

Personal and Institutional Motivations Behind Narratives of the Stolen Generations

OTDK

Written by Dr.Sparksne Szeles Erzsebet

Debrecen

Advisor: Tothne Dr.Espak Gabriella

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Summary

My most important topics are deep trauma and three narratives from Australia's Stolen Generations

First I give a short explanation of this historical concept (also called Australia's shameful past.). The Stolen Generations (also known as Stolen children) were the children of Australian Aboriginal and Torres Strait Islander descent who were removed from their families by the Australian Federal and State government agencies and church missions, under the acts of their respective parliament. The removals occurred in the period between approximately 1909 and 1969, although in some places children were still being taken until the 1970s.

Next I have researched two books. The first one was Doris Pilkington Garimara's : *Follow the Rabbit-Proof Fence*, and the second one *Home to Mother*, the junior version written by the same author. Then the third narrative was the book's adaptation, titled *Rabbit-Proof Fence* and directed by Phillip Noyce.

These stories are very unique because the plot is basically almost the same. But the methods and motivations are very different. The protagonists went through many sufferings. We all could feel deep empathy for these young children. Actually the story is very simple. Three Aboriginal girls were taken forcibly from their homes.

However, they bravely escape the prison-like settlement and return home. They walk 9 weeks along 1500 miles of the Australian rabbit-proof fence. Black trackers and policemen pursue the children. Except one girl, they return home. All readers agree that it is a powerful story of hope and survival!

I compare the three narratives in details. I want to show how these narratives derive from the "Lost Child" image. Then I decode the 1990s Reconciliation Period. At the end I want to point at how these narratives got contextualized in this time period.

Összefoglalás

Írásom legkiemelkedőbb témája három történet traumája az “Ellopott Generációk” idejében Ausztráliában.

Először is ennek a történelmi fogalomnak rövid magyarázat szeretném adni (hívják ezt Ausztrália szégyenfoltjának is). Az Ellopott Generációk (más néven hívták Ellopott Gyerekeknek is) az ausztrál őslakosok és a Torres Strait szigetlakó gyerekek leszármazottai voltak, akiket az Ausztrál Föderalista és Államjogi kormányzati szervezetek, valamint az egyházi missziók egyszerűen elraboltak. A parlament egyszerűen így rendelkezett.

A gyerekek jogtalan elhurcolása körülbelül 1909 és 1969 között történt, bár egyes helyeken még az 1970-es években is történtek gyerekrablások.

A dolgozatomhoz én két regényt olvastam el. Az első, az eredeti könyv Doris Pilkington Garimara: *Follow The Rabbit-Proof Fence* volt. A második ugyanattól a szerzőtől származó gyerek változat, a *Home to Mother*. A harmadik történet az első könyv filmbeli feldolgozása volt, címe *Rabbit-Proof Fence* és Phillip Noyce rendezte.

Ezek az elbeszélések nagyon különlegesek, mert az alaptörténetük majdnem ugyanaz. De a módszerek és a motivációk nagyon eltérőek. A főszereplők rendkívül sok szenvedésen mentek keresztül. Mély empátiát érezhetünk ezen szerencsétlen, ártatlan gyerekek iránt. Pedig lényegében egy nagyon egyszerű történetről van szó. Három őslakos fiatal lányt erőszakkal elrabolnak otthonukból. Azonban ők bátran elszöknek a börtönhöz hasonló intézményükből és hazajutnak. 9 hétig gyalognak egy fém kerítés mentén (Megjegyzés: Ausztráliában nagyon elszaporodtak a bevándorlók által hozott vadnyulak. Ezt akarta megakadályozni a hatóság és egy 1500 kilométer hosszú kerítést építettek, ami gyakorlatilag szétszabdalta az országot). Detektívek és rendőrök üldözték a lányokat. Egy gyerek kivételével sikerült hazaérkezni. Mindannyian egyetérthetünk azzal, hogy ez egy csodálatos, bátorító történet reményről és a túlélésről!

Alaposan és részleteiben összehasonlítottam a három elbeszélést. Azt is be akartam mutatni, hogy ezek az ausztrál történetek az “ Elveszett Gyerek” (Lost Child) imázsából fejlődtek ki. Majd ki akarom bontakoztatni az 1990-es évek Megbékélési Időszakát. Végül ki szeretném fejteni, hogy kontextualizálódott a három történet abban az időszakban.

