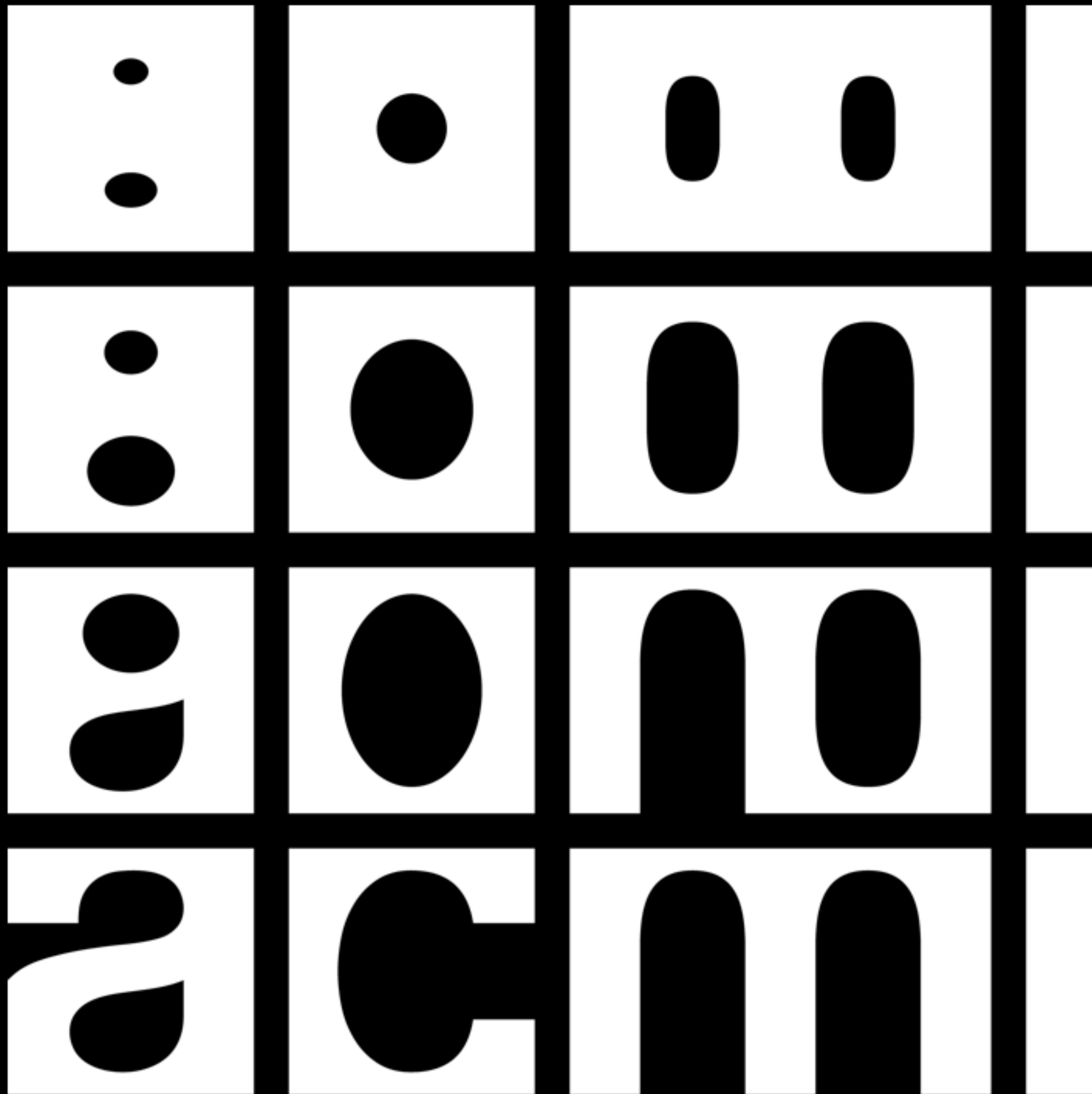




Reading and comparing
The Hate Race and
Charlie's Country

Presenter: Susan Bye

I acknowledge the traditional custodians of the land from which I am presenting, the Wurrundjeri and Boon Wurrung people of the Kulin nation. I pay my respects to Elders past present and emerging.



