 Stan Grant MESH

| Idea about culture, identity or individuals | Example (quote) | Language feature, technique or comment | Effect or impact ( your analysis) | Affirm  Ignore  Challenge  Reveal  Disrupt |
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|  | ‘Thousands of voices rose to hound an indigenous man, a man who was told he wasn’t Australian, a man who was told he wasn’t Australian of the Year.’ | negative connotation | the word ‘hound’ connects with the Indigenous experience of being chased down and chased away |  |
|  | ‘I can’t speak for the what lay in the hearts of the people who booed Adam Goodes. But I can tell you what we heard when we heard those boos.’ | repetition of inclusive pronoun | ‘we’ invites the audience into the world of the speaker and elicits empathy for Aboriginal experience |  |
|  | ‘We heard a howl.’ | repetition of zoomorphism or onomatopoeia | reinforces the message of pain and suffering |  |
|  | ‘We heard a howl that of humiliation has echoes across two centuries of dispossession, injustice, suffering and survival.’ | alliteration | Along with ‘suffering and survival’ this alliteration creates an atmosphere of anguish. The negative language sets the tone of the speech |  |
|  | ‘We heard the howl of the Australian dream, and it said to us again, you’re not welcome.’ | Oxymoron, personification or adverb | By using the adverb ‘again’ the composer alludes to the fact that this injustice, displacement or disconnection is ongoing and has been repeated over time |  |
|  | ‘My people die young in this country, we die ten years younger than average Australians and we are far from free.’ | possessive pronoun, repetition or ironic juxtaposition | Through the possessive pronoun the composer aligns himself with the displaced group and makes it clear to the audience that he represents their story  Ironic juxtaposition with the ‘promise’ of the National anthem and the reality for Aboriginal Australians |  |
|  | ‘We are fewer than three percent of the Australian population and yet we are 25 percent, a quarter of those Australians locked up in our prisons, and if you are a juvenile it is worse, it’s fifty percent. An indigenous child is more likely to be locked up in prison than they are to finish high school.’ | Rhetorical device (logos: logic) | Using the rhetorical device of logos (logical appeal) the composer supports his argument with statistics which give weight to his point. |  |
|  | ‘I love a sunburned country.’ | Intertextuality or irony | The composer uses the intertextual reference to Dorothea McKellar’s poem to highlight difference |  |
|  | ‘It reminds me that my people were killed on those plains, we were shot on those plains, disease ravaged us on those plains. I come from those plains. I come from a people west of the Blue Mountains, the Wiradjuri people, where in the 1820s the soldiers and settlers waged a war of extermination against my people.’ | Possessive pronoun, high modality, repetition or negative emotive language | High modality words are used to position the audience – we empathise with the plight of the people because of the word choice |  |
|  | ‘Yes, a war of extermination! That was the language used at the time, go to the Sydney Gazette, and look it up, and read about it. Martial law was declared, and my people could be shot on sight.’ | Repetition or exclamation mark | indicates a passionate point is being made the composer wants us to pay attention to the fact that Aboriginal people were victims in a war which aimed to exterminate them |  |
|  | ‘Those rugged mountain ranges, my people, women and children were herded over those ranges to their deaths.’ | possessive pronoun or emotive zoomorphic verb choice | Emotive verb choice comparing Aboriginal people to cattle reinforces the policy of the time which considered Aboriginal people to be animals. |  |
|  | ‘The Australian dream is rooted in racism. It is the very foundation of the dream. It is there at the birth of the nation. It is there in terra nullius. An empty land. A land for the taking.’ | alliteration  Latin formal language | The alliteration of the ‘r’ creates a sense of urgency  Australia was considered by Europeans to be a land where nobody lived. Native people did not count as people because they were not European people |  |
|  | ‘Sixty thousand years of occupation.  A people who made the first seafaring journey in the history of mankind.  A people of law, a people of lore, a people of music and art and dance and politics, none of it mattered.’ | Anaphora (opening of a new phrase or sentence beginning where repetition is used). | A sense of consolidating the concept of ‘a people’ with a full range of cultural experiences and rich history |  |
|  | ‘We were fly blown, stone age savages and that was the language that was used.’ | Insult, negative emotive language, zoomorphic or sibilance | depicts Indigenous Australians as beneath human dignity |  |
|  | ‘Charles Dickens, the great writer of the age, when referring to the noble savage of which we were counted among, said ‘it would be better that they be wiped off the face of the earth’. Captain Arthur Phillip, a man of enlightenment, a man who was instructed to make peace with the so called natives in a matter of years, was sending out raiding parties with instruction ‘bring back the severed heads of the black troublemakers’.’ | Reference to literary and explorer figures or irony | Reference to Jean Jacques Rousseau a philosopher. His phrase was taken up by anthropologist Margaret Mead (who perpetuated the misguided noble savage idea, for example, saving Indigenous people from themselves). |  |
|  | ‘They were smoothing the dying pillow.’ | Metaphor or irony | Edwardian Anthropologist Daisy Bates suggested that (in her opinion) Aboriginal people were not expected to survive the onslaught of white culture. It was better to leave Aboriginal people alone to die off. For example: not providing services or support, denying health care and sweeping 'things' under the carpet.). |  |
|  | ‘Read about it. It happened.’ | Imperative truncated sentences | Truncated sentences are used to draw our attention to a critical point |  |
|  | ‘By 1901 when we became a nation, when we federated the colonies, we were nowhere. We’re not in the Constitution, save for ‘Race Provisions’ – which allowed for laws to be made that would take our children, that would invade our privacy, that would tell us who we could marry and tell us where we could live.’ | Inclusive, possessive pronouns, repetition or negative emotive language | ‘we’ ‘our’ are used scathingly against the European establishment to reinforce Grant’s championship of his Indigenous culture |  |
|  | ‘By 1963, the year of my birth, the dispossession was continuing. Police came at gunpoint under cover of darkness to Mapoon an aboriginal community in Queensland, and they ordered people from their homes, and they burned those homes to the ground, and they gave the land to a bauxite mining company. And today those people remember that as ‘The Night of the Burning’.’ | anecdote | Creates a narrative to allow the audience to visualise the event. Sinister tone |  |
|  | ‘In 1963 when I was born, I was counted amongst the flora and fauna, not among the citizens of this country.’ | alliteration | emphasises the marginalisation and degradation escribed to Indigenous Australians |  |
|  | ‘…and why have I done well?  I’ve done well because of who came before me.  I’ve done well because of my father, who lost the tips off three fingers working in saw mills to put food on our table, because he was denied an education. | Anaphora – same phrase used in repetitive clauses. | This technique adds emphasis and unity to the clauses |  |
|  | ‘My grandfather, who served to fight wars for this country when he was not yet a citizen and came back to a segregated land where he couldn’t even share a drink with his digger mates in the pub because he was black.  My great grandfather who was jailed for speaking his language to his grandson - my father - jailed for it!  My grandfather on my mother’s side who married a white woman who reached out to Australia, lived on the fringes of town, until the police came, put a gun to his head, bulldozed his tin humpy, and ran over over the graves of the three children he’d buried there.’ | Repetition or possessive pronoun | The use of the personal pronoun ‘my’ claiming ownership of the experience and creating a story of Aboriginal displacement through family story |  |
|  | ‘That’s the Australian dream. I have succeeded in spite of the Australian dream, not because of it; and I have succeeded because of those people.’ | Repetition or satire |  |  |