Australia's Shameful Past: The Stolen Generations

The term “ Stolen Generations” refers to children of mixed descent who were removed from their Indigenous mothers and communities with the aim of assimilating them into white Australian culture. Children were sent to institutions run by churches or government missions, where they received limited education and were trained as domestics or station hands. Removal typically curtailed the children's relations with Indigenous family and culture, since they were prevented from speaking their language and participating in cultural traditions. Many children faced difficulties integrating into white Australian society: they and their mothers often experienced lifelong feelings of (Kennedy 333)

There are many documents prove the systematic removal of Indigenous Australian children from their families, largely for the social engineering purpose of the gradual and systematic annihilation of Aboriginal cultural identity.(Krieken 50)

A.O.Neville, the Chief Protector of Aborigines in Australia, introduced a plan to “ breed out the black”. His first argument was that the “ full-blooded Aborigines” would die out, the second on his agenda was the removal of the “half-caste children” from their families, and finally, intermarriage should be “encouraged”. By this, the intentions of the government in Western Australia could be seen as strategic attempts to eradicate the culture of the Indigenous Australia with the assimilation process. Neville proclaimed that if nothing was done their numbers would increase until they menace on security. This ideology and its execution compares to the description by Genocide by the United Nations Genocide Convention (1948). Article II states: “.... Genocide...forcibly transferring children of the group to another group” (Gudmundsdottir 7)

Martina Horakova very strongly expresses her opinion: One of the most traumatic issues that have plagued Indigenous communities until today is the removal of Indigenous children, mostly of mixed parentage, by state authorities in the settler colonies in order to gradually assimilate the Indigenous population into mainstream society. These policies, based on the then widespread racist theories of the inferiority of Indigenous peoples, have founded a system of total control over Indigenous lives, the impact of which has led to cultural alienation, confusion of identity, internal conflicts and traumatic experience of Indigenous peoples. Educational

institutions have played a crucial role in this system: with the help of state legislation, a network of the so-called missions (also known as Native settlements) in Australia, and residential schools in Canada was established. Both systems have been “instrumental in the breakdown of the family, causing strain and mistrust as language barriers arose and children were taught to devalue their cultural traditions.” (Young qtd in Grant 1994:46) and have remained part of a deeply embedded trauma among Indigenous peoples until today, with many survivors and eyewitnesses speaking out about the abuse and maltreatment they experienced. (Horakova 144)

Indigenous life writing was and still today very important in this country. Horakova puts it this way: “Specific types of Indigenous life stories – the Stolen Generation narratives in Australia and residential school narratives in Canada – have developed in order to both bear witness to and creatively re-work the repressed history. This is done not only through the actual presenting of historical events and individual life stories from the Indigenous point of view but also through employing a range of resistance strategies, from incorporating untranslated fragments of Indigenous languages, through celebrating traditional tribal knowledge, to inscribing cases of both open and latent resistance of the protagonists to institutional assimilation. Indigenous women’s life stories, in particular, have been successful in reframing the dominant society’s effort to break up Indigenous familial, kinship and communal bonds... Such stories, then, draw attention to the role that extended family and community play in physical and cultural survival.” (Horakova, 145)

Unfortunately, it is not possible to state with any precision how many children were forcibly removed even if the enquiry is confined to those removed officially (HREOC, Ch 2). The number 100,000 has been given as a raw estimate, although the removals are said to have begun long before 1910. To fully grasp the notion of stealing children and the reasons given for these monstrosities, it is necessary to explore the past. (Gudmundsdottir 4)

The Image of the Lost Child

The image of the lost child has haunted the Australian imagination. Several researchers have been dealing with this topic very intensely. One of them is Kim Lynette Torney. In her Ph.D.thesis, titled *From "Babes In The Wood" to "Bush-Lost Babies"* she says the following statement: " The image of a child lost in the bush became a central stand in the Australian colonial experience, creating a cultural legacy that remains to this day. The way in which the image is developed in Australia was unique among British- colonized societies." According to Torney, we can find the bush lost child image in stories, popular journals, newspapers, and also in "high" cultural forms as in certain novels, films and operas.

Peter Pierce in his book, *The Country of Lost Children* traces the representations of lost children in Australian literature, art and cinema. Pierce focuses on two periods. In the second half of the nineteenth century the recurring motif was the search for the bush-lost child. In the second half of the twentieth century the narratives revolved around the issue of the abandoned child. The concept of the lost child and the abandoned child is not the same.