Screen culture museum, Fed Square

Comparing *The Hate Race* and *Charlie's Country*

- racism and the representation of the *experience* of racism
- differences in the way each text represents this experience
- the very different histories that are part of each character's identity

Some terms

- racism creates people as the 'other'
- 'Othering': viewing or treating a person or group of people as different from or alien to oneself
- 'People of Colour': highlights the way that the dominant group in western societies privileges the experience of people with Anglo/European heritage
- dominant culture: the culture considered the norm by those within that cultural group and involves an assumption of power and privilege as a right

Racism has no place in Australia. Join us in taking a stand.

Become a supporter

Racism. It Stops With Me is a national campaign that provides tools and resources to help people and organisations learn about racism and stand against it by acting for positive change.

LEARN AND SUPPORT

A renewed focus on racial equality arising from the #BlackLivesMatter protests and COVID-related racism has prompted people and organisations to ask, 'how can we help make change?' Follow the links to **learn** more about racism, **respond** effectively when racism occurs, **be a good ally**, and **act for positive change**.



Learn about racism



Respond to racism



Be a good ally



Act for change

EXPLORE OTHER RESOURCES

The *Racism. It Stops With Me* campaign has developed resources to support organisations, schools, students and advocates in opposing racism and contributing towards a more inclusive society.

