a-waltzing Matilda with me?

Down came a _____ to drink at the _____
Up jumped the _____ and grabbed him with glee
And he sang as he shoved that _____ in his _____ bag
You'll come a-waltzing Matilda with me

(Chorus)

Down came the _____, mounted on his thoroughbred
Down came the _____s, one, two, three
'Whose is that _____ that you've got in your _____ bag?
You'll come a-waltzing Matilda with me!'

(Chorus)

Up jumped the _____ and jumped into the _____
'You'll never take me alive!' said he
And his ghost may be heard as you pass by that _____
You'll come a-waltzing Matilda with me

(Chorus)

- Do you agree that this very simple story evokes the unique feel of the country?

WORD

ETYMOLOGY

MEANING,

DERIVED WORDS AND
PHRASEOLOGY

- billabong** [a. Wiradhuri *bila* ‘river’+ *baŋ-* ‘signifying a watercourse which runs only after rain’] “An arm of the river, made by water flowing from the main stream, usu. only in time of flood, to form a backwater, blind creek, anabranch, or, when the water level falls, a pool or lagoon (often of considerable extent); the dry bed of such a formation”;
billabonger “A swagman” (CAND 1992, p. 41)
- billy** [f. Scot. dial. *billy-pot* ‘cooking utensil’] “A vessel for the boiling of water, making of tea, etc., over an open fire; a cylindrical container, usu. of tin, enamel ware, or aluminium, fitted with a lid and a wire handle”;
to boil the billy “To brew tea”; **to sling (swing) the billy** “To prepare to make tea, esp. as an act of hospitality” (CAND 1992, p. 42)
- coolibah** [a. Yuwaaliyaay and related languages) *gulabaa*] “Any of several myrtaceous trees, esp. the bluish-leaved *Eucalyptus microtheca* of W.A., N.T., Qld., N.S.W., and S.A., a fibrous-barked tree yielding a heavy durable timber and occurring in seasonally inundated areas” (CAND 1992, p. 136)
- jumbuck** [Of unknown origin: orig. in *Austral. pidgin* and poss. an alteration of an English word *jump up*] “A sheep” (CAND 1992, p. 283)

Matilda	[Transf. but unexplained use of the female name]	“A swag”; to waltz Matilda “To carry one’s swag; to travel the road”; (with) Matilda up “Carrying a swag” (CAND 1992, p. 331)
squatter	[U.S. <i>squatter</i> ‘one setting on land with no legal title’]	<i>Obs.</i> “One, esp. an ex-convict, who occupies Crown land without legal title”; squatterdom “The squatters collectively”; squattocracy “The squatters as an interest group; the squatters as a socio-economic group” (CAND 1992, p. 537-538)
swagman	[Transf. use of <i>swag</i> ‘a thief’s plunder of booty’]	“One who carries a swag; an itinerant worker, esp. one in search of employment, who carries a swag; a tramp” (CAND 1992, p. 561-562)
trooper	[Transf. use of <i>trooper</i> ‘a cavalry soldier’]	<i>Hist.</i> “A mounted police officer” (CAND 1992, p. 596)
tucker	[Br. slang <i>tuck</i> ‘to consume (food or drink)’]	“A meal”; tucker bag “A provision bag, esp. as carried by a swagman” (CAND 1992, p. 598)

Assignment 6. Read the lyrics of New Zealand National song and do the tasks that follow. *You can find some help with these links:*

History of God Defend New Zealand. – Available at:
<http://www.mch.govt.nz/nz-identity-heritage/national-anthems/history-god-defend-new-zealand>

MāoriLanguage.net – Available at:
<http://www.maorilanguage.net/waiata/e-ihowa-atua-nz-national-anthem/>

God Defend New Zealand

God of Nations at Thy feet,
 In the bonds of love we meet,
 Hear our voices, we entreat,

God defend our free land.
Guard Pacific's triple star
From the shafts of strife and war,
Make her praises heard afar,
God defend New Zealand.