Janet Wilson is an Australian researcher. In her article, titled *From Colonial Outsider to Postcolonial Insider*. she says that " in the Australian psyche, the Lost Child a motif which epitomizes a central trauma of the white settler experience in the desert."

We need to be aware that the white settlers had their own serious challenges that time. Australia's different flora, climate and enormous distances were creating a strange and hostile environment for the Europeans. This difficult and challenging approach was typical in the 19.century Australian literature.

White and Aboriginal children were both were lost in the bush. Circulating in oral and literary narratives since colonization, the trope recurs in numerous real-life stories.

Peter Pierce claims that in the early stories the bush lures the children but never plays an active role in their destruction. The bush may be the culprit but the child's fate is in the hands of the gods, a trope missing in later lost child's narratives.

Our next researcher shows another point of view. Kim Torney underlines that the story and the image of the " Babes In The Wood" was adopted from the parent culture by European settlers to represent an Australian colonial experience and it was then progressively translated into the assertively Australian image of "Bush-Lost Babies."

Peter Pierce continues his detailed research and now he points at another direction. In the first section of his book, he describes a widely researched account of the historical development of many told and retold children stories. In the tales the lost children were taken by the land.

This time Pierce draws our attention to the uniqueness of these Indigenous stories. They could have three endings. In the first one the children were found alive, in the second one they were dead, or most disturbingly these unfortunate children were never found at all. Pierce shows us how these stories were filled with meaning and often reinforced social stratification. We have to be aware that the children were only passive victims. If they were saved, it was either through divine intervention or through actions of their rescuers. These helpers could be only men or black trackers. Women rescuers were excluded from this list.

If the children died and were never found, they were victims of the romantic lure of the Australian bush. Their fate stood as warning. Given the convention in Victorian literature of using the child to symbolize the future, Pierce argues that these early child accounts reveal a profound unease about the European presence in Australia.

Later the Lost Child image changed. Peter Pierce deals also with the image of the Abandoned Child. The researcher assembles a variety of accounts of children being lost through different institutions in the city. In these narratives children grow up in a terrible chaotic world. They suffer either from neglect or deliberate evil intention. These children are prey to serial killers, religious sects and parental abuse. As with the Bush-Lost child, the Abandoned Child symbolizes adult fears of the self and of the future. Pierce suggests that the Lost Child re-emerges in the twentieth century as its future in Australia, often asking if succeeding generations of Australia should be brought into being at all. For Pierce such comments signify a fear of the coming society and resemble a cultural death wish.

Peter Pierce and also Peter Read did mostly research on white lost and abandoned children. But they also mention Australia's shameful past, the "Stolen Generations" period. That time thousands and thousands Aboriginal full-caste and half-caste children were taken away. They became the new Lost Children. Once a topos of Australian literature, now it is a topic of current affairs. Lost Children now transformed into the Stolen Generations.

Trauma

To understand the personal and institutional motivations behind the three narratives of the Stolen Generations, we need to understand the concept of trauma.

Webster's New World Dictionary gives two definitions for this Greek word. 1. Med. a bodily injury, wound, shock. 2. Psychiatry a painful emotional experience, or shock, often producing a lasting psychic effect, and sometimes a neurosis.

In the Stolen Generations we meet the psychological trauma more often. "This type of damage to the psyche that occurs as a result of a severely distressing event. Trauma, which means "wound" in Greek, is often a result of an overwhelming amount of stress that exceeds one's ability to cope or integrate emotions involved with that experience. A traumatic event involves one experience, or repeating events with the sense of being overwhelmed. The person struggles to cope with the immediate circumstances, eventually leading to serious, long-term negative consequences." (en.wikipedia.org/wiki/psychological_trauma)

In our paper the forcibly removed Aboriginal children's experiences are in focus." Childhood trauma increases the risk of future traumas. Experiencing trauma in childhood can have a severe and long-lasting effect. Children who have been traumatized see the world as a frightening and dangerous place. When childhood trauma is not resolved, this fundamental sense of fear and helplessness carries over into adulthood, setting the stage for further trauma. Childhood trauma results from anything that disrupts a child's sense of safety and security, including:

- an unstable or unsafe environment
- separation from a parent
- serious illness
- intrusive medical procedures
- sexual, physical or verbal abuse
- domestic violence
- neglect
- bullying

(www.helpguide.org/articles)

