

***The Longest Memory Chapter-by-Chapter Notes***

***Epigraph:***

*I have been in Sorrow’s kitchen and licked out all the pots.*

*Zora Neale Hurston*

‘Dust Tracks on a Road’ (1942), autobiography pre-civil rights moment, speaks about the struggles she experiences surrounding civil rights movement and her own resilience – the ending never truly concluded.

There is a novel also titled ‘I been in Sorrow’s Kitchen and Licked Out All the Pots’ by Susan Straight – therefore taking this line to essentially craft a piece about the civil rights movement as well.

Consider this then – what is it about the line that connects so much with the slave trade?

“Sorrow’s Kitchen” – referencing working because you have to/enslaved/cooking, stirring, making sorrow and then devouring the pain “licked out all the pots” utterly devouring the pain.

Essentially no escape. In the Epigraph D’Aguiar highlights to the audience that we will be faced with a story of great sorrow.

*unless*

*You become acquainted now*

*With each refuge that tries to*

*Counterfeit Atlantis, how*

*Will you recognise the true?*

*W.H. Auden*

Fourth stanza of Auden’s ‘Atlantis’, it has been paraphrased.

Atlantis was created by Plato – it is supposed to be a lost city under the sea – the civilization was supposed to be superior to our world like a Utopia, driven by wealth and technology. In such the poem translates like this:

Unless, you begin to acknowledge the difference places/refuges/countries who try to replicate Atlantis/Utopia how will you know what is genuine/real.

***Remembering.***

*“The future is just more of the past waiting to happen.”*

*“I have none and would have to make it up to please you.”*

*“I was just boy, mule, nigger, slave or whatever else anyone chose to call me.”*

*“I have not been crying: I don’t do that anymore. The last time I cried was over the pointless death of a boy I loved as my own.”*

*“moan, groan, hoarse, bass wail”*

*“the whipping of a boy”*

*“I don’t want to remember. Memory hurts. Like crying. But still and deep.”*

*“Memory rises to the skin then I can’t be touched. I hurt all off, my bones aches, my teeth loosen in their gums, my nose bleeds. Don’t make me remember. I forget as hard as I can.”*

* Internal monologue – ‘remembering’ the events around “a boy”
* Renounced his identity – revealed later due to his grief – through renouncing his identity he is renouncing his owner therefore the SLAVE SYSTEM
* The grief is felt within his body – all consuming
* Melancholy/agonising pain – he appears confused and disconnected from his body as he tries to cope
* Abnormal verb choice – highlights his confusion and his feelings of disconnect
* Reveals through the repetition of “a boy” that the event triggering his grief is this boy
* We essentially begin this novella at the end of Whitechapel’s life and we go backwards to fill in the gaps – therefore whilst his memory “hurts” his pain is necessary to understand so that we learn through his grief – D’Aguiar perhaps suggesting that even though history can be painful we need to reflect on the events to face some form of catharsis and potentially learn from our mistakes

1. ***Whitechapel***

*“That morning I faced the world for the first time as a nobody, nameless.”*

*“I’d lie there and listen to the others breathe, snore, talk in their sleep, cry out, whimper, shield their heads from a blow, contract their bodies to receive a lash, kick and punch…”*

*“The bags under my eyes are sacks of worries, witnesses of dreams, nightmares and sleep from which a man should not be allowed to wake.”*

*“Air is sucked in. the chest heaves and swells with the effort.”*

*“Why must I be the witness to something I deserve more than anyone on this plantation. I’ve seen enough for one life, several lives. I forget if I’ve dreamed an experience or really remember it.”*

*“I put most recollection down to fantasy.”*

*“So I look with these bloodshot eyes that see without seeing, witness without registering a memory of sensation.”*

*“That’s when I learned how to live without being hurt by life, sensation, this witness of things taxing. I literally show the boy surrender to that whip… I saw it in his eyes.”*

*“They looked at me, at us all, for one last time, and clouded, misted, glazed themselves.”*

*“The whip ate into him, but like all gluttons who have gorged themselves to their fill, it bit and chewed without swallowing and simply bot and chewed some more…”*

*“…he stopped answering to his name.”*

*“I said sorry and closed them and turned away from them into their exact look in my own eyes.”*

*“I had to have no name to match this look and the remainder of this life.”*

*“Sour-face, they call me.”*

*“Worry cut those paths in my face.”*

*“My face says life is sour.”*

*“I am a Judas.”*

*“the school in the idea of subservience, obedience, compliance was different for each of us.”*

*“It was my view that a slave could live a good, long life if he worked hard, and presented to his master the most dignified aspect of himself, in order to reciprocate the same manner from that master, the same civility, fairness and even kindness once the relationship grew warm and cordial.”*

*“two types of slave: the slave who must experience everything for himself before coming to an understanding of anything and he who learns through observation.”*

*“the lot”*

*“the slave in the second category is brighter, lives longer, causes everyone around him a minimum of worries and earns the small kindness of the overseer and the master.”*

*“I resolved to save my son.”*

*“My son, whose dreams were such that he argued his children would be free.”*

*“I did this. I nameless, Sour-face, Sit-down Grandfather. Yet he turned his back on me. My son.”*

*“most senior slave”*

*mercy … “My son, the last fruit of my wife’s womb, her joy, was granted none. I who have worked my life for one estate under one family was shown no respect. I was granted none. I killed my son because I wanted him next to me when I died.”*

*“I am a common slave. There is blood on my conscience. My memory is longer than time. I want to forget. I don’t want to see any more.”*

*“The master of my fate.”*

*“A master of his own slavery. Slave and enslaver. Model slave. Self-governing slave. Thinks freedom is death. Thinks paradise is the afterlife.”*

*“Bestower of death. Outliving all.”*

*“I have more family on that other side than on this.”*

*“The night was torn to ribbons by their grief.”*

* Stream of consciousness – style of writing showcases the grief in his character
* Poignant opening sentences in all of his chapters – we always begin with grief; he cannot escape it so why we cannot
* Run on sentences – reinforces how he cannot escape from his memories
* Death would be kind – yet no justice offered to Whitechapel through having death
* Fluid description of the son’s death – unescapable memory
* Dehumanisation treatment of slaves – you are punished if you do something wrong – but you must watch others be punished – Whitechapel forced to watch Chapel being beaten to death
* Personification of whip – gives a symbol to oppression
* Gluttonous reference – Bible/sin – but also the ‘greed’ of the plantation owners – their use of the slaves really was to increase their capital and justified through the Bible
* Sharp/choppy sentences shows anguish and rapid pain.
* Whitechapel shows his regret – self imposed namelessness – loss of identity caused by the grief of his son
* Poetic description of the lines and frown on Whitechapel’s face – reinforces the years of grief/pain
* Judas – Bible – betrayer
* Reveals wife’s death – master chose to not send for a “physician” – he promises to meet her soon – but son runs away the dawn after her death – Whitechapel feels guilt for failing her and him
* Shows desire for death – long life over 100 years – deserves/yearns for death
* Tension between father and son about their views of slavery – younger generation opposing slavery by running away, older generation acceptance of this
* Shows his view on slavery – disillusioned – but felt you could comply and live long, whereas Chapel doesn’t desire longevity but quality of life
* Whitechapel shows trust in his Masters judgement – but the dialogue shows that the Master is still domineering – contrasting with Mr Whitechapel’s voice in the other chapters which appear more reasoned
* Whitechapel’s dialogue very submissive – pleading vs Mr. Whitechapel is commanding
* Sanders Junior uses derogatory language
* Violence in the lashings – Whitechapel begs to take sons place but laughed off
* Descriptive/emotional sensory writing demands an emotional connection from the audience
* End of chapter – heavy with metaphor, poetic description and despair. Highlights his disconnect.
* References the title of the novella\*

1. ***Mr Whitechapel***

*“I return to virtual chaos.”*

*“Overseer, you were supposed to supervise. Deputy you are paid to work for me and do as I sat on my plantation. Whitechapel you may be the most senior man on this plantation but you have overstepped your mark in your recent antics.”*

*“You yourself have said that a slave who has tasted liberty can never be a proper slave again.”*

*“son’s anarchic spirit”*

*“the foolish notions of freedom”*

*“Whitechapel, you failed. I trust you and you disappointed me.”*

*“My acquaintances tell me I am too lenient.”*

*“a satisfied slave is a happy slave and a more productive worker.”*

*“Treat them like equals and they respond with nobility.”*

*“Whitechapel is a good man. He has seen enough death without you taking his only son from him. He deserved better treatment.”*

*“the lot of the slave is miserable enough without being compounded by unnecessary hardships and cruelties.”*

*“Africans may be our inferiors, but they exhibit the same qualities we posses, even if they are merely imitating us.”*

*“Their management is best exemplified by an approach that treats them first and foremost as subjects of God’s, though blessed with lesser faculties, and therefore suited to the trade of slavery.”*

*“What began as a single threat has, over the generations, woven itself into a prodigious carpet that cannot be unwoven.”*

*“…he bears you not a shred of malice for that act perpetrated by your father against his wife.”*

*“The only logical solution is to continue with this woven complexity and behave responsibly, that or we discard the entire fabric and begin again.”*

*“Whitechapel lost his second wife to your father.”*

*You whipped “your own half-brother to death.”*

*“He was no ordinary runaway.”*

*“Whitechapel’s longevity and living memory ensures that.”*

*We must not allow this trade to turn us into savages. We must not allow this trade to turn us into savages. We are Christians. God should guide us in our dealings with slaves as he counsels us in everything else.”*