- Is *God Defend New Zealand* the only national anthem performed in New Zealand? What is another one? Are both songs of equal status as national anthems appropriate to the occasion?

- Is there a Maori version of *God Defend New Zealand*? Which of the versions is commonly heard before the other one at most national and international events now?

- What does *the Pacific's triple star* in the first verse refer to (“*Guard Pacific's triple star*”)?

- What does *Aotearoa* in the Maori version refer to (“*Manaakitia mai / Aotearoa*”)?

- What do *Ihowā* and *Atua* in the Maori version refer to (“*E Ihowā Atua*”)? Are they both of Maori origin?

- What effect is achieved by the use of capitalization in “*God of Nations at Thy feet*”?

- Is there any personification in the first verse? What role does it play?

- Does the song sound like a pray?

- What does the national anthem *God Defend New Zealand* imply about the national character and values of New Zealanders?

Assignment 7. Read the extract from the article about Maori loans in News Zealand English. Write (200-220 words) to sum up about the receptiveness of New Zealanders to Maori words usage in various fields of communication.

Source: Kozlova T. O. Borrowing as an Interface for Multicultural Discourse: Aotearoa New Zealand. *Лінгвістичні студії*. 2019. № 37. С. 98-104.

<...> quite a number of Maorisms, borrowed into English at the earlier stages of New Zealand history, have turned out important [in various domains of communication today].

Firstly, autochthonous borrowings expand to <...> non-Maori culture and life style <...>: *haka* <...> “a traditional Maori dance” > (1977) “similar dances of other Polynesian people”; (c1900) “In Non-Maori contexts. A noisy posture dance usu. performed by males, accompanied by a chant (often in English or

meaningless word forms) to encourage a sports team (esp. rugby union), to support a school, etc.” <...>.

Secondly, Maori loans coexist with their English-base counterparts in NZE <...> For instance, the word Ma. *rimu* is mainly used to refer to the category ‘tree’ including “a New Zealand coniferous tree, distinguished by its scale-like drooping foliage, flaking bark and great height; also its timber”, whereas the English name *red pine* (1821) refers to the category ‘building material’ and is applied to *rimu* timber. Consider the following quotes: “*Rimu...This elegant tree...*” <...>, “The prevailing *species* of tree are *remo*, *totara...*” <...> and “It [*rimu*] is this tree which the *sawyers call the red pine*” <...>, “*At work in the forest, ... Red Pine, a finely grained timber which literally seems to bleed under the saw, as its red sap flowed out*” <...>, “*Rime, the native name of this tree, is now tolerably well known in Otago. So if professional men and timber merchants would only encourage its use, it would soon supersede the vague conventional term of ‘red pine’*” <...> The list of examples can be widened by pronunciation variants of *manuka*.

Today, the Maori language is gradually becoming familiar to more and more people. It brings loans to various types of discourses.

In online social media and networking communication, the use of Maori words is very high. Many announcements are in bilingual mode providing parallel translations between Maori and English <...>: “Save our Awa protest – Wairoa / Te Wairoa hopupu honengenenge matangirau”, “Nau mai, Haere mai / Come join us” <...>. In other cases, they offer glosses for Maori words and expressions: “The full Māori name of the river is: Te Wairoa Hōpūpū Hōnengenenge Mātangi Rau, *which means the long, bubbling, swirling, uneven waters.*” <...> A piece of information in English may contain numerous Maori words and phrases in order to attract attention to ethnic, ecological and other alarming issues: “For polluting the *Waiiau* and *Wairoa* river resulting in smothered eels, *kakahi*, invertebrates and many fish species and plants <...> To date \$100,000 is confirmed to go towards the new *Wairoa* Playground and \$15,000 to *Wairoa* Museum – decided by Eastland & *Wairoa* District Council. Not one cent has gone to cleaning up the river! <...> To support community river monitoring, to conduct fish surveys, to plan and initiate *riparian* margins starting with *marae* along the river and contribute to advocate for the health and safety of the *Wairoa* river and its people, for our *mokopuna. Tihei Mauriora!*” <...>. The local activists are protesting against the New Zealand river pollution, calling the audience to join their campaign and force the local authorities to divert the investments to clean the

river. Being 49 words and expressions out of 345 in total, the Maori words and expressions function as addressee-oriented pragmatic devices in this announcement.