Trauma In the Stolen Generations: Effects and Consequences

We can see a close connection between the lost child, trauma and the Stolen Generations. Kennedy describes the Australian situation this way: “ The traumatic diaspora of the Stolen Generations, documented in Indigenous lifewriting, academic research and the Bringing Them Home Report of 1997, has been at centre of Australian politics over the last two decades. This interest contradictorily culminated in the Northern Territory Intervention of 2007, and official Apology of 2008, which highlight the schizophrenic attitude with which mainstream Australia has dealt with Indigeneity “ (Kennedy 11)

In our three narratives trauma is in focus, we cannot avoid discussing it. As a personal trauma, I need to share it with others. The Stolen Generation's trauma affected the whole country and the consequences were terrible.

Dealing with extreme trauma Doris Garimara and Phillip Noyce had different motivations and methods. About 100.000 children suffered in this time. I collected some effects and consequences of the Stolen Generations:

- all aspects of their lives are affected
- loneliness
- low self-esteem and feelings of worthlessness
- loss of identity
- legal problems: exact age is not proven, no birth records
- mistrusting everyone
- internal guilt: mothers and fathers do not love them
- substance and alcohol abuse
- depression, suicide, addiction to drugs, alcohol
- difficulty parenting, not getting enough love from childhood
- short family tree
- unable to manage relationships
- criminal offences
- loss of cultural affiliation, loss of language, loss of land

(www.creativespiritis.info)

The First Narrative

Doris Pilkington Garimara: *Follow the Rabbit-Proof Fence*

In recent years, there have been numerous calls for the field of trauma studies all over the world. The first Stolen Generations narrative was written by Doris Pilkington Garimara. Her book is uniquely written, combination of two western genres: the novel and historiographic writing. Rosanne Kennedy in *Australian Trials of Trauma: The Stolen Generations in Human Rights, Law and Literature* gives a great summary about the native female author and her well-known writings:

Belonging to the Western –Desert tribe of Mardu, Doris Pilkington was born in 1937 as Nugi Garimara on Balfour Down Station forty km northwest of Jigalong, in the East Pilbara region of north-west Western Australia. At the age of four, she was removed together with her “half-caste” mother and younger sister to Moore River Native Settlement just north of Perth, an institution for part-Aboriginal children with white fathers. Her “half-caste” mother Molly had already spent some time there ten years earlier but escaped and managed to return home. ...After raising a large family, she completed a journalism degree and became involved in film and video production and writing.... Her second novel was an auto/biographical book, *Follow the Rabbit-Proof Fence*. First published in 1996, this text was turned into an internationally successful film by the mainstream director Phillip Noyce. This novel recounts her mother’s remarkable two-month journey from Moore River Native Settlement which started in August 1931 and took the fourteen-year-old Molly and her younger kin sisters (cousins) Gracie and Daisy home to Jigalong by walking 1600 km north along the so-called rabbit-proof fence.... This unique 1800 km fence tried to control the wild rabbits from the south coast to Port Hedland in the north, but proved ineffectual. Building a fence to keep the rabbits out proved to be a futile attempt by the government of the day. It turned, ironically, into “an important landmark for the Mardudjara people of the Western Desert region” as it guided their migration from the remote Pilbara region to the south. The fence was a symbol of love, home and security(109) Successfully coping with unfamiliar landscapes, climatic conditions and pursuing Indigenous trackers and police

officers, they outwitted the Chief Protector A.O.Neville. Molly managed to complete “ what was, without a doubt, one of the longest walks in the history of the Australian outback” (129) and lead her cousin Daisy back to Jigalong - her cousin Gracie separated from them to go and meet her mother at Wiluna, but was caught and returned to Moore and never saw her cousins again. Not surprisingly, the girls’ 1600 km journey on foot has become a symbol for the diaspora and mistreatment of the Stolen Generations and a remarkable homage to their resilience and resistance to policies and assimilation. Its successful completion also brings into relief the systematic under-funding of Neville’s Department of Native Affairs, which eventually backfires on his efforts to retrieve Molly and Daisy and blemishes his prestige. Neville signs his defeat in the official correspondence retrieved by Garimara: “ It’s a pity that those youngsters have gone “native”.... but it cannot be helped.”(Kennedy 8)

These three Mardu girls have extraordinary skills to find their way home. As Horakova emphasizes, “in Rabbit-Proof Fence there is a significant synthesis of the two systems of knowledge, the Indigenous and the Western.” (Horakova 154)