* Flashback to the aftermath of the event
* Tone – superiority – disconnect
* Uncompromising, callous and stoic
* Conversation with: Whitechapel, Deputy, Overseer.
* Tells Whitechapel – he caused Chapel’s death by not watching over him – really concerned about his wife and daughter seeing it rather than the actual death – dehumanisation again of the slave – justifies the death
* Makes Whitechapel apologies to Sanders Junior – reverse of the past
* Mr. Whitechapel angry/scathing with Deputy and Overseer
* Sanders Junior fined “You will repay me…” – treated like stock
* Speaks with sympathy to Whitechapel, and the slaves – but at the same time still refers to them as “lesser” 🡪 the contrast showcases that he has learnt to portray his authority to keep the peace but ultimately does feel pity for his slaves
* “lesser faculties” – reinforces the genealogical table – modern eyes are invited to criticise and condemn these views/see the unjust – it is for US a contemporary audience – so that we can learn from this ignorance to improve our future
* Revelation that Cook was raped by Sanders father – and Sanders Senior was supposed to tell him the truth but failed to do so
* Religious reference at the end appears hypocritical with the rest of the conversation – we are invited to condemn this notion
* This is entirely Mr. Whitechapel’s conversation rather than internal monologue
* References the title of the novella\*

1. ***Sanders Senior***

*“I am bored.”*

*“the slaves full of tricks to evade their duties.”*

*Whitechapel “has the most agreeable manner.”*

*“Argued with Mr Whitechapel about the treatment of his slaves. He thinks I’m too severe with them.”*

*“Market day next Tuesday. Will choose a girl of about 15.”*

*Mr. Whitechapel’s “daughter” is “distracted” by his “boy”*

*“I told my son that we are different from slaves in intelligence and human standing before God.”*

*Sanders Jnr “he asked why they were dark and we were bright.”*

*“The new girl … insists she is 15.”*

*“Am I wrong to look at a slave girl and feel like a man for the first time in 5 years? I must be desperate. I need a woman.”*

*“my cook”*

*“Must stop noticing the cook when she crosses a room. She must notice me noticing her. Although I haven’t noticed her noticing me noticing her.”*

*“Caroline was in a room with a crowd of women. I was the only man. I had my way with them all. Cook was among them. She was as sweet as the rest of them. A good night.” – dream*

*“Not a good stock at the market.”*

*“I invited Cook into my bedroom on a false pretext… She seemed to be smiling.”*

*“I slapped her. She sobbed like a child. I held her. Perhaps she is 15. I pushed her from me when I felt my loins swelling.”*

*“I waited for her to pass my door, grabbed her arm, covered her mouth and dragged her to my bed. I told her is she made a noise she would soon be dead.”*

*“I said she could have whatever she wanted from my wife’s closest in return for her silence.”*

*“What if they turned against us all?”*

*“She said she would never step into a dead woman’s shoes.”*

*“I grabbed Cook and pulled her into my room room. She fought so much that both our clothes were torn.”*

*“I resorted to choking her until she virtually went into a faint… I did not enjoy myself as much as relieve myself. She cried.”*

*“Mr. Whitechapel said he would fine me.”*

*“…the incident robber her of her chastity.”*

*“Whitechapel was not smiling.”*

*“Everyone has been sworn to secrecy by Mr Whitechapel.”*

*“The runaway…” – foreshadowing*

*“Read from the Good Book to calm my distressed spirits.”*

*“The child is dark…”*

*“He resembles my son in all but colour.”*

* Diary entries – direct, no true poetic style at all
* Flashing back even further/backstory to the conception of Chapel
* Wife has passed a way in childbirth – struggles to talk about it
* Slaves as a commodity
* Sanders Snr treats the slaves with cruelly – depicts the common view of slavery in the South in the 18th century/ it is the norm
* Sanders Jnr – does not accept Seniors view that black and white are different with his comment about Whitechapel’s abilities.
* Change in Sanders view on Whitechapel from respect to “Petulant bastard.” – when he shows interest in his “cook”
* Sanders arousal surrounding Cook continues slowly – however it shows him misinterpreting her reaction “seemed” – he attempts to ‘see’ she wants him almost to justify his actions
* Son shows disobedience towards father when he fails to tell him the truth about “how his mother died”
* Sander observes Whitechapel’s smiling – a symbol of his compliance to the oppressors but also the boundaries he has – what he is willing to take
* Note the change of capitalising Cook’s name after she is married – reinforces her status now as a married woman
* Two rapes occur – very violent, premeditated and he was waiting for her
* Showcases the powerlessness of women – especially slave women
* A version of ‘justice’ shown by Mr. Whitechapel for Cook’s rape
* Shows her bravery by her revealing the truth to Whitechapel
* “The runaway…” foreshadowing Chapel’s fate – reinforces that history repeats itself unless we start to advocate for change
* Sanders Snr marries because Mr Whitechapel says he should get ready before the rumours surrounding him and Cook continues

1. ***Cook***

*“After he laid his hands on me I wanted to die.”*

*“Whitechapel saved me.”*

*“He is no ordinary man. His master respects him.”*

*“My Whitechapel….”*

*“I was wrong. He can love. He proves he loves me every day. He treats my first born as his own.”*

*“Whitechapel is my life. I will bear him many sons, s many sons as he has daughters.”*

*“The master is kind towards me…”*

*“He will die contended. I will grow old with my sons, lone, and happy to have met my Whitechapel.”*

* Unnamed – defined by her station – her role on the plantation
  + Lack of power/agency
  + No control over her own fate
* Her chapter contrasts Sanders account of the rape – shows the impact his actions had on her – something D’Aguiar does throughout this novella is overlap the memories
* ‘My’ shows her ownership over Whitechapel – her possession
* Reflects on Whitechapel courting her – viewed him as too old
* Optimistic, hopeful and trusting – her faith in Whitechapel – in turn makes us the readers sad because she did not obtain her dreams at all
* Comparison between Whitechapel who is soft and kind vs Sanders Snr who is rough and aggressive and literal

*“My father is the oldest man in the world.*

*I am his only son, not his thirteenth girl.”*

*“My mother is an angel without wings…the sun has smoked her skin”*

*“a pure light/ Radiates from her; through black, her soul is white.”*

*“except on Sunday’s”*

*“He led us there and back with a piece of birch”*

*“it hung over me like a noose”*

*“the whip”, “whipped raw”*

*Lashes on a youthful spirit as a lesson / For later life; to teach a slave his station;”*

*“stony obedience”*

*“My father chose another course, that of reason.”*

*“How everything was either, or and maybe / Not this is the way and this way only.”*

*“My other schooling began with his youngest child.”*

*“not to tell a single soul”*

*Books referred to as “the rose”, he opens it and “I heard a choir.”*

*“Now you can read you must learn to write too.”*

*“I asked her to what use I could put reading and writing.”*

*“She said I was the son of slaves and it was forbidden.”*

*“For a slave to know to write and read. I said it was a mighty waste of a good head.”*

*“two star-crossed lovers”*

*“Yes master…”*

*“We meet at night, back to back, without pen”*

*“We speak from memory.”*

*“in the darkness”*

*first slave -“Learns from mistakes white earn him whip and fist”*

*second slave – “The second listens when he is told the facts…”*

*“I fear for you”*

*“I walked off shaking my head at the abyss/Between us; father, jailer, catalysis.”*

*“With her gone nothing could keep me there. Father, I am running. I feel joy; not fear.”*

* Only chapter from his perspective – even though this ‘memory’ is about him and the events around him
* Verse, rhyming and couplets
* Poetry – very emotive/soulful – shows his intellect and his dreams
* Explores his angel mother – purity
* First lesson of teaching was the ‘father’ who chose “reason” instead of use the “whip”
* Second lesson was reading and writing with Lydia – even love/hope/freedom/dreams could be taught here
* Highly honest – accepts Mr. Whitechapel’s requirements
* The break in the prose to simplistic short sentences shows his submission and acceptance of position below Mr Whitechapel
* Love story parallels the tragedy of Romeo and Juliet – Shakespeare (high art) – intertextuality
* Secret meetings under darkness – dark/night protector whereas daylight is harsh and the reality
* Chapel reflects on his fathers “two types of slaves” concept – he disagrees with his pessimistic view
* Abyss – gap/nothingness/emptiness
* Views his father as his jailer – in many ways he was because he wanted him to stay for him
* Chapel is highly as idealistic – not afraid of leaving, believes and hopes for a better future

1. ***Plantation Owners***

*“I leave my plantation to face the ridicule of my peers.”*

*“You are split in two, divided down your middle by contrary reasoning’s.”*

*“the Gentleman’s Club.”*

*“You are heading for the club your father and his friends helped to build, to face the sons of his friends.”*

*“They are lions, not men, and you are driving into their den.”*

*“The roars...”, “Roars again.”*

*“We are civilised.”*

*“They remind themselves you are one of them, however far you may have strayed.”*

*“You enter a smoke-filled room. Everyone is on his feet facing you. They are baring their teeth like lions.”*

*“Other people’s smoke stings your eyes.”*

*“You talk between pulling the flame into the pipe’s chamber. It reddens. Smoke billows in your face. But the smoke is yours. Your eyes lose their squint.”*