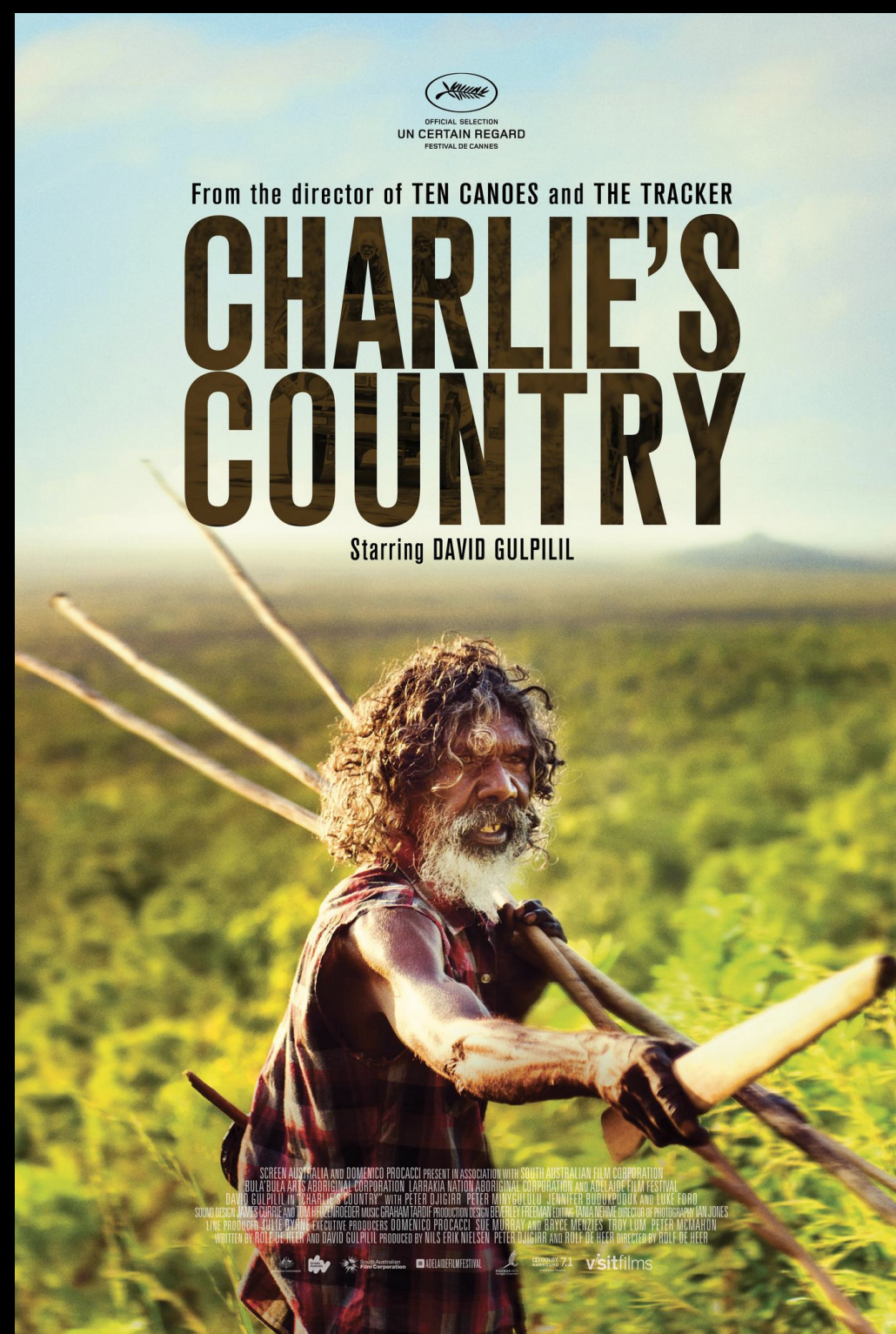


<https://itstopswithme.humanrights.gov.au/>

themes, issues and ideas

Racism +

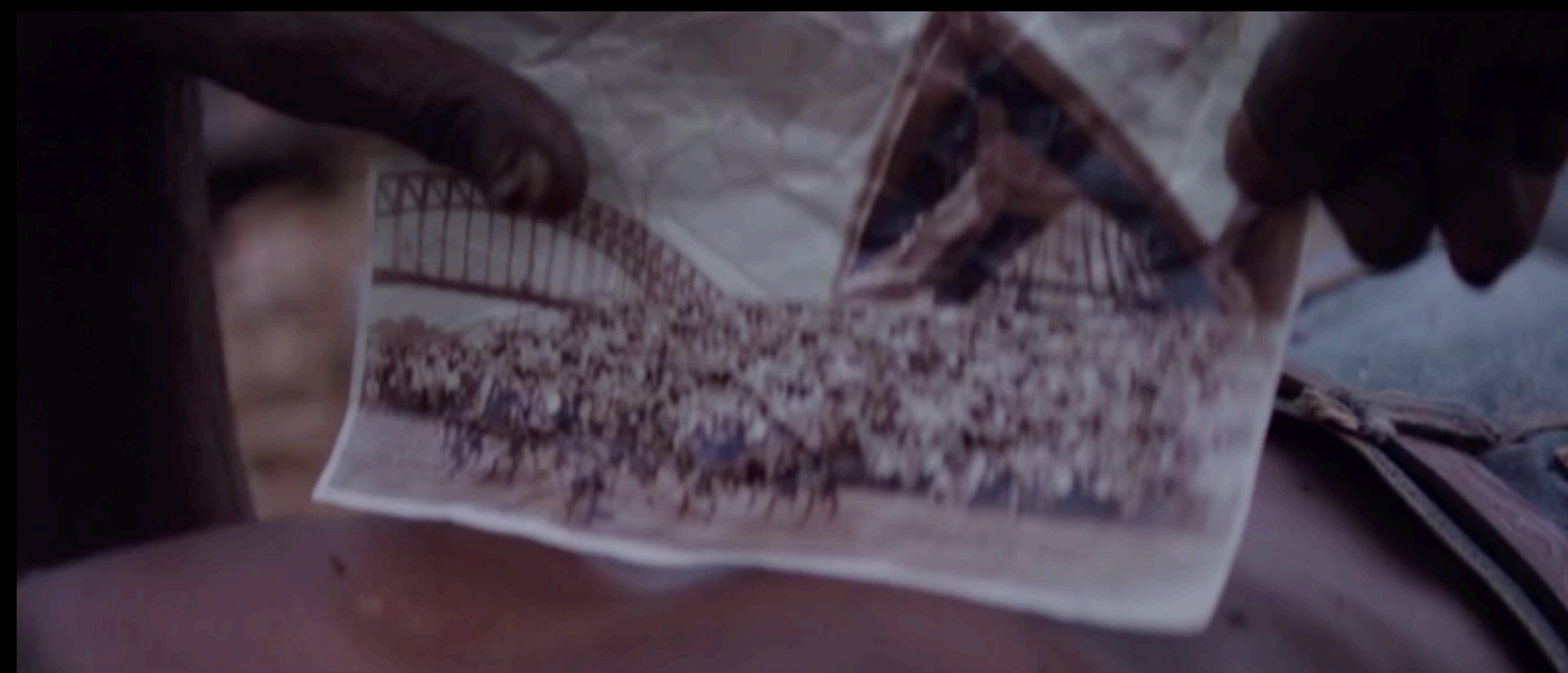
- colonialism and colonisation
- resistance
- conformity and the refusal to conform
- tradition and culture
- friendship and relationships
- (equal) opportunity
- social and institutional responsibility
- ignorance
- dignity and respect
- trust
- self-esteem/self-expression/self-determination
- Identity
- belonging