No doubt that these Aboriginals went through a lot of physical and psychological sufferings. It was not easy to decide to Doris to locate her parents after 20 years and recover her Indigenous heritage. She describes the event the following way:”.... So you can imagine the trauma I went through as an adult meeting with my mother and dad. It took me ten years to actually sit down and start my journey healing, which was necessary for me to reconnect to my land and to reclaim my language and culture. It took ten years, because the conditioning was so strong that I had to metaphorically go through it all again, undo all that conditioning and come back”

Gudmundsdottir comments on this emotional meeting: “ The reunion felt like a full circle moment. Garimara had been abducted in 1941, her youth and adolescence had been wasted when she put into the institution, now she is back again with her mother. Hence the journey towards Aboriginal recognition concluded, and life as a native Garimara began again.” (Gudmundsdottir 11).

The Second Narrative

Doris Pilkington Garimara: *Home to Mother*

This book is the abridged junior version of the Rabbit-Proof Fence written by the daughter of one of the girls. It is mostly recommended for primary school students. A well-put website gives creative ideas how to use the book:

“1. The story has historical significance: it is a useful reference for studies of Aboriginal and intercultural studies.

Besides that it is an exciting survival tale for children.

2. Pupils can learn about

Historical background: they can research the history of the Stolen Generations

Geography: a.) They can research Jigalong, natural flora, fauna, and climate

b.) They can draw a map of Western Australia, finding Jigalong, Moore River, Perth and the old rabbit-proof fence. Where possible, identify climatic zones, different types of counties etc.

Journey: Identify the survival strategies the girls used to: cover their tracks, find food, chart their direction, keep warm, stay healthy etc. What does this tell you about their upbringing? Both European and Aboriginal mothers try to help the girls in different ways. Aboriginal children were learning bush crafts and survival skills of their people. Their language is Mardu wangka. The elders knew their skills must be passed on and this way they could continue the Mardu culture”

Drawing the story together. Using what they have learned from reading *Home to Mother*, students can produce a short sketch in which the children take the parts of various characters, each one is giving their opinion of the journey. and why the girls felt the need to escape the settlement and return home.”

(www.uqp.uq.edu.au/skins/uqp_unloads/teachersnotes/hometomother.pdf)

Sue Ryan-Fazilleau comments on proper school teaching. She says the following: “... the importance of black and white Australians on a version of national history that should be taught to the nation’s children in the classroom must be underlined. The attitudes of artists, critics, politicians, and other citizens cannot be divorced from their social context – they are impregnated

with their zeitgeist, frequently unconsciously. ... Contemporary Australian society – both its white and Indigenous communities – are currently in search of a satisfying national identity. This quest necessitates the creation of a national history with heroes and plenty of glory..... Australia's "Secret History" – a history of oppression which can satisfy neither whites nor blacks. Whites can no more be proud of a national history that represents them as oppressors than Aborigines can of a history that represents them as helpless victims. ... However, I believe that the discussion needs to give birth to a consensus that satisfies all parties and can be taught to Australian school children under the heading of "Australian History."... I consider that the task of revising Australian children's history books for the classroom is an urgent one, for the way their national history is presented to them influences their capacity for critical analysis when they become adults." (Ryan-Fazilleau 113)

The Third Narrative

Rabbit-Proof Fence: Movie Directed by Phillip Noyce

The Australian Phillip Noyce was born in Griffith, NSW in 1950. Later the family moved to Sydney. As a very talented film director, he made many blockbuster films in USA and UK. But later he returned to Australia. Not only he grew up and study in Australia, but he chose to return to his homeland. This time he began to focus on Australian themes and issues seen in the Rabbit-Proof Fence. In an interview he expressed his ideas about his homeland: “Australia’s called the “Lucky Country”, because we always thought there is so much to go around, Well, if that is case, why were these people locked up behind the fence?”.. The director wanted to show how serious these issues were.... Don’t talk about the “Lucky Country”... Part of Australian history was hidden. Now the director brings these issues into focus. We can’t hide these serious issues any more. (Prime Online Tutor.Com)

As we mentioned earlier, Doris Garimara was the first brave author and summoned up the courage to step forward and speak. She broke the ugly silence. The Aboriginal writer openly discussed the traumatic situations, caused by abduction and alienation. She raised public awareness and also addressed highly political issues. (Gudmundsdottir 6)