*“I treat my slaves with humanity.”*

*“The corruption of the whip, gentlemen, does not save plantations; it results in brother killing brother.”*

*“You are so warm your damp clothes begin to steam as if smoke issued from every pore of your body.”*

*“You raise your glass through smoke…. And glance at the ceiling made into a sphere through the clarified base of the glass.”*

*“You think of your dead fathers warning about the subaltern nature of some of the company you keep.”*

*“I promote the teachings of Christ and practise slavery.”*

*“Smoke in the air seems to warn of an imminent fire. You have been called many things.”*

*“whip for a tongue”*

*“Your policy of a judicious whip failed to save him. There is only one whip, it eats flesh.”*

*“Your head begins to swim. You see yourself wadding through a sea of smoke. Smoke is above your head. Your arms tug your legs kick but objects remain the same distance from you.”*

*“serves our investment”*

*“We are Christians…”*

*“You can’t mix God with the slave business. God is for us, not them.”*

*“There has to be another way to organize the economy.”*

*“Demands that the plantation pay him arrears.”*

*“Whitechapel is noble, honourable, true.”*

*“the end is frayed from much licking, threading and unthreading the needle.”*

*“That slave of yours is a slaver’s dream.”*

*“Your glass is full, your clothes dry. The smoke you breathe is shared by everyone.”*

*“At last, I am without shame. My name is restored to me.”*

* Perspective of Mr Whitechapel – written in 2nd person – talking to self in 1st person – continuous changing perspective shows his inner turmoil and conflicting views
* You – 2nd person
* Italics – 1st person
* Dialogue moves between plantation owners – confusing to maintain, reflecting Mr Whitechapel’s confusion as he struggles to obtain his identity again
* He feels he is not worthy of his father’s name, until the end
* He is facing his fears after the event and speaking to the deputy and overseer to the other plantation owners for advice and solace
* He is mocked due to his lenient views on slavery
* Shows the generational aspect of slavery – the plantation owners inherit their slaves, power and role as oppressors as does the slaves inherit their powerlessness
* Comparison of the owners to lions – predators and he is entering at his own peril
* The plantation owners cheer the death of this slave – shows how barbaric the trade is – reinforces the inhumanity in slavery
* The owners mock him for being just like them and a “hypocrite”
* They mock his views and refer to him as an Abolitionist
* We realise the pressure Mr Whitechapel experiences due to his lenient views on slavery and treatment of slaves
* We see the dominant view of the south of slavery at the time (68,69,70, 71)
* The irony and hypocrisy of being Christian and slavery
* Again we see the personification of the whip – metaphoric for slavery
* Recounts the events on his farm
* Focuses on the relationship between religion and slavery – whether you can be a Christian and a slave owner
* The owners show their concern about losing slavery due to: their wealth and the next generation
* The fear of change in case they have to pay their “arrears” – stolen generation, by saying you are sorry you have to pay with finances
* Defence and respect of Whitechapel being a superior slave – through discussing his slave he obtains his honour again because his approach has provided such a loyal and successful slave as Whitechapel
  + Which is heartbreaking because this loyalty ruins Whitechapel yet saves Mr. Whitechapel’s reputation
  + Something superficial is saved because of loyalty
* he feels vindicated by the honour from his peers
* he has the respect because of Whitechapel’s loyalty to him – reinforces how tragic this ‘story’ is – that by being the “best” slave he sacrificed in ways himself
* Take note of the symbolism of lions and smoke.
* Smoke – confusion/beliefs and throughout this chapter the smoke wraps around him until there is some level of clarity
* Lion – supposed to be noble but in this respect very animalistic

1. *Lydia (Teaching Whitechapel to read – as a sister figure.)*

*“I begin as his big sister.”*

*“I lead him to a chair.”*

*“I must have heard the memory.”*

*“He sits across from me. I look up but not much. His mother calls. He waves and scampers out of the room.”*

*“His face lights up.”*

*“There is more light on his face and a broad smile.”*

*“I read.”*

*“He says them all with the same exhilarated voice.”*

*“I recline in my chair and let his voice cascade over my body.”*

*“This is the day I open my eyes in the middle of his reading and realise how foolish I have been. Foolish and selfish. I have taught him to read yet he cannot write his name. I open my eyes so rapidly I catch him staring at me. I sit up.”*

*“He swears because he is prepared to do whatever is asked of him in order to learn.”*

*“She said because when she calls it and her husband is around both father and son answer.”*

* The “change” of love – sisterly first
* She teachers him to read – she makes the decision
* The empowerment of having a ‘name’
* The significance of Whitechapel and Chapel- both answering – therefore are similar though not blood related
* Page 81 – Chapel shows his excitement reading

1. ***Cook***

*“All my life two pots are never empty.”*

*“My mater’s pot is full of the best things my hands will touch but my belly won’t see. Yet my pot is sweeter to me. Sweet because I take from it and fill two plates for the people I love, my husband and my son.”*

*“I am stirring my master’s pot…”*

*“I hear a voice that is my son’s and not my son’s.”*

*“It comes from the room where the master keeps his books, a room even I have not dared to enter. The door is pushed to the point of being closed.”*

*“He sounds… like the master sounds…”*

*“Chapel reading. Chapel speaking, not from memory but lifting words from a book with his eyes. My Chapel.”*

*“At last he answers in a voice I recognize.”*

*“His face is shining. His eyes are bright.”*

*“I can’t bring myself to tell him not to open a book. I can’t even mention the fact that I heard him with my own ears, and saw him too, poring over a book.”*

*“all I feel inside is pride, not fear, not yet; just pride, swelling my chest and filling my heart. My son can open a book and sound like the master.”*

*“All I can is I am happy because I have everything I could want in a husband and son.”*

*“I turn my mind back to the pot…”*

*“Books will only bring you trouble. Books will only increase the number of things you have to worry about.”*

*“Chapel has kept his grand secret from me all this time in this house, he can keep it hidden a little longer.”*

*“Miss Lydia. Well, well, well. Surprise no boundaries.”*

*“I tell the pot I am sorry as if it were my husband.”*

*“You would tell my son that he cannot read – that books and slaves do not agree. You would hold up your glorious life as an example of the slave who has done all the proper things to survive and earn the respect of the master and overseer.”*

*“he lifts word after word”*

*“What I heard must not be taken from him.”*

*“The pot gurgles and splutters and goes quiet when I stir it. I think of the other pot. I plan something sweet for it. Something my husband and son will smell so far from our cabin that they will doubt such sweetness is coming from their home. But it will become stronger as they get nearer to our house and perhaps they will be forced to break into a run to see for themselves.”*

* Use of ‘My’ for Cook to show her possession and love for her son
* She has clear and profound pride
* Initially she is proud of her son for sounding like a ‘master’ however this later turns to her fear “bold, bald fact”
* Also showcases how she understands Whitechapel’s intent as a “slave”
* Whitechapel’s fear is contrasted with Cook’s hope for her son
* The symbolism of the pot – reinforces that she is playing with fate/future of her son and those around them
* It also showcases the symbolism Cook has in Chapel’s death

1. ***Lydia (Relationship moved to love, found by Mr. Whitechapel.)***

*“Chapel, I call him Chapel like his mother comes in as usual and sits.”*

*“I open my eyes to see what shape my love has taken and there is my father standing with his legs apart and his hands on his hips.”*

*“The volume of Shakespeare’s plays flies across the floor and flutters several of its leaves in the air. Both Chapel and I scramble after them.”*

*I realise I love a boy three years my junior. I realise I am in love with a slave. Chapel is in trouble because of me.”*

*“By teaching little Whitechapel to read and write when he can never use it you have done him the gravest injustice.”*

*“I want to reply that a law which says a slave should not read and write is unjust.”*

*“He said it might be possible the future… he adds, in the next century perhaps...”*

*“We have to learn to live with it, otherwise we will be miserable and bring trouble tumbling onto our heads.”*

*“Cook said the days were getting short and short days were a blessing.”*

*“the beautiful nights when the stars shone and winked if you looked at them. She said there was a special place to sit and look at the heavens. If I go there and another person is there in that dark, she said I should not be afraid because he is there for the same specific purpose.”*

*“The star’s glow, but the shine is too weak to cast a shadow, though I imagine seeing my own, slithering beside me like a companion.”*

*“He is more proud of his father than I am of mine.”*

*“He says he cannot disobey my father. He gave him his word… He asks me to be his eyes and read for him and be his pen and write down what he says to me on clear nights.”*

*“all my memory is yours.”*

*“Chapel asks if the stars have become one and blurred.”*

*“We both know it cannot go on. Nevertheless, we carry on with these meetings. We spend our nights apart watching the sky for the clarity we know will bring us together.”*

*“Sometimes I see stars when there are none and brave the night air. Of course he is not there, but I imagine I smell him and convince myself I just missed him.”*

* Two years have past since her first entry
* The beginning of the romance occurs here
* Shows the age gap – which is already one scandal and then the other a slave
* She is in love with his “cadence” – his voice – which is interesting because she gave him the voice, but he does not have a platform to speak outside of this room
* Mr Whitechapel discovers their reading – we already know this from Chapter 5- but now we see her perspective
* They are reading Shakespeare’s plays – intertextuality – views herself as a star-crossed lover – foreshadowing their ‘doom’
* Also highlights the romance of the two together
* Personification of the book ‘leaves’ – reinforcing the importance of literature
* Realisation that it will take “centuries” of change – showcases Mr Whitechapel’s realism
* Clash of political beliefs – daughter and father, shadows that of Chapel and Whitechapel – the foolishness of the young and the fear of the old
* The time period Mr Whitechapel predicts is accurate to the abolishment of slaves
* Symbolism of stars – they are tragically ‘fated’
* Shows their disobedience and Cook’s defiance of the master’s word
* However, Chapel does show honour and respect by listening and adhering to the Masters instructions – he found loopholes