About *Charlie's Country*

- collaboration between director Rolf de Heer and David Gulpilil
- narrative is inspired by some of Gulpilil's actual life experiences





...and the Queen.



Queen Elizabeth...Queen...

First Peoples' self representation

- important that Gulpilil should have control over his story



When people get sick, they need to be transported by plane to Darwin.



The food in prison is better than this.

People living in remote communities struggle to access services due to distance.
Note: the limited nature of food sold at the shop.

The Northern Territory Intervention 2007

- loss of autonomy and independence



Ten years on, it's time we learned the lessons from the failed Northern Territory Intervention

June 26, 2017 6.07am AEST

The Conversation

In political terms, the Howard government faced little opposition to the Northern Territory Intervention. AAP/Alan Porritt

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98

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509

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Print

Ten years ago this month, the then prime minister, John Howard, and his Indigenous affairs minister, Mal Brough, launched the [Northern Territory Emergency Response](#) (NTER) into remote Indigenous communities.

With no warning, and no consultation, the federal government moved swiftly to seize control of many aspects of the daily lives of residents in

Author



Diana Perche

Senior Lecturer and Academic Coordinator, Nura Gili Indigenous Programs Unit, UNSW

Disclosure statement

“What is the Northern Territory Intervention?”

Castan Centre for Human Rights Law, Monash University

<https://www.monash.edu/law/research/centres/castancentre/about/roncastan>

"...truly a revelation"
Margaret Pomeranz

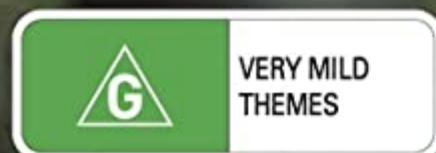
★★★★
The Guardian

Another Country

As told by David Gulpilil



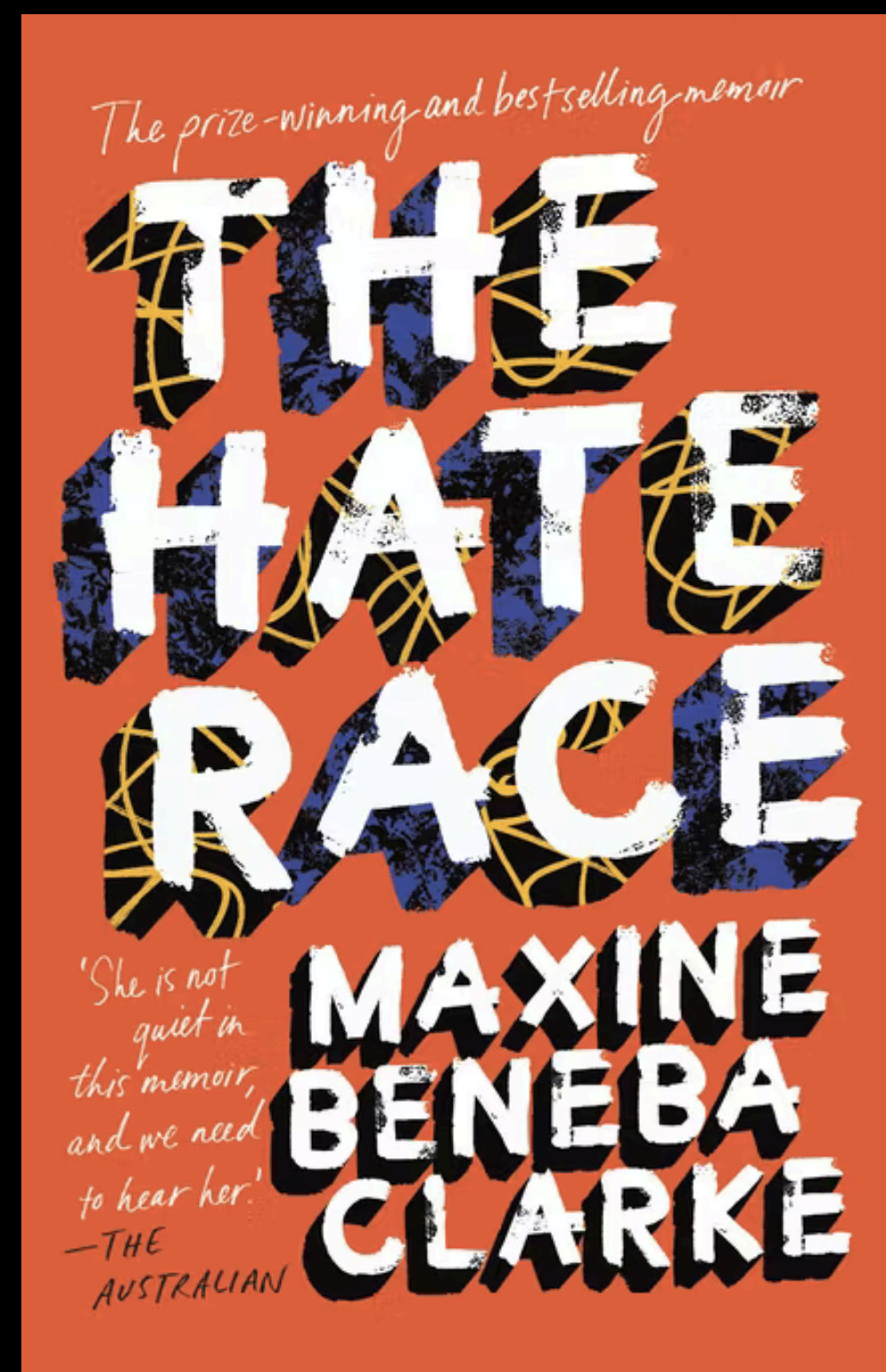
Made in Collaboration with the Yolngu of Ramingining



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CINEMATOGRAPHY: MATT NETTHEM SOUND DESIGN: JAMES CURRIE AND TOM HEUZENROEDER EDITED BY: TIANA NEHME WRITTEN BY: DAVID GULPILIL
ROLF DE HEER AND MOLLY REYNOLDS PRODUCED BY: ROLF DE HEER, PETER DJIGARR AND MOLLY REYNOLDS DIRECTED BY: MOLLY REYNOLDS



