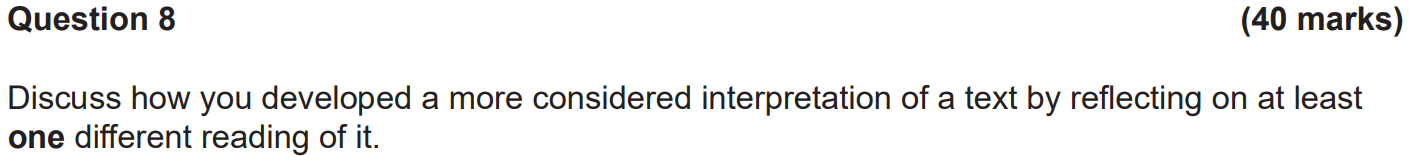


The text “Butterflies” by Shaun Tan was published in 2018. The text describes a city’s surreal experience where countless butterflies swarm the city. Through the text, Tan shifts from using a joyful voice to a scientific voice, and this has led me to question the values that are communicated. This is done through the use of emotive language, visual imagery, figurative language, lexical choice and repetition. Initially, through the use of a joyful voice, the value of being ‘in the moment’ is communicated, but then through the use of a scientific voice, the values of analysis and understanding are communicated, causing me to interpret the values of the text as questionable.

Tan’s initial use of a joyful voice can be seen through his use of emotive language. When he writes “None of us had ever experienced such inexplicable, joyful urgency”, this use of emotive language incites feelings of wonder and awe in the audience. The butterflies are clearly a phenomenon that the city had never experienced before, and this is indicated when Tan describes the number of butterflies as “not millions, billions or even trillions but a number beyond counting, beyond even the concept of counting”. The word “concept” is in italics, emphasising that the number of butterflies is truly countless. This contributes to an awe-struck tone as it portrays the experience as a wonderful and joyous one. This use of emotive language therefore contributes to a joyful voice. However, this joyful voice shifts to a scientific and analytical voice later on in the text. This can be seen when Tan writes “Was this an omen of something good or bad? A plague? A system out of whack? A divine message? A lesson in chaos?”. This repeated use of rhetorical questions contributes to a scientific and analytical tone as it portrays the idea that we as humans aim and strive to understand everything. Society values people who are able to analyse information and come up with solutions, and this is portrayed through the use of repetition, contributing to an analytical tone. Also, when Tan writes “later our minds would quickly snap back to factory settings…”. This use of metaphor connects the mindset of modern society to that of a factory, constantly working and producing and never taking a break, reinforcing the idea that modern society values a structured mindset where people analyse information and generate solutions like that of a factory, contributing to a scientific and analytical tone. This use figurative language and repetition contribute to a scientific and analytical voice. By considering this shift in voice, I am made to question which values are communicated. On the one hand, the values of being ‘in the moment’ and enjoying experiences whilst being in the present are communicated, but the values of analytical thinking are also communicated later on in the text.

Tan also uses visual imagery when he writes that the butterflies were “gliding, skipping, fluttering around our ears in soundless wonder”. This use of visual imagery portrays the experience as truly paradisiacal, and one of significance to the protagonist. Furthermore, Tan uses similes to contribute to visual imagery. This can be seen when he writes “descending from dizzying heights like spring blossoms of every imaginable colour and pattern” and “we were standing so still, shoulder to shoulder, stalled as traffic on bridges…”. Tan also uses metaphors when he writes “later they would leave, technicolour clouds billowing up and drifting away to the west”. This use of visual imagery and figurative language outline the wonder of the experience as well as the residents’ reactions of shock and anticipation, contributing to an awe-struck tone. This use of visual imagery and figurative language therefore contribute to a joyful voice. Contrastingly, Tan shifts from this joyful voice to a scientific and analytical voice later in the text, and this is done through the use of lexical choice. This can be seen when Tan writes “Later we would study photo and video evidence with furrowed browns, listen to media analysis, consult scripture and meteorology, look at maps, graphs, stats and bell curves”. The words “photo and video evidence”, “media analysis”, “scripture”, “meteorology", “maps”, “graphs”, “stats” and “bell curves” all have scientific connotations, portraying the idea that it is human nature to want to analyse and understand phenomena. In addition to this, Tan uses repetition when he writes “What does it mean? What does it mean?”. This use of repetition outlines how society values knowing the meaning of experiences as well as analytical thinking, thus reinforcing the scientific and analytical tone devised through the text. Thus, this use of lexical choice and repetition contribute to a scientific and analytical voice. By considering this shift in voice, I am left to question the values that the text communicates. The initial, joyful voice communicates the values of being ‘in the moment’ whereas the scientific and analytical voice developed later in the text communicates the values of scientific thinking and analysis. This contrasting communication of values leaves me confused as to which one the text is actually communicating.