1. ***Lydia***

*“I grow into a woman and know this only because others tell me repeatedly.”*

*“I stride like my father.”*

*“Chapel says nothing to me. Our hands explore each other’s bodies in the dark.”*

*“I don’t recall the slightest hint of discomfort, shame or violation. The lady I have become has crept up on me.”*

*“I hold each of these men up beside Chapel to see how they compare.”*

*“They boast about money, acreage, slaves and their accurate pistol shot.”*

*Africans “who in their transportation from Africa are plucked from unutterable displays of savagery and barbarism.”*

*“It is a miserable time to be me. I wish I could be with Chapel. I wish I were black. Am I ungrateful, God? Have I been cloistered too long in a world my two parents now wish me to flee?”*

*“He puts his fingers over my lips and for the first time in our meetings he spins me around to face him, in defiance of my father’s ban.”*

*“I urge him to think about the North.”*

*“Our children. We stop. The words hang in the air. Two stars that have dropped from the heavens to a point just above our heads and as bright as two suns. Our children. Yes. Our children. Several of them.”*

*“Chapel, you will write verses and make our lives and the lives of our children rich.”*

* Shows the pressures Lydia faces as a woman of a certain class – she too is capital
* Her appearance and mannerism is what makes her worth while
* Showcases her disconnect from the other Plantation families- potential suitors – who viewed the slave trade as a useful and functioning process
* Shoes her foolishness in wanting to be like Chapel so they could be together – it is both infuriating and endearing – shows that she does not truly understand “the lot” of the slave
* North introduced as a symbol of hope for Lydia and Chapel – running away together – it is foolish and unrealistic but the hope is still present
* North referred to as ‘Paradise’
* Chapel and Lydia decide to plan their escape so they can be together
* In a final act of defiance Chapel turns Lydia around and kisses her – cementing that they will try to free themselves
* Lydia and her father enter conflict surrounding the potential suitors – Lydia uses this as an opportunity to convince him to let her go to the North to see other suitors
* Lydia is the one creating the plan – they will travel separately to the North and they will meet up there
* This section also shows the bitterness and venomous view people had towards interracial relationships
* Also shows how Chapel does not want to disobey his father
* This chapter also reflects a lot on what the experience will be like for Chapel – his idealism and youth vs the harsh reality
* Ends really romantic and optimistic – even a bit naïve

1. ***The Virginian***

*“It is neither extraordinary to beat a slave, nor incompatible with Christianity to wild a whip.”*

*“He who wields the whip must sleep with himself. He must remember how to love.”*

*“They are, quite literally, not like us. They do no feel what we feel. They do not value what we value.”*

*“IT is wise not to confuse such displays of attachment and habit with love.”*

*“At the auction block, get the best price for your investment even if it means breaking up the capital into smaller holdings and selling each holding separately.”*

*“The key here is to punish firmly by using punishment as instruction.”*

*“The old slave is often a repository of wisdom…”*

*“He instructs them about the duties of obedience a slave owes to his master and in discipline and hard work.”*

*“Young, nubile female slaves are a temptation to us all.”*

*“…the offspring who have no place slaves. And certainly they do not have a place in the household of the overseer or master who has succumbed to such temptations.”*

*“Two days ago, I heard of a slave who was whipped to death by an overseer, who subsequently learned the slave was his half-brother.”*

*“Slavery is a business. Christianity is a faith. Slavery answers to our physical and material well-being; Christianity looks after the hunger of the soul.”*

*“One is exterior, the other, interior.”*

*“One is tangible, the other intangible.”*

*“Once we extend Christian values to include slaves we then throw into question the very basis of our forced enslavement of them.”*

*“Christianity could not be spread.”*

*“…hard work equals good treatment.”*

*“The proper word is fair.”*

*“The lot of the slave need not be miserable.”*

*“I could see no end to slavery.”*

*“Miss. L. wondered if it would not be more profitable to any blacks for their work instead of keeping them as slaves…”*

*“…you seem to believe that slavery is dying as an institution.”*

*“…the policy of this paper is not to include correspondence from slaves.”*

*“… she (Miss. L) demonstrates intelligence and certain advantages that go with being young, namely an unmitigated idealism. This is as it should be. It is young, after all, who hold dominion over the future.”*

*“He argues that the lives of some of these whites are barely one rung above that of sharing the condition of the slave.”*

*“impoverished whites”*

*“In his view these whites will rise up and exact such a revenge on the blacks that none will be left to see.”*

*“I do not subscribe to the vision of a violent future…”*

*“There is no sight more perfidious than that of a white woman with a black man.”*

*“…the mistress of her own fate, which is…. As constitutional as a person can get.”*

* Super useful chapter! Shows the ideals, values and laws of the time
* Fictional newspaper – roughly 17 editorials – located in Virginia (close to Florida)
* The form makes it feel like a ‘forensic truth’
* These editorials are written over 6 months 1809-1810 – consider this format, such entries essentially embody the ideals of the time period/they offer a ‘collective’ view of the ‘South’
* It represents the clash of new and old values – the South are holding onto the slave whereas the North viewed it has inhumane
* The 1860s essentially was the 2nd American Civil War
* Highly persuasive you can see the techniques
* Attempts to show logic and reason to keeping slavery and why it exists
* ‘Us’ and ‘Them’ language (exclusive vs inclusive language)
* very dehumanising view of the slaves – discussed as if they are capital or ‘stock’ – analogy as being stock
* justifications of slavery – they were lower forms of life – they were not like human beings and therefore they did not need to treat them with the same respect
* modern readers view this as uncivilised – but readers of the time would shadow these ideologies
* connection in one of the entries to an earlier narrative with Mr Whitechapel who reads in the Virginian that ‘200 lashes’ is a ‘just and fair’ punishment for a runway slave
* a large amount of the entries shadows the events of the Whitechapel plantation
* pg 109 – discusses the ‘good slave’ – which really refers to Whitechapel – the importance of still using your stock – very clinical
* pg 110 – very clinical approach to “temptation” of “nubile female slaves” – does raise a truth in that a half born child is stuck between two worlds, they have no place because of the engrained prejudice; also references Chapel and the end that happened around his death
* pg 111 – discusses the relationship between religion and slavery, further suggesting
* pg 113 – discussion surrounding whether the slave trade can continue – the Editor suggests that the Industrial revolution will eventually replace it
* introduces Miss L and later her father in which they clash over their opposing ideologies – it showcases Miss L’s intelligence and bravery
* even though Miss L is viciously mocked for her beliefs she still shows strength – the editor makes some really lurid comments about the type of woman she is
* one of the entries discusses the dangers of literate slaves pg 116 – which seeks to reinforce the laws of this time

1. ***Great Grandmother***

*“New England lice bite harder than African lice.”*

*“New England lice by contrast have teeth. They bite pieces out of you and drain your blood for sustenance!”*

*“I told him I had a dream about Africa.”*

*“A pot…”, “the contents of this pot”, “glorious pot”*

*“He said Africa was his past and not ours. If anyone had the right to dream about it, he did and he chose not to, so why should anyone else.”*

*“His son’s death deadened his eyes, and because he caused that death we all run from him, except my brother who ran into him and has permanent swelling on his forehead as a result of the collision.”*

*“He is a ghost we all see and ignore because he killed his only son.”*

*“My dream about Africa? Gone. Banished to the place where dreams retreat when they are ridiculed.”*

*“I uncurl the fingers which have the resistance of the dead in them and wipe the palms with their pathways of an ant’s nest.”*

* Generational aspect – great granddaughter and great grandmother
* We hear of Whitechapel’s abduction/enslavement
* Shows the length of the memory of slavery
* Symbolism of lice – metaphor for the New England lice symbolising the pain of slavery
* Africa symbol of freedom
* Impact of dispossession
* Her longing for Africa – desire to find somewhere she belongs
* The pot metaphor comes back – the cultural connection
* “Africa is not for you” could be changed to “Freedom is not for you”
* Africa = freedom
* Also shows the families rejection of ‘Granddad’ after his ‘betrayal’ of his son

1. ***Sanders Junior***

*“So you are really dead, old man.”*

*“I like you…”*

*“I’ll dig your grave.”*

*“I shouldn’t have hit you, but you contradicted me in front of everyone. My status as overseer was undermined before the slaves who needed to see it reasserted right away.”*

*“I couldn’t strike you. You showed me how to run things. My father spoke highly of you. You were a better overseer than I.”*

*“I am sorry about your son. Not my brother. I knew him only as the son of a slave.”*

*“His spirit was wild, yours tame.”*

*“His manners uncouth, yours impeccable.”*

*“You knew he might run.”*

*“Of all the young slaves he was the one deemed most likely to run away. You remember we even confined him to duties closer to the house where an eye could be kept on him?”*

*“This is a business, not a charity. You don’t work for your own living. You work to make Mr Whitechapel richer. Your lives aren’t yours, but his.”*