In political discourse, the officials intersperse English with Maori words in their speeches and reports: “However Dame Tariana Turia doesn’t agree <...>, “You can have 20 Māori MPs in the Labour Party <...> and their majority vote are not *tangata whenua*.” Lizzie Marvelly agreed saying, “What Labour have to do now is step up for Māori. Māori stepped up for Labour in this Election and now they have to pay them back.” ” <...>. The use of *tangata whenua* instead of ‘local people, local residents’ makes the speech more expressive and eloquent which is an important thing in public opinion control. This is to reinforce the suggestive effect and cause the feeling of high solidarity in the recipient.

In scientific discourse, Maori names are much less frequent being mainly employed for the sake of direct reference, precision and objectivity of the given facts. They are particularly important for biological, historical, archeological, anthropological literature where the contexts require detail-oriented discussion. Maori expressions help the identification of the items in question by naming the unique objects and phenomena: “The arrival of Polynesians was a disaster for the native fauna. Many birds became extinct, including *moas* <...>. Animals such as tuatara became restricted to the off-shore islands, <...> but the Polynesian rat or *kiore* (*Rattus exulans*) was the more damaging introduction.” <...>.

Folklore, fiction and poetry embrace Maorisms for their expressivity, vivid imagery and symbolism. For example, the *kokato*, a large bluish-grey forest bird, called by some New Zealanders *crow*, became a symbol of self-consciousness. The note of kokato is very peculiar because it resembles a low, hollow boom such as that of the big bell. The kokato’s call stands for the call of human power of love in the collection of poems “The Call of the Kokato” <...>.

In legends, the birds of the bush when named one by one stimulate the spectacular image and richness of colours in the Bush. Their names borrowed from the Maori language are mostly onomatopoeic, hence serve their best to romantically reproduce the audial image of the tropical forest full of mysterious sounds and tones: “...*Tanehokahoka*, who called all of his children, the birds of the air together. *Tui*...*Pukeko*... *Pipiharauroa*...*Kiwi*... *Kiwi* took one last look at the sun filtering through the trees and said a silent goodbye. *Kiwi* took one last look at the other birds, their wings and their coloured feathers...” <...>.

A more complex encoding of the New Zealand society, its unity and diversity is suggested in B. Kemp’s poem about kumera (sweet potato as it is

known in Polynesia). Food is conceptualized as a unifying core of the society. New Zealand nation that consists of people of many creeds is symbolically represented as the *rekamaroa*, one of several types of kumera <...>, and the plant *houhere* “ribbonwood, or thousand-jacket, an ornamental shrub with lace-bark that splits up into thin layers <...>. Kumera, as common food in Polynesia, also stands for the link between generations (*tipuna* “ancestor” <...>). The bicultural nature of life in New Zealand is portrayed by specially selected lexical means involved into the metaphorical code-switching: (emphases added) “*Rekamaroa, / a bed of hot river stones, / under the earthen blanket, / steam rises, the buttery smell of pork belly. / Houhere, / creamy fingers to open mouth, / mīere, mīere, oh mīere / upon a honeyed tongue, spirited tīpuna sing.*” <...> On the one hand, the poem demonstrates a rich introduction of Maori words into the description of the *hangi* (a Maori earth oven) in English and evidences the integration of Maori cultural heritage into the Pakeha culture. On the other hand, the inclusion of *mīere* “honey”, a borrowing from French into Maori <...>, demonstrates the interchange between European and Maori cultures.

Unsurprisingly, Maori expressions are also adopted in colloquial speech: ‘Don’t mind *Taipo*,’ she said as she ushered me in. I froze... ‘What the devil is it?’ She chuckled. ‘A Beardie.’ ‘Does it bite?’ ” <...>. The Maori word *taipo* “an evil spirit bringing death” is employed in the above-quoted context in its weakened sense “a name given to a dog”. It adds emotionality or even the exasperation and humorous treatment of the situation.