The film Hunter directed by Daniel Nettheim was released in 2011. The thriller follows Martin David, a mercenary hired by the ominous Red Leaf corporation, who is sent to capture the Tasmanian tiger, a nearly-extinct species whose genetic code holds the secret to a dangerous weapon. Throughout the film, the gender stereotypes of masculinity and femininity are perpetuated. The masculine stereotypes of power and idealism are perpetuated through the use of characterisation, symbolism, costume and props. This representation of men outlines the unattainable standards that hegemonic masculinity sets out, where men are expected to be “compelling to watch, strong, physically attractive, surprising, intelligent, resourceful, sexy, compassionate…”. Through the use of characterisation and narrative plot, the feminine stereotypes of powerlessness and compliance are perpetuated. This disappoint representation of women outlines the disempowerment of women that the stereotypes of femininity portray. In addition to this feminist reading, viewers can also interpret the film as a representation of loggers and Greenies. Nettheim outlines the conflict between Greenies and loggers and the clear contrast between their values. Through the use of costume, props and dialogue, the values of Greenies of environmental protection and preservation are represented. Greenies are shown to hold the environment in the upmost importance, even above economic stability. Through the use of props and dialogue, the values of the loggers of economic stability and industry are represented. Loggers believe that jobs are necessary to sustain people, and that the environment is a resource to be managed effectively to provide materials whilst being maintained at the same time. By considering and reflecting on this alternative environmentalist reading as well as the feminist reading, I am able to develop a more thorough and considered interpretation of the text. Initially, I found the feminist reading to be the most prominent reading with the clear representation of men and women, but with the environmentalist reading, I am able to interpret the film also as a conflict between the values of Greenies and loggers.

Body paragraph 1:

Topic sentence: Nettheim represents a clear difference in empowerment between men and women. He represents men as being powerful and dominant, and he does this through the use of…

Evidence:

* Costume: (Martin and Jack) Rugged outdoor clothing, trekking backpacks, boots and dark colours.
* Prop/symbolism: Guns are symbolic of power… Martin and Jack are the only characters to carry guns.
* Characterisation: Martin fixes the generator and speakers, bathes Lucy, gives instructions for how to look after Lucy and joins the family in domestic activities such as picking the children up and organising a picnic, characterising him as a ‘Renaissance Man’ – the man who can do all things.
* Characterisation: Martin shot a wallaby and gutted it for food, and he led a Red Leaf agent into an animal trap and shot him, killing him, characterising Martin as cunning and quick-witted.
* Characterisation: Jack exploits Lucy’s vulnerability from her grief by giving her sleeping medication, keeping her drowsy and powerless.
* Characterisation: Martin takes Lucy off the sleeping medication and bathes her without her consent whilst she is still drowsy.
* Dialogue: (Nettheim) “It is important that Martin is more than merely enigmatic. The audience needs to find him compelling to watch, strong, physically attractive, surprising, intelligent, resourceful, sexy and ultimately Lucy’s saviour and a realistic father figure for Sass and Bike”.
* Although Bike never talks in the film, he contributes to Martin’s mission, guiding him to the Tasmanian tiger. He also helps Martin fix the generator.

Link: Through considering this feminist reading, it is clear to me that this film aims to criticise the standards of hegemonic masculinity, as well as show that men can abuse the imbalance of power between men and women.