*“You knew your place, old man. I like you for that.”*

*“…curled up, neat as nut.”*

*“You were a slave until death, an example to your race. Centenarian, you look like a child now.”*

*“He liked Whitechapel; thought as long as he was around the plantation would profit.”*

*“Slave. A good slave, but a slave however one chooses to look at it. I wouldn’t want to live so long as a slave. I don’t want to die alone, in the open, with nothing to my name.”*

*“He was a good man. Cover him with my jacket. I offer it to you, old man, on death. I could never offer it to you while you lived. No law said I couldn’t, it just isn’t done.”*

*“I did not want him dead, just a lesson taught to him for all to see. That’s all.”*

*“…a nut in a shell…”*

*“I am his son. I think like him. You yourself said I resembled him, that I was my father’s young self. But my memory of him is sullied.”*

*“The jacket is rightly yours. Damn it! Keep him covered!”*

* Offers Sanders Junior’s perspective on the events that happened – he is dealing with the grief of Whitechapel’s death as well as his guilt
* “nutshell” – metaphor – can be connected to religion, however I interpret it back to him stripping back to his bare self- the circle of life – now he can enter “paradise”
* he shows more regret for hitting Whitechapel but not for hitting his half-brother
* still blames Whitechapel for failing his son
* the coat shows the respect he has for Whitechapel – the coat put on Chapel almost discarded
* references the Virginian again – offers the intertextuality of these chapters
* son became a copy of father – again reinforces generational
* it ends with admiration for Whitechapel
* Sanders Junior reaffirms that survival is more important than happiness

***Forgetting***

*“My son, you have to answer the call of your blood.”*

*“You were born half a slave, half the master of your own destiny.”*

*“I know that you belong to another way of life.”*

*“What I say can never be enough for you.”*

*“I do not care for your happiness; your life is everything to me. I fail you as a father. I am insufficient.”*

*“A dream of love, desire, but a dream all the same.”*

*“Lydia is a part of the dream you tried to make a part of your life. To choose. To have. To keep. Lydia is a part of it.”*

*“I would need another life. No, several lives. Another hundred years. No, more, to unravel thus knotted mess.”*

*“The `master is daylight, the slave is night. A complete day needs both light and dark. The day cannot be broken in two to leave each half to itself. Nor can the master hope to rule the day and the night along with it forever. Slavery is a long day of the master over the slave and of nights turned to days. But how long can the master’s daylight continue to rule our nights?”*

*“The eyes see their own death and do not flicker.”*

*“Death has always been there. Death brings more sourness. Mouth is almost pleased to recognize death as a lifelong companion; something always present in these sour corners. Eyes feel the same. The light going out is death’s shadow; death sitting up suddenly behind the plate-glass of the eyes.”*

*“Memory is pain trying to resurrect itself.”*

* Jumps back in time to before Whitechapel’s death
* He reflects on his son and show us his love for him but also his greed – he wanted him to live for him
* Again reinforcing that survival is more important than survival – however Lydia and Chapel challenge this notion
* Reveals he knew about his son’s relationship with Lydia
* Reveals he feels he would need “hundreds years” to fix his pain – could be used as a metaphor to discuss slavery
* The delighter/nighttime metaphor explains the ruling class and white oppression – really useful metaphor and symbol to discuss in your messages paragraph
* The stream of consciousness form reinforces that he is becoming more and more disconnected from reality – slow disconnect
* The day/night contrast also showcases his hope for the future
* Death – personified again – he welcomes it finally after trying to cheat it for so long – death is close to slaves – reinforcing the brutality and violence of the slaves “lot”

# ***Making intelligent comparisons:***

I cannot emphasise enough the word ‘intelligent’ here, you want comparisons that will give you enough space to compare and contrast on a range of different themes. You also want to look at comparison which will allow you the opportunity to weave in a range of features.

Below are a series of notes on comparisons. I want you to try to remember that:

**CHARACTERS = CHARACTERISATION 🡪 therefore represents ideologies**

**SYMBOLS vs MOTIFS vs EXTENDED METAPHORS 🡪 are not the same, a symbol occurs usually once, an extended metaphor ‘extends’ over a chapter or short space, a motif reoccurs throughout the piece as a whole**

**LANGUAGE/NARRATIVE FEATURES 🡪 consider features that stand out whether this is connecting to a character or a form**

**FORM 🡪 is very important here, vignettes by Wright- disjointed – fractured – shell-shocked; novella for D’Aguiar each chapter has a different form to capture the style or characterization**

**SETTING 🡪 Black Diggers jumps in time and place a lot to cover many voices, D’Aguiar offers a microcosm which is like an allegory for slave trade in turn a comment on this time period**

# *Reading & Comparing Essay Structure*

Hey all! Here is a very simplistic break down on the requirements for each aspect of your essay!

**Introduction: 100-150 words**

* Philosophical statement about history
* Briefly outlined the plot in both texts
* Main contention with summary of arguments

**Body 1:**

* TPS bring both texts together
* Text A – idea with evidence deconstructed
* Comparative/contrasting sentence between the two – show connection between the ideas
* Text B - idea with evidence deconstructed
* Linking Sentence- bring both texts together and link back to the essay topic

TIPS – usually a place to compare the time period, they are mostly similar, focus on discussing setting etc here

CAUSE paragraph usually here

**Body 2:**

* TPS bring both texts together
* Text A – idea with evidence deconstructed
* Comparative/contrasting sentence between the two – show connection between the ideas
* Text B - idea with evidence deconstructed
* Linking Sentence- bring both texts together and link back to the essay topic

TIPS – usually a place to discuss differences, how the plot differs in meaning, characterization usually discussed here – but remember discuss as an ideology

RESPONSE/CONSEQUENCE paragraph usually here

**Body 3:**

* TPS bring both texts together
* Text A – idea with evidence deconstructed
* Comparative/contrasting sentence between the two – show connection between the ideas
* Text B - idea with evidence deconstructed
* Linking Sentence- bring both texts together and link back to the essay topic

TIPS – bring it all together here, what is the message on the theme, try to discuss symbolism here (it will allow you more space to manipulate the evidence), try to consider the time period as well, and if you can connect to memory and truth - this really can be prepared!

CONSEQUENCE/MESSAGE

**Conclusion:**

* Restate main contention
* Briefly summarise ideals
* Philosophical conclusion – weave quotes into this

| Recommended Characters/Chapters/Pages | | |
| --- | --- | --- |
|  | Black Diggers | The Longest Memory |
| CAUSE | PG: 13-20, 22-26 | Mr. Whitechapel  Plantation Owners  The Virginian  Sanders Senior |
| Structural: Opening of ACT 1 |
| Characters: E rn, Norm, Mick, Archie, Bertie | Assertions: Colonialism and capitalism |
| Assertion: colonialism created this divide and began the initial wars for Indigenous people. Before the play begins there is already a divide. |
| RESPONSE | PG: 66-67, 27,29, 31-32,35-36,38-40,44-45, 46-48 | Whitechapel  Chapel  Lydia  Sanders Junior  Cook  Sanders Senior |
| Structural: Act 1-mid till end of Act 1 |
| Characters: Ern, Norm, Mick, Nigel, Archie, Bertie, |
| Assertion: The reasons for going to war, and the positive benefits obtained through war. | Assertions: The acceptance of slavery and/or prejudice. The acceptance of ones ‘place’ in society. |
| CONSEQUENCE | PG: 44-45, 46-48, 52-53, 58-59, 69-70, 73, 60-63, 76-79, 80-89, 90-93 | Whitechapel  Mr. Whitechapel  Sanders Junior  Chapel  Lydia  Great Grandmother  Sanders Senior |
| Structural: Act 2: Beginning, coming back from war 1918 |
| Characters: Ern, Norm, Mick, Nigel, Archie, Bertie, Frank/Ghost | Assertions: The consequence of the response- loss of freedom, family, life, reputation. |
| Assertion: War caused- PTSD, death, injury, loss and the desire for equality |
| LEGACY | PG: 66-67, 81, 94-45 | Lydia  Great Grand-daughter  Sanders Junior  Forgetting |
| Structural: Act 2:Ending |
| Characters: Minister, Man with a glass of wine, letters | Assertions: that we should not repress memories, we need to acknowledge it to effectively move forward. We overall require a unified approach to war rather than small outburst. |
| Assertion: That the war did not end for the indigenous Australians and that we need to ensure equality is truly enforced and the truth is heard, the memory of ‘black diggers’ is written into history. |

# ***Construction Feature***

***Racial Prejudice***

*TLM:*

* *Books and the study*
* *Literacy*
* *The whip*
* *Names – rejection of name*
* *Day/Night – Light/Dark*
* *Animal comparison*
* *Commodities/Economic Terms*

*BD:*

* *Science/Pseudo Science: ‘Specimen’, Darwinism, Taxidermist*
* *Animalistic references*
* *Imperial references/imperialism*
* *Returning soldiers act*
* *Day/Night – Light/Dark*
* *Shadows*
* Names – cellarman/manager
* Army language – recruitment
* Nigel – literacy
* Fence- the show

***Power***

*TLM:*

* *The whip*
* *Names*
* *Belief/Religion*
* *Pots*
* *Literacy*
* *Books and the study*

*BD:*

* *Government departments*
* *Stager directions: Manager & Archie in the rain*
* *Protector/s*
* *Army language during recruitment*

