

ENGL102

Australian Literature:  
An introduction

Week 10

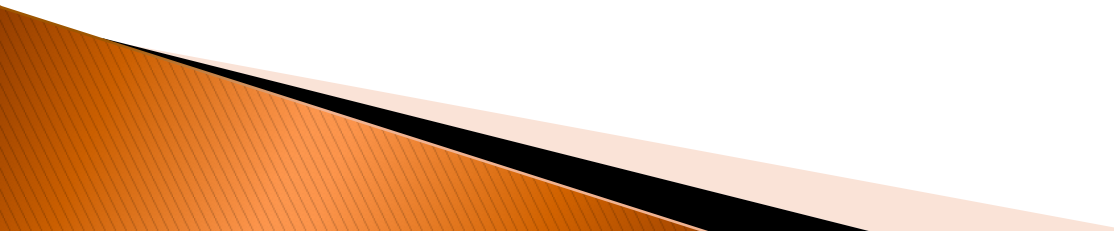
# *The Angel*, 1991, by Barbara Hanrahan

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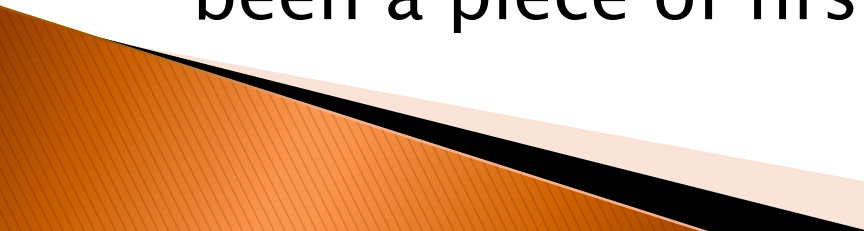


# What are we doing today?

Language in:

- ▶ Judith Beveridge, “Yachts”
  - ▶ Francis Webb, “Five Days Old”
  - ▶ Barbara Hanrahan, “Tottie Tippet”
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# “Yachts”, p. 1288

- ▶ Where is the poem set?
  - ▶ What happens in the poem?
  - ▶ List the images that come to the poet’s mind as she hears the sound of bells.
  - ▶ Do the images that involve people suggest a story of sorts, or a passing of time?
  - ▶ What is the tone of the poem? How does it make you feel?
  - ▶ Would you have felt the same way if this had been a piece of first-person prose?
- 



# Agate



# “Five Days Old”, hand out

- ▶ Where is the poem set and what is the event it refers to?
- ▶ What is Webb intending us to understand when he says: *To blown straw was given / All the fullness of Heaven?*
- ▶ What is the tone of the poem? How sort of emotion does the poet convey?
- ▶ What are some of the images / concerns that Webb and Beveridge share? Do they use them in a similar, or different, way?
- ▶ Stylistic differences & similarities?

# Barbara Hanrahan, 1939–91





# *The Children*, 1978, Barbara Hanrahan

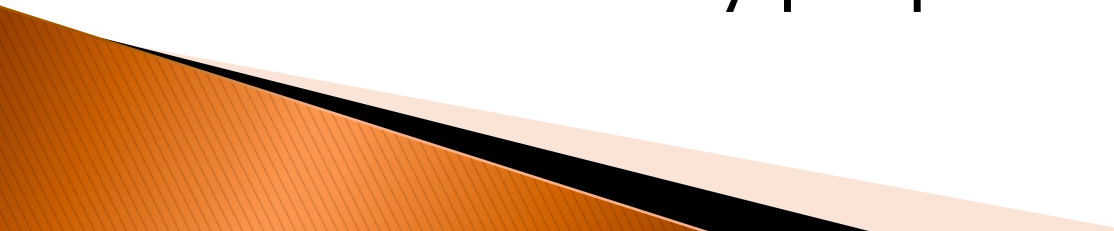
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# “Tottie Tippet”, pp. 948–955

- ▶ What’s your impression of Tottie Tippet?
  - ▶ What do you think the author’s attitude is to her? Why? (you could compare Hanrahan’s characterisation with Patrick White and his characters in “Down at the Dump”.)
  - ▶ Is there a change of style in the last paragraph, a different narrative voice? What effect does it have on your reading?
  - ▶ Should literature be concerned only with characters who are larger than life, or are the lives of ordinary people also worthy of note?
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# Remember:

14 October: 6th blog & 5th peer review due

15 October: David Malouf's *Fly Away Peter* & excerpts from Malouf in the *PEN Anthology*

19 October: ePortfolio due

22 October: more on Malouf & *Fly Away Peter*

5 November: submit take-home exam on Turnitin



# *The Diaries of Barbara Hanrahan*