Body paragraph 2:

Topic sentence: Nettheim represents women in very contrasting ways to men, portraying them as powerless and compliant. He does through the use of…

Evidence:

* Setting: For the majority of the film, Lucy is shown to be in her bedroom or inside the house → represents women as belonging in domestic environments such as the bedroom and kitchen, contributing to the representation of feminine stereotypes.
* Setting: When Martin arrives at the house, the bath is coated with dirt and the water from the tap is brown, giving the impression that nothing in the house is looked after, including the children. Lucy is shown to be unable to fulfil her domestic roles of childcare and housework. This shows Lucy’s fragility as she’s unable to properly cope with her grief, thus perpetuating feminine stereotypes.
* Characterisation: After Lucy is taken off the sleeping medication, she returns to those domestic activities and she fulfils her roles.
* Characterisation: Lucy cares for Martin’s cut eye.
* Dialogue: (Lucy) “I was doing my PhD in plant science when I met Jarrah”.
* Dialogue: (Lucy) “We’re lucky Jack sent you”.
* Dialogue: (Jack) “Hello princess! Hello mate!”.
* Dialogue: (Lucy) “I had it done in town. Do you like it?” (Martin) “I liked it better before”. Following this, Lucy proceeds to wear her hair down for the rest of the film.
* Narrative plot: Lucy and Sass, the only female characters in the film, die due to arson committed by a Red Leaf agent → shows that women are vulnerable to men, thus contributing to the representation of feminine stereotypes of powerlessness.

Link: By considering this feminist reading, I am able to interpret this film as a criticism of female disempowerment portrayed by female stereotypes. I found that this disappointing representation of women was very prominent throughout the film, but by considering this reading I am still able to develop a more considered interpretation of the film.

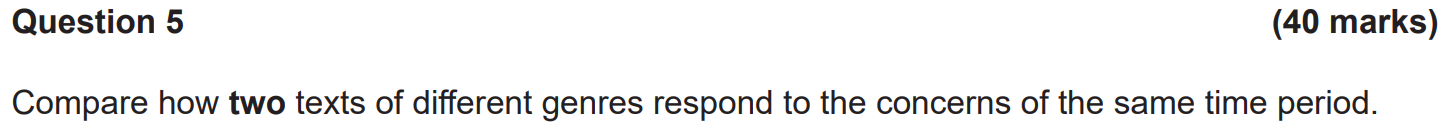
Body paragraph 3:

Topic sentence: In addition to the feminist reading, viewers can also interpret the film as a representation of Greenies and loggers. Through this alternative, environmentalist reading, Nettheim outlines the conflict between the 2 groups and the clear conflict between their values. This is done through…

Evidence:

* Costume: Martin is seen wearing felt beanies, wraps and what looks like homemade materials.
* Prop: When Martin and Jack see the Greenies protestors, we see a sign in the background with the words “Save the Upper Florentine” written on it.
* In the bathroom, Martin sees the words “Save our native forests”. The word “forests” has been crossed out with a marker and the word “JOBS” was written over it, assumedly by a logger.
* Dialogue: (Jack) “Logging is the only reason there are any people here at all. Or a town”.
* Dialogue: (Dougie) “Taking our jobs is personal, mate”.

Link: Through considering this alternative reading, I am able to interpret the film in a more considered way. Initially, the feminist reading was most prominent to me and resonated closer to my personal beliefs, but by considering this environmentalist reading, I am able to interpret the film as a conflict between Greenies and loggers where Greenies are threatening the livelihood and wellbeing of loggers.



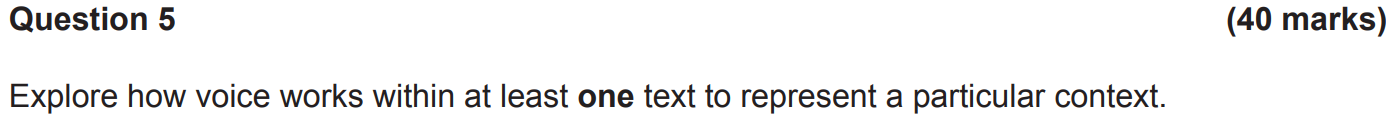
The text “Saving Ningaloo Again” by Tim Winton was published in 2019. Winton explores the effects of climate change on “Australia’s lesser-known coral treasure”, Ningaloo Reef. He responds to this issue by attempting to inspire the audience to restore the environment, and he does this through diction and repetition. The text “Butterflies” by Shaun Tan was published in 2018. Whilst Tan responds to a different issue within society, which is the inability of the urbanised mindset to be “in the moment” as society is constantly analysing and evaluating, he does this through diction and repetition as well.