Currently available on
SBS on demand



About *The Hate Race*

- memoir
- power of the truth
- challenges readers to face up to racism
- What about the future?



Clarke as writer/Maxine as younger self

Maxine's story:

- being told she doesn't belong because of the colour of her skin
- builds knowledge about her ancestry and identity
- a journey of discovery
- readers are given knowledge

Find out more about:

- Guyana where Maxine's mother's family come from
- Jamaica where her father's family come from
- the history of slavery in the Caribbean
- Enoch Powell's rivers of blood speech
- the White Australia policy
- Gough Whitlam's policy of multiculturalism
- the emergence of Pauline Hanson

Stand-out events:

Bicentenary celebrations and the counter-protest

- connect with Maxine's discovery of her family's history of colonialism
- becomes aware of the dominant culture of 'whiteness'
- how the dominant culture maintains and polices privilege

Redfern speech

- History teacher plays video in class
- First acknowledgement by Australian Government of the dispossession of Australia's First Peoples — "It was our ignorance and our prejudice. And our failure to imagine these things being done to us."
- Maxine recognises this ignorance and lack of empathy from her own experience

Exploring form

- how does each creator communicate and organise these ideas, issues and themes?
- *Hate Race* is a memoir created in the single mode of written language
- *Charlie's Country* is a feature film and multimodal text that uses visual, audio and gestural (i.e. acting) language
- Film: think about the different ways a film communicates ideas

Charlie's Country: multi-modal text

Meaning is conveyed through:

- dialogue
- camera shots and movement
- editing
- acting
- setting and production design
- sound
- music
- costume, props etc



Distinctive film language

- the moments of stillness – where the story just seems to pause
- - the dominance of Steadicam shots so that even when the camera is still it is only ‘almost still’
- - the disjunctive edits – where we are made aware that there has been a cut and get a bit of a surprise
- - the use of sound and music also stands out

Unconventional film language and techniques
highlight the **WAY** the story is told.