Code-switching is different, though. For instance, bilingual English-Maori code-switching takes place, for example, when a young Maori-leader is giving a talk in English about the needs of his office co-workers: “oh okay *kia ora anō tātou katoa* [“hello again everyone”] first of all it’s good to have a welcome for a new staff member <...> I hope everything’s going well f- with you too Albert and the *whānau* [“family”] so um *kia kaha e hoa* [“be strong my friend”] <...>. Such hybridization of speech definitely works for the opening Maori cultural space for the employees who are expected to have a sufficient level of the Maori expression awareness. From the theoretical point of view, the analysis of such cases is an acute problem and requires research into the set of criteria distinguishing occasional borrowings and code-switching. It seems that code-switching is irregular but when repeated grows into incipient transfer.

 **Assignment 8.** Read about semantic and structural parallelism of idioms in English varieties. Use the Internet dictionaries to discover more

instances of phraseological similarity in different Englishes. Contrast and compare the idioms that you found.

Source: Kozlova T.O. United in Diversity: Cultural and Cognitive Grounds for Widespread Phraseologisms. *Efficiency Level and the Necessity of Influence of Philological Sciences on the Development of Language and Literature*. Lviv-Torun : Liha-Press. 2019. P. 91-108.

<...> phraseological units demonstrate language-internal parallelism due to the independent development of national varieties in pluricentric systems such as English. Numerous cases of phraseological congruence are found in the mainland and overseas Englishes. The latter obviously followed well-established, or normative, models to reinterpret popular perceptions and create their own, so to speak, new home-grown, phraseological expressions. Substitution with autochthonous borrowings and regionalisms proved to be the most employed strategy to produce culturally distinct, yet intelligible for speakers of other varieties phrases. Among particularly noticeable phraseologisms are those projecting local natural and cultural phenomena. For instance, general English (*as poor as a mouse* “very poor”) is continued in AusE *as poor as a bandicoot (rat)* including the name of an Australian marsupial popularly associated with deprivation and isolation. AE *within earshot* “within reach, near” appears in AusE and NZE as *within a coo-ee*, where *coo-ee* is a borrowing from Dharuk, an Australian Aboriginal language. NZE *Maori PT* and its counterpart *white man’s PT*, combining attributively used stems with the abbreviation of *physical training* to mean “resting, loafing”, are known elsewhere as *Egyptian PT*.

The transference of a phraseological unit from one variety to another can result in its reinterpretation and hence opaque similarity. The phrase *up a tree* “entrapped; in a fix; in a difficult situation; cornered” was coined in the USA and gained currency in British English. It entered Australian English in the similar sense but with modified and extended shape *possum up a gumtree* (*possum* “an arboreal marsupial in Australia”, *gumtree* “an Australian species of eucalyptus”) when it was brought in the second half of the nineteenth century by the forty-niners who left California in search of more luck on the mining gold-fields of Australia. Being used allusively as an expression of approbation in AusE, the idiom *possum up a gumtree* “in great difficulties” was soon given a different interpretation — *up a gum tree* “in another place, another state of mind; ‘treed’, cornered; in a state of confusion; in a predicament”. It appears amazing how

similar metaphoric images can produce variant associations leading to different readings of similar expressions by speakers of the same language.



SELF-STUDY INSTRUCTIONS AND ASSIGNMENTS



COMMENTARIES

In what follows you will find interpretation of concepts relating to cultural, religious and many other issues of Aboriginal lifestyle in Australia.

ABORIGINE(S), ABORIGINAL

Many Aborigines dislike the terms *Aborigine* and *Aboriginal* since these terms have been foisted on them, and they carry a lot of negative cultural baggage. Not surprisingly, they have looked for alternative words, and instead of *Aborigine* they prefer to use a self-name, i.e. the word for a “person” from a local language.