Winton responds to the issue of human-induced climate change by attempting to inspire the audience to restore Ningaloo, creating a sense of hope and in doing so empowering the audience to save Ningaloo. He does this through a diction of protection. This can be seen throughout the text when Winton writes sentences such as “…Ningaloo was safe”, “Ningaloo was safer”, “Saved, even”, “But if you thought it was safe…” and “Ningaloo was safe”. This diction of protection emphasises the importance of the environment and how we are still able to save Ningaloo, inspiring the audience to do so.

Whilst Tan responds to a different issue, he uses the same devices to achieve the text’s purpose. Tan responds to how individuals living in urbanised areas are so focused on analysing information and evaluating patterns that we are unable to enjoy an experience whilst being fully ‘in the moment’. He does this through a scientific diction. When writing about how society will act once the butterflies leave, Tan writes that “Later we would study photo and video evidence with furrowed brows, listen to media analysis, consult scripture and meteorology, look at maps, graphs, stats and bell curves”. This use of scientific diction outlines the fact that society values scientific thinking where people analyse information and make conclusions. This in stark contrast to the excitement and joy when the butterflies came, as seen when people exclaimed “Hold still! Don’t move! ...”. This therefore shows that this scientific analytical thinking inhibits out ability to enjoy the present, outlining the issue of constant analysis and evaluation within our urbanised society.

Winton responds to the issue of destructive anthropogenic activity by conveying the message that Ningaloo Reef is much more damaged by the environment than most people think. He does this through repetition. Throughout the text, Winton has repeated use the word “isn’t”, as seen through quotes such as “Western Australia’s World Heritage site isn’t as protected as you’d expect”, “But because it’s so remote and in an arid zone where agricultural run-off isn’t an issue…”, “But here’s the thing: Ningaloo isn’t saved”, “It’s an uncomfortable reminder that LNG isn’t quite the clean energy alternative it’s marketed as”, along with others. This repetition of the word “isn’t” acts as a warning of the further damage that could be done to Ningaloo and has the effect of reminding the audience that their beliefs about Ningaloo’s state may not be necessarily correct. It portrays the message that we, as a society, have a responsibility to choose whether to “save Ningaloo” or not. This effectively responds to the issue of destructive anthropogenic activity by reminding the audience of the inadequate awareness of the consequences of human-induced climate change on Ningaloo.

Tan also uses repetition to respond to an issue but uses it to respond to the issue of the urbanised mindset being incapable of being “in the moment” due to constant analysis and evaluation. Tan uses repetition when he writes “What does it mean? What does it mean?”. This use of repetition portrays the idea that people value knowing what experiences mean, conveying the message that people are constantly analysing their environment and making evaluations and reasons for experiences. This portrays the desire of humans to understand the meaning of every phenomenon experienced, responding to the issue of the inability of the urbanised mindset to be “in the moment” due to constant analysis and examination.



The text “Saving Ningaloo Again” by Tim Winton was published in 2019. Winton explores the effects of climate change on “Australia’s lesser-known coral treasure”, Ningaloo Reef. He represents Ningaloo Reef as an environment that is at risk of being destroyed by human-induced climate change, and he does this through the use of a cautionary voice.

Winton warns the audience that their beliefs about Ningaloo’s current state may not be necessarily correct, and he also does this using a cautionary voice. When Winton writes “Western Australia’s World Heritage site isn’t as protected as you’d expect”, “But because it’s in so remote and in an arid zone where agricultural run-off isn’t an issue…”, “But here’s the thing: Ningaloo isn’t saved” and “It’s an uncomfortable reminder that LNG isn’t quite the clean energy alternative it’s marketed as”, Winton uses repetition of the word “isn’t” to emphasise to the audience that their knowledge regarding Ningaloo Reef may not be correct. It acts as a warning about the further destruction that could happen to Ningaloo, and it contributes to the cautionary voice. This use of repetition thus contributes to a cautionary voice.