First act



Second act



Third act



Coda



The Hate Race:

- print text
- listen to the language used, as well as think about story
- tune in to Clarke's poet's voice and notice the rhythm and tone of her use of language
- strength and resilience



The Hate Race:

“I wanted people to write down more true things about me – wanted to start writing down stories about myself, making myself real: making other people see me. There was a rhyme my mother had told me at home which always confused me: sticks and stones can break my bones, but words can never hurt me. Names did hurt though. The words did hurt. They hurt deep inside my chest. They hurt inside my head. They hurt inside my heart.”

The Hate Race

- Clarke — the present-day writer
- Maxine — the younger self that she writes about.
- Clarke constructs her past self as a character
- the events and experiences play out from her point of view
- people around her crafted as characters with a distinctive role to play in Maxine's story.
- think also about how Clarke punctuates the text with references to the idea of storytelling, and their importance to her heritage and her identity

Weaving a tale

- Clarke acknowledges and celebrates the way remembered stories shift and change
- the story of her parents' arrival in Australia:
“the margins between events have blended and shifted in the tell of it. There's that folklore way West Indians have, of weaving a tale: facts just so, gasps and guffaws in all the right places – because, after all, what else is a story for?”

Reading and Comparing *The Hate Race* and *Charlie's Country*

Respect: How would you define respect?

What about the idea of “giving someone five minutes?”



Paternalism: when people in authority make decisions that prevent people taking responsibility for their own lives.



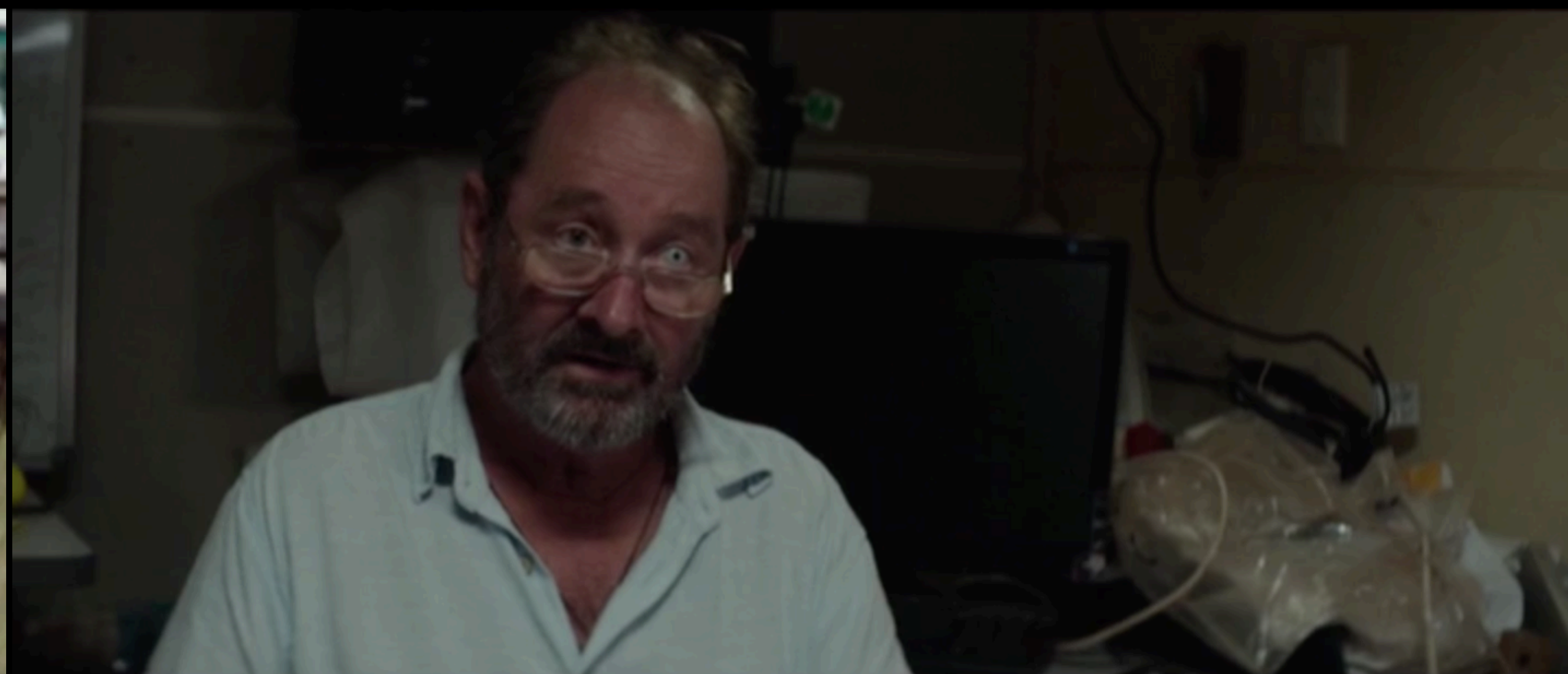
“You got a job and you got a house, on my land! Where's my house? Where's my job?”