Noyce remembers well the population in New South Wales. The Aboriginals could not vote but they had to serve in the army. These poor people were almost ghost, officially non-existent. It started raised questions. The natives were growing up in the town but they had no rights.... “We did not lock out White Australia . We wanted to show a true and authentic picture. I believe white Australia is ready for the film, accept the past and move on to the future.” (www.sbs.com.au/movies/video/11708995949)

Rabbit-Proof Fence is a great drama film and well-known all over the world.. Gudmundsdottir depicts the film the following way: “ Acknowledgment, reconciliation and healing are the words that become prominent after the world-wide success of the film adaptation of Garimara’s book. Five years had passed since the publication of *Bringing Them Home Report*. The world premiere of Phillip Noyce’s Rabbit-Proof Fence in 2002 in the remote East Pilbara schoolyard in Jigalong “ signaled the film’s attention and tribute to local, lived Indigenous experience. The universal topic of “going home” grabbed the audience attention around the world, had empathy towards to the three young girls, who were forcefully taken from their

families, but triumphantly walked home..... It is impossible to watch the movie and not be in some way affected by it. Noyce's ultimate goal was to find the emotional truth, not only in the story of these three girls, but of these countless members of the Stolen Generations who endured similar circumstances....the Chief Protector, Neville followed the same ideology as Adolf Hitler... Hitler saw the Jews as an undesirable threat to the Aryan race...(Gudmudsdottir19)

Noyce expressed a lot of emotions in his film. For him it was important to make a powerful true story of hope and survival. "The director explicitly approached the film as a universal story. It was characterized as the first to bring the issues surrounding Australia's Stolen Generations to an "international arena....It is an honest film that avoids sentimentality and lets the courage and natural wisdom of the girls shine through. The film has struck a responsive chord in Australia and all over the world." (Tory Hughes Daeth)

Noyce presumed to revise an Aboriginal life-story for western consumption. But the *Rabbit-Proof Fence* was well received by the Aboriginal community and also by the international audience. The film was only challenged by some white anti-revisionist critics. Some of these Conservative historians even claimed that the Stolen Generations issue is only a fabrication.

We can also notice that Noyce decided to change Garimara's life story in many ways. One of the many goals of the film director was to challenge white Australians to accept their responsibility for the past.

This fascinating and powerful film received many great awards. The magnificent Australian landscape, the music and the casting were all excellent and extraordinary.

Comparison Doris Garimara's *Follow the Rabbit-Proof Fence*'s novel and Phillip Noyce's *Rabbit-Proof Fence*'s film

My aim is now to compare the film and the novel. Basically its plot is very similar but there are also many differences. Sue Ryan-Fazilleau made a wonderful comparison between the successful adaptations. I want to use her writing to describe (mostly) the differences. As the author points out, "Noyce and Christine Olsen (the scriptwriter)'s revision of Garimara's life story changes the original in many ways. They choose to concentrate on the issue of the Stolen Generations, and eliminate much of the writer's material". (Ryan-Fazilleau 107)

Film	Novel
1. In Noyce's filmic revision, the trip is made by train and the girls are locked inside a cage. It is a shocking scene	1. The girls have a pleasant trip. Drive from Fremantle to Perth was comfortable and interesting.
2. The children are transported on the back of a truck, like a live stock.	
3. In the film, the characters resist physically. Mother and grandmother violently intimidate the policeman back off in fear	2. The Aboriginal characters are passive.
4. Noyce's version appeals more, as it is the fabric our own historical myths are made of.	3. In the novel the western reader may feel quite frustrated and even irritated by passivity
5. Noyce even grafts on scenes where Aboriginal characters demonstrate wry humor and irreverence in the face of oppression.	4. Garimara does not balk at presenting some of her Aboriginal characters in a critical way.
5. The director makes no mention of any benefits.. even girls could be sex slaves	5. Garimara shows some benefits of education
6. The Chief Protector, Neville becomes an important character: well-intentioned but criminally misguided. Some scenes were applied on eugenics.	6. Garimara's narrative creates more distance between reader and protagonists, while giving more factual historical information.
7. Tony Hughes Daeth offers an interesting analysis of the filming techniques that make this scene so affecting: during Molly's long walk up to where Neville has called her to inspection: viewers are invited to identify with	7. While Garimara's revision of Molly's story is restrained, and her condemnation of white colonization is clear but qualified with grey.

her... hand-held first person camera shot”, her heavy breathing, a technique generally associated with horror movies.