Winton emphasises the importance of protecting Ningaloo Reef from anthropogenic activity, and he does this using a cautionary voice. This can be seen when Winton writes “…Ningaloo was safe”, “Ningaloo was safer”, “Saved, even”, “But if you thought it was safe…” and “Ningaloo was safe”. The repetition of the word “safe” emphasises the importance of protecting Ningaloo, inspiring the audience to do so, and creates a protective tone. This use of repetition therefore contributes to a cautionary voice which works to represent Ningaloo as an environment that is threatened by human-induced climate change.

Winton also describes the oil and gas industry negatively, connoting it with destruction and danger, which contributes to the cautionary voice. When Winton writes about the northern reaches of Ningaloo Reef being “thoroughly encircled by oil and gas”, he writes that “the sinister flares on the horizon are hard to miss”. The use of the adjective “sinister” has negative connotations, implying that the flames are harmful and threatening. This works to describe the oil and gas industry in a destructive and threatening manner, which creates a cautionary tone as it acts as a warning of the further damage that the oil and gas industry can cause to Ningaloo. Furthermore, when Winton writes about the possibility of “a spill as catastrophic as the one in Montara”, he writes that the locals of Ningaloo Reef “are certain that something so dreadful could never happen”, he again describes the oil and gas industry as being destructive and threatening. The adjectives “catastrophic” and “dreadful” have negative connotations, implying danger. Also, Winton writes about Chevron’s new Wheatstone gas project, he describes the flames as “monstrous”. This adjective has negative connotations, implying ugliness and evil and thus describing the oil and gas industry negatively. This use of adjectives with negative connotations work to create a cautionary tone as they work to warn the audience of the further damage that the oil and gas industry can inflict on Ningaloo Reef. This use of adjectives all therefore contribute to a cautionary voice, representing Ningaloo Reef as an environment that is at risk of further damage by destructive anthropogenic activity.

**Q: Compare how 2 texts use generic conventions to portray an idea.**

The text “Shrinking Sinking Land” by Kelly Cowley was published in 2018. The text follows Flea, a young girl who is trying to live with her family in a rundown city that is taken over by climate change. Through the use of setting, plot, characterisation, themes and language features, Cowley uses the generic conventions of climate fiction to portray the idea that the Earth will suffer major consequences if not enough action is taken to reduce human-induced climate change. The text “How Close to Savage the Soul” by John Atcheson was published in 2015. The text follows Grandpa, an elderly man who, in his last moments, reflects on how the world has been negatively impacted by climate change. Similarly to Cowley, Atcheson portrays the idea that Earth will suffer major consequences if human-induced climate change is ignored, and he does this whilst conforming to the generic conventions of climate fiction through setting, plot, characterisation, themes and language features.

Topic sentence: Cowley portrays the idea that Earth will suffer major consequences if human-induced climate change is ignored, and she does this whilst conforming to the generic conventions of climate fiction through setting.

Evidence:

Body paragraph 1:

* Setting: “Poor drowned Liverpool”.
* Setting: “Sinkhole that had opened up in their living room”.
* Setting: “Floodwater… city swamps, slushing around her ankles”.
* Setting: “Their flat was uninhabitable”.
* Setting: “Little England is shrinking. The tides creeping in every day. The ground water is surging up from below. The country’s just a lifeboat now”.
* Setting: “Better that they’d been young when the Sun was still shining and the streets were still dry”.

Topic sentence: Similarly, Atcheson also portrays the idea that the Earth will suffer if human-induced climate change isn’t taken into consideration, and he does this whilst conforming to the generic conventions of climate fiction through setting.

* Setting: “Fishing. It had been years since he’d see anyone catch anything. Dead seas”.
* Setting: “The smell of death… They’d turned the oceans from a font of life to an acidic crypt”.
* Setting: “We used to ride those waves, Will” and “Far from how he remembered it” (past tense indicates a change in setting, comparing the ocean to how he remembers it in his youth and how it used to be clean and swimmable, though now it’s toxic and acidic; implies a large change had occurred).
* Setting: “The electricity was off again, so the damn cottage would be 100 degrees away”.
* Setting: “The whole place was a ghost town. A ghost coast”.