Among the non-Aboriginal Australians the term *Aboriginal* is used rather within the combination *Aboriginal people*. Actually, the majority prefer to say *Aborigine* instead. It is worth mentioning that *colored* is euphemistically used for *negro* by Americans, and the plural form *colored people* normally stands for *negroes*. In contrast to *negroes*, the term *Aborigines* is not pejorative while *Abo* and even *A* are derogative.

DREAMTIME

Dreamtime is the translation of Aboriginal words *Tjukurpa* and *alcheringa* used by the tribes in Alice Springs. In Aboriginal belief, it is a collection of events beyond living memory which shaped the physical, spiritual, and moral world; an era in which it occurred. It reflects an Aboriginal’s consciousness of the enduring nature of the era. *Dreaming* spiritually identifies an individual with a place, species of plant or animal.

ALCHERINGA

Alcheringa, or also *alchuringa* is used by the Aranda. It is a compound with *aljerre* “dream” and ablative suffix *-nge* “from”. In what the natives call the *alcheringa* or *dream times* mythical ancestors lived. All the Aboriginal ceremonies are concerned with it. They keep the tribe’s *churinga* stones, the head of the sacred pole decorated with bird’s down and hair alleged to have belonged to the tribe’s *Alchuringa* ancestor, *bull-roarers* and other sacred objects.

BLOODY

The word **bloody** (adjective and adverb) is used as in general English but from its frequency and ubiquity often thought of as characteristically Australian in the meaning of “an intensive”, ranging in force from “mildly irritating” to “execrable” or an intensive “extremely, very”. The *Bulletin* (Sydney 1894, 18 August, 22) calls it **the (great) Australian adjective** simply because it is more used and used more exclusively by Australians than by any other allegedly civilised nation. Consider the examples from example:

- ...he doesn't want to go to **bloody** Hall's Creek after all and go home (Ansell & Percy. *To Fight Wild*, p. 16);
- One of the blokes said to me, “Y' gonna havanutha cuppa, digger?” And I said, “**Blood** oath, mate!” (K. Denton. *Walk around my Cluttered Mind*, p. 5);
- Know what happens when y' cross a black crow with a white rooster? Y' get a magpie. That's why we got so **bloody** many magpies in Australia and parts elsewhere. (R. J. Merrit. *Cake Man* [1978], p. 16) (CAND 1992, p. 16, 53).

(THE) OUTBACK

Outback is now usually one word, but formerly often was two or hyphenated. Formed elliptically by “**out in(to) the back country**”, it denotes “sparsely inhabited country which is remote from a major centre of population”. In the collocation **great (Australian) outback**, the **outback** is perceived in a romanticized literary depiction of life there:

- He describes **the Great Outback** or Heart as a place where ‘the drover is driven and the shearer is shorn’ (*Bulletin Sydney*, 1972, 30 Sept., 40/3);
- ‘Near enough’ is the national philosophy: a deliberate cult of antifiness, of **outbackmanship**. (Texas Q., p. 62) (CAND 1992, p. 384, 385).

WHITE AUSTRALIAN

White Australian or **white man** is the specific use of **white** “a person of race distinguished by a light complexion” to designate “a person of British or European descent; such people collectively”. **White** “of exemplary character” is used elsewhere but recorded earliest in Australia:

- ...he was the **whitest man** on the farm...(J.Bonwick. *Bushrangers* [1856], p. 94);

- White settlement, white cattle and sheep have destroyed many of the traditional food sources. (*Canberra Times*, 1986, 15 March, 2/4) (CAND 1992, p. 628).

Apart from “a person of white descent”, *white Australian* is used to designate “a supporter of a *white Australia policy*, which is a policy, restricting immigration into Australia to white people (CAND 1992, p. 63).

In what follows you will find interpretation of concepts relating to cultural, religious and many other issues of Australian Aborigines lifestyle.



Assignment 1. Listen, study and make a PPP on the topic: ***THE***

ROCK: AYERS ROCK AND THE ABORIGINES.

Speaker: Standard English

Terry Piper: Standard Australian

David Long: Standard Australian

♪ Music: courtesy of M. Cradick & G. Wiggins.