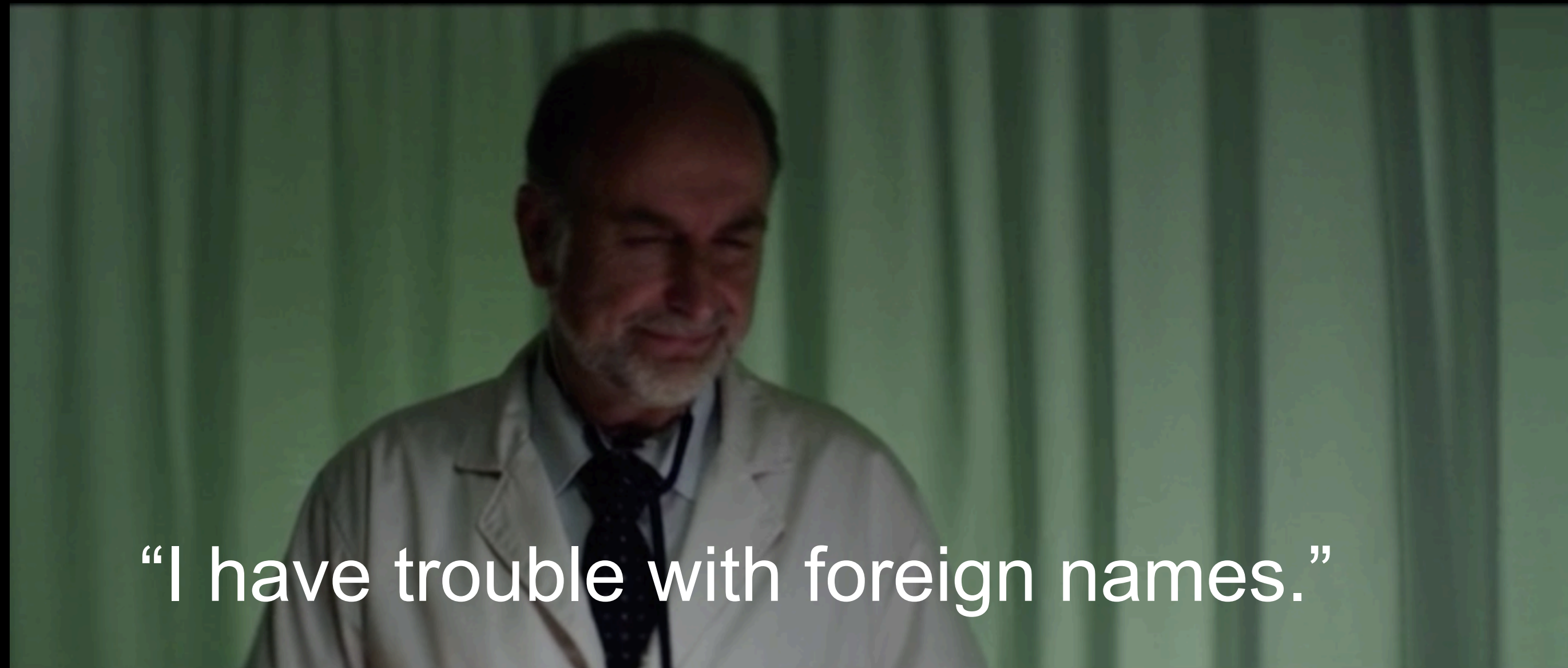


Charlie's presence — emphasised in the length of this shot

The Hate Race as activism

- Clarke tells her story to prove that racism exists
- she speaks up and out
- she will no longer be silenced
- The power of the word 'racism'. Why is Maxine's teacher so upset by her using this word?
- Maxine's story reveals the determined refusal to acknowledge the existence of racism





“I have trouble with foreign names.”



Now I'm a foreigner?

Note how this scene is shot from Charlie's point of view to highlight his sense of alienation and disconnection.

The Hate Race: Belonging and identity

- Maxine has her right to belong taken away from her
- Just a few examples:
 - Pupil of the week
 - Gym class
 - boyfriend's family
 - being asked where she comes from
- her connection to her family gives her a sense of belonging
- the world outside her home challenges her sense of identity

Racism

- excludes
- the idea of making people and groups the 'other'
- process of 'othering' denies differences within and between cultural groups
- erases individual identities
- When Maxine is dux of primary school: "That was a stroke of luck, wasn't it?"



“Damn, you black fellas are smart when you wanna be.”



Charlie:

- insists on his individuality
- speaks up and out
- proud of dancing for the Queen
- His assertion of presence is supported by the way he is represented in the film narrative



...and the Queen.



Charlie is in every scene, either in or outside the frame.



Charlie 'embodies' his history and culture



subject — controls the audience's perspective
and is the one doing things and looking at the
world

object — looked at by a disconnected viewer
without empathy



Yeah good!

Maxine's history

- a process of discovery
- ancestors brought to the Caribbean from West Africa
- Maxine learns to replace shame with pride and to demand the respect that her ancestors earned through the power of their survival.
- In the final sentence of *The Hate Race*, she writes: "My children are the descendants of those unbroken."

Intervention

- a new set of rules and restrictions
- displacement



establishing shot



I have my own supermarket!





passive acceptance instead of resistance





Charlie moves from certainty and presence to loss of self (alienation).



Differences between experiences of racism

- Charlie's vulnerability to institutional racism
- Maxine has more resources because of her parents' education

The power of language in *The Hate Race*:

- Clarke uses the power of the English language
- Her use of language and storytelling is connected to her heritage

“Using art to ensure the survival of story, culture and history is imbedded in many cultures. In my case, it is the Black transatlantic legacy I lean into. For centuries, those stolen, born into and descended from the transatlantic slave trade have found stunning artistic ways to express the unthinkable. Abducted from West Africa and trafficked through the Americas to serve as free labour for the western world, my ancestors were forbidden to speak their birth language or practise traditional customs, and forbidden to read and write English. They soon realised that a thing of beauty, of joy, of poetry would render certain facets of their being out of reach of their oppressors.”

9 November 2021, The Guardian

Charlie's Country

- language is at the heart of his sense of identity
- English as part of a public persona
- Yolngu Matha language for a genuine expression of who he is.



‘I have nothing more to say.’



I want to go home now...



She's wrong skin for you.

Black Pete connects with culture and community



They've taken him to hospital in Darwin.



Okay, I'll teach them.

‘I’d like to do it.’



Charlie's Country

Lesson learned – the importance of community and connection



at the Opera House.

The Hate Race

Maxine:

- learns more about herself and her place in the world
- distinction between 2 forms of learning – the constant and unrelenting lesson taught by racism and her growing understanding of who she really is
- rejects the perspective of those who perceive her in terms of her difference
- builds positive relationships and focuses on the goals she sets for herself

Gender

Charlie's Country

- How is the experience of women presented in *Charlie's Country*?
- What is the role of Faith and how is she represented?
- Why has de Heer filmed the moment of violence so impressionistically?

The Hate Race

- What is the impact of gender in relation to racism?
- Think about the prologue and the epilogue and Clarke's present-day perspective as a mother of children of colour?

Thank you and good luck!

Email: susan.bye@acmi.net.au