Link: This description of the context in which these texts are set in conform to the generic conventions of narrative conventions as it portrays the near future where the turning point for stopping climate change has already been passed. It describes cities enduring destruction from extreme weather as well as islands disappearing, which are both typical of climate fiction.

Body paragraph 2:

Topic sentence: Cowley represents the characters as climate refugees across several generations with a sad and regretful older generation.

Evidence:

* Characterisation: Flea “learned to live with a lot of things since the storms had first brought her family to this city two years ago” → shows that Flea and her family became climate refugees and had to leave their country.
* Characterisation: “Shell wasn’t old but she’d lived long enough to remember the sunshine. Long enough to miss it like hell and lose hope that is was ever coming back” → compares the life experiences of Shell and Flea who is part of the younger generation.
* Characterisation: “Shell started washing her headache pills down with cheap gin, which sunk her faster than any flood” → Shell’s unable to cope with the state of the outside world so she turned to alcoholism.
* Characterisation: Flea’s mother, Shell, “wasn’t far into her thirties” → implies that Flea is young.
* Characterisation: Flea’s brother, Wes, “hadn’t helped their mum because he knew she’d only slow him down”.

Topic sentence: Atcheson describes characters that are threatened by either the violent gangs in the streets, the climate disasters that have made the environment unsafe, or both, conforming to the generic conventions of climate fiction through characterisation.

* Characterisation: “Pay attention to the warning signs”.
* Characterisation: “The water was moving in fast now… he remembered his son”.
* “Characterisation: “It wasn’t going to be okay. Ever. That world was gone, now”.
* Characterisation: “’We didn’t know’. But it was a lie, and it was too late for lies”.
* Characterisation: “We used to ride those waves, Will” → characterises Grandpa as regretful.

Link: The characterisation of a regretful older generation and the inclusion of several generations are common in both texts, and hence both texts conform to generic conventions of climate fiction through the characters.

Body paragraph 3:

Topic sentence: The text “Shrinking Sinking” land is structured around the motif of survival and pessimism. This is done through the language features of symbolism, personification and zoomorphism.

Evidence:

* Symbolism: Umbrella is symbolic of survival as it enables Flea to protect herself from others and the superstorms. “There were three main ways an umbrella could save your life”.
* Symbolism: The sinkhole is symbolic of hopelessness and pessimism in the way Shell chooses to remain stuck and not get out because she has given up hope.
* Personification: Atcheson describes the sinkhole as a “yawning crater” and Flea “feels its mouth gaping to swallow her” → personification shows how uncontrollable nature has become after the climate disaster.
* Zoomorphism: “A lonely little spider of a woman flushed down the earth’s toilet bowl”. (Flea) “You’re just a silly mare that’s stuck at the bottom of a sinkhole”. Flea hopes to “to fish her mother out” of the sinkhole. This devolution creates the idea that the time for the dominance of the human species may be at an end. It suggests that nature is more powerful than humankind and that, unless we adapt and change, we may not be able to overcome climate disaster.

Topic sentence: “How Close to Savage the Soul” is structured around the motif of death and pessimism. This is done through the language features of motif, figurative language and zoomorphism.

* Grandpa noticed “another odour, an overlay—fetid and coppery—the smell of death”.
* “Dead seas”.
* “They’d turned the oceans from a font of life to an acidic crypt”.
* The bleak motif imagines the destruction of people along with the destruction of the environment. It shows that our futures are inextricably linked and for our own survival, we need to act on climate change before we have not future at all.
* Zoomorphism: Atcheson describes the sound of the approaching gangs as the “mindless rumbling of the new apex predator”, and describes the gangs as “like a wolf pack”. This devolution creates the idea that the time for the dominance of the human species may be at an end. It suggests that nature is more powerful than humankind and that, unless we adapt and change, we may not be able to overcome climate disaster.

Link: “Shrinking Sinking Land” is structured around the motifs of survival and pessimism, and “How Close to Savage the Soul” is structured around the motifs of death and pessimism. Thus, both texts conform to generic conventions of climate fiction through language features as they both describe pessimism and anxiety in a world of scarcity and death, which is typical of climate fiction.