***Belief & Hope***

*TLM:*

* *Religion/After life*
* *North*
* *Death*
* *Education*
* *The Pot*
* *“Back to back”*
* *The Virginian vs Miss L*
* *Light & Dark*
* *The purpose of the text*

*BD:*

* *Red Carpet*
* *Beer*
* *RSL entry*
* *‘Mate’*
* *Land*
* *Uniform*
* *Hymns*
* *Stan*
* *Circus*
* *War*
* *Religion*
* *Introduction & Foreword*

***Truth & Memory***

*TLM:*

* *Nut*
* *The title*
* *The stream of conscious opening and ending*
* *Crying*
* *Sitting down*
* *PTSD*
* *Memory referenced in every chapter in some capacity*

*BD:*

* *PTSD*
* *Iron Harvest/shrapnel*
* *Lock of hair*
* *Letters*
* *‘Aunt May…”*
* *Editor/Reporters*
* *Vignettes – feel like memories*
* *Fence*
* *Monologues*
* *Silhouettes*

***Religion in The Longest Memory and Black Diggers***

*It is evident throughout both texts that ‘religion’ is an aspect of the cause of racism as well as a means of escapism. I think the true contrast is that in TLM D’Aguiar highlights that religion is a form of governing force and used by oppressors to justify actions. In contrast, we see religion in BD being used more as a means of comfort and hope for a better future.*

| **Aligned with ruling force** | **Hope/Comfort/equality** |
| --- | --- |
| The Ghost p46-8 Long monologue emphasising that the soul will wander far from his country. The Dreaming has been abandoned/forgotten. | Archie’s letter home- “We read scripture”, “I say my prayers” p28 |
| Gehenna- Bertie p57  Gehenna- a biblical term describing a Jewish concept similar to hell. Contrasts well with ‘Paradise’ in TLM. | Laurie saying a prayer amongst the conflict- “thou art with me; thy rod and thy staff comfort me.” P29 |
| P62 Archie- In John’s Gospel it says ‘And the light shineth in darkness; and the darkness comprehended it not.’ Beyond religion, dark and light is a motif in both texts. Meaning of the gospel message is that when Jesus arrived (the light) people did not understand his purpose/did not receive him well. Sometimes, things that we do not understand, we dismiss. | Bertie saying a Christian prayer when he can’t think of an indigenous ritual. P45 |
| P74: “It was a **mission** and then our community” Mick. Missions are run by the church and forced Indigenous to give up their religion The Dreaming and practice Christianity. Irony of the comfort that individuals find in Christianity. | P 51- Our God, our help in Ages Past – a source of solace in soldiers’ lives |
| P80 ‘On Jordan’s Stormy Banks I stand” written by English Baptist minister Samuel Stennett. The speaker stands on the other side of the shore waiting to go to the promised land. The promised land in the bible for the Jews is Canaan (The word **Canaanites** serves as an ethnic catch-all term covering various indigenous populations), whereas for Christians it is with god in heaven. For the Indigenous, it is their land and it is a place where there is harmony for their people. Link to TLM- Paradise. | P55-6 Palestine Laurie and British soldier. Words are from Genesis 46:1 Jacob goes to Egypt. Religion links these men where it would not normally in everyday life. |
| P81 Minister does the eulogy. | Lazarus- song printed on p 64  Scene of Tommy being called Lazarus on p61. |
| P94 Recessional- Poem Rudyard Kipling 1897. Phrase ‘Lest we forget’ (Comes from Bible, Deuteronomy). First 2 stanzas of a poem created for the Queen Victoria’s Diamond Jubilee.  A recessional is played/said/sung at the end of a religious service.  The title and its allusion add solemnity and gravitas to the message Kipling wishes to convey: The English should be careful of imperialistic hubris, be wary of jingoism, and understand that their earthly conquests pale in comparison with the mighty works of God. |  |
|  |  |
| P35 Mr Whitechapel – “God should guide us in our dealings with slaves…” |  |
| P39 Sanders Senior – “I told my son that we are different from slaves in intelligence and human standing before God.” |  |
| P69- Mr Whitechapel justifies his actions and defends his treatment of the slaves to the plantation owners, “My Christian beliefs are still absolutely true.” |  |
| P73 Plantation Owners – “You can’t mix God with the slave business. God is for us, not them.” |  |
| P73 Plantation Owners – “They can borrow our God if it will make them good.” |  |
| Lydia -: I remind him of the first two books of Paradise Lost”. Paradise as a utopia. Paradise in Adam and Eve. In Milton’s Paradise Lost, some of the main themes are the importance of obedience to God and the importance of the hierarchical nature of the universe. Adam and Eve= eating from the tree of knowledge, breaking the rules and in turn, creating sin for the human race. |  |
| The Virginian- p111 “Slavery is a business. Christianity a faith”. “For God’s sake remember where they came from before you thrust them upon an equal platform with ourselves.” “Otherwise the African would be deemed our equal simply because he shared our faith in one God and the Afterlife.” |  |

***Potential Messages:***

These potential messages came from last years group so consider if you feel the same way and if you would like to change them a little.

***Racial Prejudice –***

Racial prejudice creates an unfair society.

Both texts depict that ultimately we can overcome racial prejudice if we fight for change.

Racial prejudice forces both sides into a role, and if they do not accept their position they will experience loss of identity and belonging.

Wright depicts that war can break down racial barriers. D’Aguiar demonstrates that love/literacy can break down racial barriers.

***Power –***

Ultimately, both texts demonstrate that the unequal division of power can cause trauma.

Throughout the texts we explore how those who hold positions of power are the ones who need to enforce change.

Those who are powerless turn to other means to find hope.

Those who are educated are more powerful.

A system that divides power unequally is unsustainable, eventually these systems will break.

***Belief & Hope –***

Those who are powerless turn to other means to find hope.

Even in the direst of circumstance we still cling to hope for the future.

Through religion and education, we can find solace and hope in our struggles.

Ultimately, both texts demonstrate that the true hope we should have is with our young who are the “future”.

***Truth –***

More…TRUTH – BD

More…MEMORY- TLM

Both texts identify that memory needs to stop being repressed for healing to occur.

Reclaiming our memories is essential in establishing our true identity. (Individual/collective)

You must know yourself and become aware of your pain before you can begin to make changes.

Through investigate and collecting varied memories and truths about the past, we as a society can start to establish a public truth about the events.

Our truth is dependent on memories being constructed.