8. Noyce’s re-vision of Molly’s story is emotional and all in bold strokes of black and white.

8. Garimara’s is more critical of Aborigines, because it is acceptable and natural to be critical of your own “family”

R.Fazilleau writes a quote from the director :“ Noyce declares that he grew up with the myth of the noble white explorer “discovering” Australia and he was ignorant of Aboriginal history. After reading Garimara’s novel, he felt a moral obligation to communicate this history to the widest possible audience. He successfully reached both a domestic and international audience that Garimara’s novel could never reached on its own.... Noyce accepts ownership of his community’s role, as the villain in this story.” (Sue Ryan Fazilleau, 109)

The 1990s. The Decade of Reconciliation in Australian history.

The 1990s eventually fostered Reconciliation. Two major events signal this statement:

- The Mabo decision in 1992
- *Bringing Them Home Report* in 1997

The late 1960s and early 1970s saw the beginning of a paradigm-shift in the field of European-Aboriginal relations in Australian historiography. The change was completed in 1992 by the decision of the High Court of Australia in *Mabo v. Queensland*. It was a turning point in the country's history. Aborigines claimed that the island of Mer belonged to them and not to the crown. A court finally overturned the doctrine of *terra nullius*, the idea that Australia was empty when the Europeans arrived.

Next we need to be acquainted with another very important Australian document. It described by Roslyn Atkinson in the *Hungarian Journal of English and Australian Studies*. The *Bringing Them Home Report* documented the removal of Indigenous children from their families, concluding that there was an official policy of assimilation of Indigenous people that at least after 1951, amounted as GENOCIDE. The Report estimated that between one in three and one in ten Indigenous Australian had been forcibly removed from their families and communities in the period from 1910 to 1970. The significant proportion of those children who had been removed reported experiencing physical and sexual abuse and/ or exploitation in the form of unpaid domestic and farm work.

It must be stressed that, although most of the reports on child removal covered periods that ended about about thirty years ago, the consequences of abuse are ongoing. Long-term institutional care, loss of family, loss of love or individual attention were all potential causes of later psychological damage, including the ability to trust others or form relationships or dependence on drugs and alcohol. Peter Read says that all of these caused significant traumas, since the capacity to give love and nurture as a parent is related to the experience of receiving love and nurture as a child.

Atkinson claims that is no way to amend the loss of childhood, family connections, and and self-identity. There must be an integrated approach to the consequences for the Stolen Generations, their families and their communities. Monetary compensation can only be one aspect of the healing process.

As a nation, Australia must be vigilant that the mistakes of the past are not to be repeated in the present or in the future. As we mentioned, the courts played a major role in landmark decisions in Mabo 1992. However, reports by administrative and legislative bodies have, to date, played a more significant role than the courts were able to, in recognizing the harm done to Indigenous children by their removal from their families, land, language and culture.

Conclusion

We have finished three Australian narratives. Doris Pilkington Garimara: *Follow the Rabbit-Proof Fence*, and *Home to Mother*, the child version written by the same author. Also we analyzed the book's adaptation, Phillip Noyce: *Rabbit-Proof Fence*. The plot is basically the same. Trauma and the topic of the Stolen Generations are in the focus in all of them. But the methods, techniques and especially the motivation are different in each narrative.

The original work was written by Garimara. We can agree that she and her family was a victim. However, she did not want to say in the victim role. She used her narration of the Stolen Generations and her role as an advocate for healing and reconciliation for the whole nation. She raised public awareness by forcing her readers to acknowledge the reality of past events. *Home to Mother* has also similar educational purposes for people, especially for younger children.

We all know that the road toward reconciliation between the Indigenous people and other Australians have been long and rough. However, we have hope for the future. The "lost childhood" generates a healing narrative. Phillip Noyce also encourages his audience to learn from the past.

It is useful to quote the recommendations of the "Australian Declaration towards Reconciliation" (CAR). The organization's aim is to properly heal the traumatic wounds. They claim that Noyce says he is sorry, while Garimara demonstrates a willingness to forgive. Neither of these revisions is better than the other: they are complementary in that they illustrate the two pre-requisites for reconciliation.

I agree with Kennedy 's suggestion: multiculturalism is also necessary in Australia. She describes it this way:

" Multiculturalism should be understood as a project of neither assimilation nor dissimilation, but as one of inter- or transculturality. In sum, the Indigenous-Australian case strongly appeals for the universal application of human rights..." (Kennedy 12)

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