BL. 1. *What do you know about Australia? Complete the Fact File below:*

Geographical position:	the S----- Hemisphere
Official name of the state:	the C----- of Australia
Capital:	C-----
Natural disasters:	d-----
Native people:	A-----
Other:	-----

BL. 2. *Which of the following do you associate with Australia: land, people, culture?*

boomerang, kangaroo, the tyranny of distance, Maori, volcanoes, bushmen

BL. 3. *This list of proper names (given in the order of appearance on the tape) will render you good service:*

Ayers Rock;	Graham Anderson;	Bob Hawke;
Australia;	Yurala Resort;	Terry Piper;
Northern Territory;	Alice Springs;	David Long
The Olgas;	William Gosse;	Uluru

L 1. *Listen about the Rock. Stand your point of view on the issue:*

As demands for the return of Uluru to Aboriginal ownership grew, at whose expense a compromise has been reached?

L. 2. *Listen to the story again and answer the questions:*

- Where does Ayers Rock lie?
- What made Graham Anderson famous?
- What was the first discovery of the Ayers Rock?
- What is the spiritual core of the Aboriginal culture based on?
- Why did the decision of the government to return Uluru National Park to its traditional Aboriginal owner trigger months of debate and negotiation over how to make it work?
- How important was the decision for the Aboriginal people in this area?

L. 3. *Are the statements true or false? Listen again for the evidence, support or challenge the statements.*

- Climbing up Ayers Rock's summit is little worth the effort: Australia's Northern Territory stretches in all directions as far as the eye can see, until it merges with the heat haze on the horizon.
- The number of visitors to Ayers Rock has doubled since the mid-'80s and now stands at over 300.000 a year.
- The land was not leased back for 99 years to the government who didn't agree to pay the traditional owners an annual rent plus a percentage of the Park entrance fees.
- The Land Council is fighting a new Sacred Sites Law introduced in 1989, because it gives the government the power to override the Aboriginal custodians and even order a sacred site to be destroyed.
- That's certainly not a big problem, trying to educate non-Aboriginals into the ways of Aboriginal people and their culture.

L. 4. *What is meant by the following words and expressions:*

The Outback, the Olgas, the Yulara Resort, Uluru, Tjukurpa, Dreamtime, Aboriginal law, sacred site/area, (Central) Arrernte?

L. 5. *Listen for the details and fill in the gaps:*

For many Australians, a [to Ayers Rock] at some time in their lives is almost obligatory. For overseas tourists, the Rock is an not to be missed.

The monolith, estimated to be years old and covering , really change at sunrise and sunset. The changes are caused by the low angle of the sun's, particles in the air, prevailing conditions and even The Rock's distinctive colour results from its content that literally in the presence of water and oxygen.

The high climb to the summit takes about At the base of the Rock there are numerous to those who have attempting to climb. The first dirt from the nearest town of Alice Springs was built in the ; dusty and rutted , it was impassable when it Not surprisingly, between 1931 and 1941 only were recorded on the summit of the Rock.

But long before the road was built and long before the Rock was even the Aborigines were there. About before, in fact.

As the number of tourists grew, the Aborigines found their more and more threatened by people who blundered into them.

The traditional owners had been fighting round 1958 when it became a and then in 1985 it went back to Aboriginal land.

The handing back of this area has been an in encouraging other sacred areas to be returned to their owners around Australia. Returning Ayers Rock was just one case in the land rights issue, albeit the most publicized one. Each requires months of field work and anthropological to complete.

Why not introduce some into the schools? At the end of the day it's education that will help people understand each other in

R. 1. Consider the points:

- The Chairman of the Central Land Council in Alice Springs David Long states his always being optimistic for the future. Though, he mentions: "I've been here all my life, as I say, and things take a hell of a bloody long time to change!" Do you agree with him?
- Do you think Australian politicians that control the whole operation are really just so far against it and so arrogant to the facts?
- From where you stand, what should be done to improve the life standards of Aborigines and to help their culture survive?