| **Black Diggers** | **The Longest Memory** |
| --- | --- |
| ***Cause*** | ***Cause*** |
| ***Cause:*** what has caused the conflict/tension? Context. | |
| ***Colonialism*** *is taking political control over a country to exploit it economically.*  ***Imperialism*** *is the**policy of extending country’s power and influence through colonialism usually through military force.*  ***Social Darwinism*** *is**the belief that Indigenous persons are less evolved and therefore primitive, Darwin assessed the aborigines and their decline in numbers being caused by their inferiority of their body and not due to the mass genocide and displacement of indigenous persons.*   * *Charles Darwin entered Sydney Harbor in 12th January 1836, his archived observations of the native population appeared to substantiate claims that they were in need of being ‘controlled’ as they were inferior/vulnerable as a ‘species’.* | ***Imperialism –*** *policy of extending country’s power and influence through colonialism usually through military force.*  ***Slavery has existed into ancient times- justified through the Genealogy of Noah/man-*** *suggesting those born from Ham were in fact inferior and therefore worthy of slavery due to them being only useful due to their physicality not because of their intelligence.*  ***Capitalism –*** *the need to make products and trade was a driving force for need for more bodies, due to the idea that Africans were inferior they were cheap labor for the large plantations.*   * *Transatlantic Slave Trade/Triangular trade – arms/textiles/wine shipped from Europe to Africa, slaves were taken from Africa to the Americas and then sugar/coffee from the Americas to Europe.* * *Slaves as currency* |
| ***Differences:***  ***Black Diggers*** *largely displays the desire for conquest as a driving cause for discrimination whereas* ***The Longest Memory*** *exemplifies an economic desire as a means of conquering/displacing individuals.* | |
| ***Similarities:***  *Ultimately both texts portray great social discrimination influenced by an overriding ideology that drove white groups to oppress Indigenous Australians and African slaves on the grounds they are inferior. This stems from two main forces, in* ***Black Diggers*** *it is due to the Social Darwinist belief that the Indigenous Australians are less evolved whereas in* ***The Longest Memory*** *it stems from the Christian belief that Africans are born sinful and thus the enslavement is excused due to the Genealogy chart in the Old Testament. Nonetheless both texts highlight how ridiculous these two excuses are by portraying slaves and the diggers as often more compassionate and understanding of their oppressors.* | |
| ***Response*** | ***Response*** |
| ***How do our characters respond to their social discrimination?*** | |
| *Desire for change in circumstance and increased equality and/or freedom drove Indigenous men to enlist in the war.*  *Acceptance of their place or ‘lot in life’, that indigenous Australians will never belong or find equality. A general feeling that protest was futile and that acquiescence was not only easier but perhaps inevitable.*  *Us-and-them mentality, the war was a “white” persons war, not an Indigenous one. Australia as a ‘name’ not ‘country’.*  *Older generations of Indigenous Australians can remember their way of life before invasion and some attempt to cling to this/remind the younger generation about this – to no avail.* | *Desire for change in circumstance, freedom/equality driving slaves to rebel against oppressors.*  *Hope in the younger generation to rebel, challenge the oppressors/society.*  *Acceptance/compliance of enslavement, that accepting enslavement is more about survival than supporting the ideologies of the enslaver.*  *Attempts to find some form of contentedness within the plantation forged strong familial bonds. Many slaves also longed for an idealised ‘promised land’.* |
| ***Difference:***  ***The Longest Memory*** *portrays hope in the next generation, Whitechapel and Mr. Whitechapel identify that time will be the ultimate change to slavery and it is evident in the younger generations questioning of the values and policies of the oppressors that the momentum for change is slow but present. Whereas in* ***Black Diggers*** *we see that the idealistic youth are ultimately disillusioned and are not supported enough to progress and enforce change. The play is distinctly lacking in responses to injustice that gain momentum generationally.* | |
| ***Similarities:***  *Throughout the texts we see elements of rebellion with questioning of oppressor’s behavior and treatment of the oppressed. We also see this through their undermining of those in authority including the government and the policies who enforce these values.*  *Within both texts we see evidence of oppression that had manifested itself so thoroughly in the society of the time period that the subjugated groups often had no choice but to begrudgingly comply. This absence of hope in these groups highlights just how engrained the maltreatment, indoctrination and cruelty of said individuals was within two different societies, limiting their ability to respond against their treatment.* | |
| ***Consequence*** | ***Consequence*** |
| ***What is the consequence of their responses?*** | |
| *Upon the black diggers return the maltreatment became even worse because they had felt equality, freedom and even unity when at war.*  *Some individuals even became alienated from their own indigenous communities because they could not comprehend this change in patriotism to ‘Australia’ creating even more displacement, loss of identity and belonging.*  *The trauma experienced at war in the attempt to obtain equality and contribute to the war effort destroyed some individuals beyond repair, and the lack of access to the resources provided to white soldiers meant these ailments were never truly treated.*  *The return from war also reinforced the underlining message presented to indigenous Australians that they were inferior and not compatible to modern society. And in turn only vessels to be used for the jobs the oppressors felt inferior to their skill levels: laborers, entertainment and canon-fodder.*  *However, Wright does highlight that there were some positive aspects to the war including developing ‘mateship’, camaraderie, belonging and dignity – leading to an increased recognition by Indigenous Australians of ‘Australia’ as a modern nation.* | *Throughout the novella we see the consequences of seeking an education and freedom of the mind. Through the enlightenment of slaves, we see how it can often be disempowering to learn of the extent of the prejudice one faces.*  *We see throughout the text that without a glimmer of hope human beings can often experience a trauma worse than death.*  *In the novella the text exposes that survival is often more about submitting/complying with the oppressor in the hope that the next generation might be more liberated.*  *The text highlights that the voice of the young and the hope they possess can be lost if older generations are not willing to make change.* |
| ***Differences:*** *D’Aguiar’s account is more visceral and fierce in its depiction of the consequences faced by those who rebel: whilst TLM details the use of brute force and the whip to subdue those who question or rebel, BD explores how social ostracism is a consequence of questioning social norms and also one that can effectively quell uprising.* | |
| ***Similarities:***  *Both texts detail the lasting psychological and physical trauma of groups who have been silenced, oppressed or disempowered by the twin pillars of Western oppression.*  *D’Aguiar and Wright seem to suggest that a consequence of rebellion is ultimately devastation: although neither author discourages this, they do remark upon the heartbreaking nature of this last injustice against those who fight the essential fight against oppression.* | |
| ***Legacy*** | ***Legacy*** |
| ***What is the Legacy left behind for us? What should we take from this?*** | |
| ***In*** *modern day Australia the apology to the stolen generation by the Rudd government was an important moment. However, there is still debate in society about whether a treaty should be formed between non-indigenous and indigenous Australians. It is clear that a collective recognition the harrowing indigenous histories needs to occur for true reconciliation and healing to occur.*  ***Black Diggers*** *works to weave the truth about indigenous service into the public ANZAC narrative and seeks to recognize their contribution.*  *Furthermore, the play not only aims for the service of Indigenous soldiers to be commemorated, but also for the injustice and discrimination that they faced despite this to also be acknowledged and in some way atoned for.* | *In the United States of America slavery was abolished after the civil war and racial segregation was outlawed in 1965. However, movements like the Black Lives Matter movement highlight enduring racial tensions within the country, with the unfair treatment of African-Americans still being a key issue. Thus a collective approach needs to be taken to truly show recognition of the treatment of African Americans and solutions proposed to ensure equality is enforced throughout.*  ***The Longest Memory*** *reinforces that the memories of slavery should not be cast aside but instead serve as a reminder of how far society has come, but also reinforces that diligence must occur to ensure that such a dark time in Western history does not occur again.*  *The narrative aims to represent how history is connected with memory and trauma, and thus trauma needs to be addressed in order to avoid history repeating itself.* |
| ***Differences:***  *The differences between the stories of the* ***Black Diggers*** *and* ***The Longest Memory*** *stems from the causes of the discrimination. The Indigenous Australians were viewed to be inferior thus the government attempt to eradicate their presences by breeding out their colour, traditions and beliefs. Whereas, the African Americans were viewed as a commodity thus they were encouraged to reproduce for financial benefit. Furthermore, the legacies are quite different, with Black Diggers it is about attempting to fill the gaps and make the events of the past part of the public discourse or truth and attempt to resurrect what remains of their cultural heritage. Whereas with the African-Americans the slave trade is part of the national history and public discourse but the legacy is encouraging people to continue to work towards to healing the confronting memories of the past and use this as a reminder that we should never allow ourselves to regress.* | |
| ***Similarities:***  *Both* ***Black Diggers*** *and* ***The Longest Memory*** *ultimately serve as a reminder that we must not take our dark histories for granted, both narratives portray some of the most confronting truths about humanity that we are often corrupted by greed and superiority. Thus we should attempt to be vigilant with monitoring our behavior to ensure history does not repeat its self.* | |

Hey Year 12’s!

Below in this categorized document of essay topics I have written some basic feedback for each theme. It is quite easy to have a base model for each theme; by that I mean you can have a couple of core ideas you always explore when you have a topic based on that theme.

The most important thing is to ensure you are flexible and able to handle any topic you are presented with. The racial/oppression topics are obviously the easier ones because these texts are driven by social divisions but these other themes are products of this.

I would also encourage you all to have messages prepared for each theme:

* **Social Divisions based on Racial Prejudice**
* **Power and Oppression**
* **Belief and Hope**
* **Memory and Truth**
* **Youth and Age**

You can also select your evidence for each theme already and have them already rehearsed and ready to use.

**Key Notes: Social Division & Power and Oppression Topics**

Topics past around these ideologies are very common for our two pairings. So it is worth having a response already organized. You are required to not only discuss the events and reasons for discrimination but also explore the impact of these events on the oppressed, you need to consider the impact on the individual and the community/group being oppressed.

The CAUSE model works very well here and can be prepared.

Body 1: CAUSE- cause of the discrimination

Body 2: RESPONSE – how the individuals/characters react

Body 3: CONSEQUENCE – the consequence of rebelling/being apathetic/accepting – trauma usually can be discussed

The only issue is that you need to weave LEGACY or the message throughout the body paragraphs and in the conclusion. Having said that, for a lot of these topics if you perhaps did not manage to weave it you would still be answering the topic.

Some questions may ask you to deal with the CONSEQUENCE element first.

**Power & Oppression:**

“I want to reply that a law which says a slave should not read and write is unjust.” (TLM)

“Five of us served in the war and we now find ourselves unable to claim what our white colleagues expect as a matter of course.” (BD)

Compare what the two texts say about injustice and inequality.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

“And now I get back and you say a stroke of the pen has just swept aboriginal land off the map.” (BD)

“Whitechapel is a good man. He deserved better treatment.” (TLM)

Using these quotations as a starting point for a comparison between BD and TLM, analyse how, in the texts, doing the right thing was never enough.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

“The black diggers and Whitechapel receive the treatment inflicted on them by the white men with a mixture of acceptance and rebellion.”

Compare how the truth of these statements is conveyed in the two texts.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

“Obedience and loyalty, while expected, are presented as being lost causes in *The Longest Memory* and *Black Diggers*.” Comment on this statement.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

‘Physical violence is only the beginning of damage suffered in *The Longest Memory* and *Black Diggers*.’ How is this true?

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

Compare the perspectives presented in *The Longest Memory* and *Black Diggers* about the ownership of land.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

Compare the impact of one group of people assuming mastery over another, both on attitudes and lives in *The Longest Memory* and *Black Diggers*.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

It takes a brave individual to challenge the status quo. Discuss with reference to the two texts.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

Those who agitate for change will inevitably suffer. To what extent do you agree?

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

It’s not just that the characters in these texts are oppressed; it is that they too readily accept their position in society. To what extent do you agree?

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

Both texts show that the dominant social order is always hard to overthrow. Discuss.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

Each of the oppressed characters in these texts has hopes for a better future, yet ultimately they fail. Why?

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

‘Since we so readily enter the minds of the characters in The Longest Memory and Black Diggers, we are better able to appreciate the impact of treatment based on race.’ Analyse and compare the ways in which each text presents power imbalances based on race.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

Compare the impact of one group of people assuming mastery over another, both on attitudes and lives in The Longest Memory and Black Diggers.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

To what extent is dispossession the main historical factor behind the mistreatment presented in The Longest Memory and Black Diggers?

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

‘The attempt to keep a disadvantaged group illiterate and ignorant is a time-honoured and powerful mechanism of control.’ Explore fully.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

**Racial focused**

Compare the ways in which these texts explore the effects of racial prejudice.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

‘Since we so readily enter the minds of the characters in *The Longest Memory* and *Black Diggers*, we are better able to appreciate the impact of treatment based on race. Compare the ways in which each text presents power imbalances based on race.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

‘The hardest element to overcome in combating racism is the entrenched ideas that have justified it.’ Compare how the two texts portray the entrenched ideas that are used to justify racism and unequal treatment.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

‘The longer racism prevails, the harder it is to break.’ Compare the perspectives presented in *The Longest Memory* and *Black Diggers* about this view.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

To what extent is dispossession the main historical factor behind the mistreatment presented in *The Longest Memory* and *Black Diggers*.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

Despite the injustices and inequalities, the texts show that there is hope for the future. To what extent do you agree?

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

Despite the differences in time and location, the texts show that racism is always destructive. Discuss.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

Discuss the impact of the attitudes and values of the society in which they line on the central characters in *The Longest Memory* and *Black Diggers*.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

The main characters of each text appear in conflict with the worlds they inhabit. Why?

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

The multi-voiced narratives in both *Black Diggers* and *The Longest Memory* allows us to see the nature and impact of racism in all its guises and ramifications. Discuss.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

‘The longer racism prevails, the harder it is to break.’ Compare the perspectives presented in The Longest Memory and Black Diggers about this view. Support your comments by analysing the ways in which each text presents these ideas.

**Main Contention:**

**Body 1:**

**Body 2:**

**Body 3:**

**Key Notes: Belief and Hope**

These sorts of topics are exactly why we approach texts with an open-mind and ALWAYS think outside of the box. Whilst both texts are pessimistic they are pessimistic as they look back at history, the writers want us to view history as harsh, tough and depressing because they want us to ensure this never happens again.

This is where it is important to have enough evidence for LEGACY or a message paragraph because these topics will need to build to a third body paragraph where you can ‘drive home’ the fundamental message within these two texts.

Such essays are best with the AGREE, CHALLENGE/EXPAND, MESSAGE structure. Try to remember that your body 2 does not need to be the absolute opposite of the agree paragraph it merely needs to expand your idea and be a nice step towards your message paragraph – essentially it is a bridge between the topic and the meaning of the texts.

NB: Body 2 really is where YOUR opinion/interpretation comes in, you need to consider what you view in the texts. How you approach body 2 will determine your message paragraph

**Belief and Hope**

‘The black diggers and Whitechapel are never fully defeated by the brutality they experience.’

Compare how the truth of this statement is conveyed in the two texts.

* CAUSE/AGREE – the brutality experienced
* Never defeated – black diggers, Whitechapel’s legacy is never defeated even though his spirit is/Whitechapel never is defeated which is shown through ‘light and dark’- he has hope for the future
* Message – a reminder to contemporary readers to learn from the past

‘How possible is change in *The Longest Memory* and *Black Diggers*?’

* Agree - Its possible if people fight for change
* Expand – can only have change through accepting truths of the past and trauma
* Message – written for a modern audience as a warning and reminder that we have the power to change if we work together

Compare the ways in which the best and worst elements of human character emerge from the experiences presented in *The Longest Memory* and *Black Diggers*.

* Best elements of human character
* Worst elements of human character
* Message – we, human kind, are made up of both elements but it is our actions/attempts at redemption that really determine our worth

Both texts present a world that is bleak and without hope. Discuss.

* Agree – these worlds are bleak due to the oppression (NB great opportunity to discuss tone/mood)
* Expand – we see glimmers of hope in individuals whom do fail but their attempts are still appreciated
* Message – ultimately the hope is in the readers not the characters to make changes. Discuss purpose of these texts.

There are flashes of hope for the future in both of these texts. Discuss.

* This is one approach to this topic, you could use the plan from the “dire circumstances” topic, I just wanted to play with a different style ☺
* **We see flashes of hope in the oppressors – Lydia/Whitechapel**
* **We see flashes of hope in the oppressed – Chapel, Whitechapel, Archie, Nigel, Ern**
* **Message -** ultimately the hope is in the readers not the characters to make changes. Both with the oppressed and oppressors working together. Discuss purpose of these texts.

**Key Notes: Memory and Truth**

Ultimately this is a big ideas topic, its going beyond the superficial and basic ideas within the texts and looking at the crux of the pieces. These are great topics to practice particularly in preparation for the Exam. At first glance they look intimidating but they are actually fairly easy to respond to because once you have completed one they tend to follow the same pattern.

**Memory**

Compare the ways in which both the individual and collective memory affects the lives of the characters in *The Longest Memory* and *Black Diggers*.

BD1: Individual Memory – direct experiences, individual trauma

BD2: Collective Memory – social trauma

BD3: Message – why are the individual and collective memories important? Exploring both types of memory = social truth

**Key Notes on Youth and Aging:**

Honestly if you have a choice, choose the other topic. The hardest part here is having enough to discuss, the real youth both writers are addressing are the contemporary youths/readers aka us to ensure these mistakes do not occur again, so once again this must build to a lovely crafted messages paragraph.

Try and categories the different types of representation of youth within both texts.

**Youth and Aging**

‘Comment on the presentation of age in *The Longest Memory* and *Black Diggers*.’

BD1: Idealistic and Ignorant – this is the view by the older characters

BD2: Resilient and hopeful

BD3: Message

**Key Notes On Construction based Topics**

One of my favorite things about construction based topics is that they are fantastic topics to practice your metalanguage and ensuring you know how the texts are put together. Also construction texts are never *just* construction texts. They are usually connected to big ideas or themes; your job is to focus on how the technique is used to convey this particular theme – so in many ways these topics essentially tell you what to write about. These are also fantastic opportunities for those who do not just see texts as words on a page but really understand the nuances in the writing craft.

**Construction**

‘In what ways can *Black Diggers* and *The Longest Memory* be said to be ‘post-modern’ literary works?’

Wikipedia definition: **Postmodern literature** is **literature** characterized by reliance on narrative techniques such as fragmentation, paradox, and the unreliable narrator; and often is (though not exclusively) defined as a style or a trend which emerged in the **post**–World War II era.

With this in mind it is very clear these are postmodern texts!

BP1: Fragmented narrative

BP2: Unreliable narrators

BP3: Addressing a modern/contemporary audience, written in the 21st century

Both authors bring modern understandings to historical events. How is this shown in the texts?

BP1: Issues characters’ face is relatable

BP2: Mood/Tone is nostalgic; reflective- time feels reflective

BP3: Message is driven towards the future rather than reminiscent of the past

Despite the differences in approach, both texts give us an insight into the thoughts of the characters. How is this achieved?

BP1: Descriptive Monologues

BP2: Mood/Tone is nostalgic; reflective

BP3: imagery and symbolism

**Key Notes: Other**

These Other topics are like the Wild Card of the topic world, they rarely come out but they are a great opportunity to practice writing on a theme or issue different to the mainstream view of viewing a text/s. They usually overlap with ideas you already have explored.

**Other**

‘To bring out the potential in humans, education is essential.’ Compare the perspectives presented in *The Longest Memory* and *Black Diggers* about education.

BP1: Education is a tool of oppression/social divison

BP2: Education is a form of hope/idealism

BP3: Education to improve the future/Education about the “truth” and memories of the past inform us of how to rectify past before

None of the characters in this book are wholly good or wholly bad. It is their complexity that makes it hard to blame them for their actions. To what extent do you agree?

Entirely - AGREE

BP1: The Oppressors are products of their environment

BP2: The Oppressed were struggling to make decisions surrounding their freedom and their survival

BP3: Message – it is their struggles that make their stories realistic, this complexity is reflective of this time period

Somewhat

BP1: They cannot be blamed for their actions

BP2: However, some responsibility should be expected

BP3: Message

DISAGREE – ultimately they are archetypes

BP1: Those who are bad are not portrayed positively

BP2: Those who are good are victimized

BP3: Message

**VCAA Topics**

***Southern Hemisphere 2016***

*‘The black diggers and Whitechapel receive the treatment inflicted on them by the white men with a mixture of acceptance and rebellion.’*

*Compare how the truth of this statement is conveyed in the two texts.*

***OR***

*“Memory is pain trying to resurrect itself.” (The Longest Memory) “That’s the thing, the bits left behind, they’ll come out, they must.” (Black Diggers)*

*Using these quotations as a starting point for a comparison between Black Diggers and The Longest Memory, analyse how, in the texts, memory is simultaneously inescapable and unbearable.*

***Southern Hemisphere 2017***

*“The proper word is fair.” (The Longest Memory)*

*“… I wish to point out the gross injustice …” (Black Diggers)*

*Compare what these texts say about fairness and justice.*

***OR***

*Compare how these texts explore the importance of belonging.*

***Northern Hemisphere 2018***

*‘Those who are treated cruelly can still find in themselves a capacity for love and compassion.’*

*Compare how these two texts examine this idea.****OR***

*‘That morning I faced the world for the first time as a nobody, nameless.’ (TLM)  
Ern asks: ‘Does it have to be my real name?’ (BD)*

*Compare what the two texts suggest about the importance of names.*