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TRANSLATING COLONIALISM IN *THE MAGIC PUDDING*: AN EXERCISE ON A HERITAGE REDEFINED

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Resumen

Desde sus inicios, la literatura australiana ha intentado demostrar que tanto el personaje nacional australiano y la identidad australiana se han visto influidos por los patrones culturales británicos. Esta literatura muestra cómo los aborígenes fueron forzados a adoptar los modos y estilo de vida europeos. La literatura australiana ilustra incluso cómo los niños aborígenes fueron llevados a la fuerza a escuelas residenciales, separados de su lengua, tradiciones y comunidades. Este traumático episodio puede explicar por qué desde 1901 hubo muchos autores que se interesaron por la literatura infantil. Los libros para niños australianos narran el modo en que la colonización británica se asentó y desarrolló en Australia, pero al mismo tiempo destacan cómo las idiosincrasias australianas y británicas se mezclaron. Ethel Turner, Ethel Pedley, Amy y Louise Mack, May Gibs, Mary Grant Bruce escribieron varios textos infantiles de relevancia. Sin embargo, el texto clásico de Norman Lindsay, *El Pudding Mágico* (1918), se convirtió en un referente para varias generaciones de niños australianos. El objetivo de este artículo es mostrar cómo Lindsay en su cuento *El Pudding Mágico* traduce la influencia de la herencia colonial británica en su país. De forma irónica,

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el autor se centra en la manera en que ambas culturas, la australiana y la inglesa, se entremezclan. Ni que decir tiene que el paisaje cultural australiano ocupa una posición privilegiada en la obra de Lindsay, ya que es su propia cultura. A través de las situaciones y los personajes, los lectores descubren referencias relacionadas con el mundo australiano y británico a lo largo del texto, como si fueran traducciones de los modos coloniales impuestos.

Palabras clave: literatura australiana, aborígenes, traducciones culturales, colonialismo, orientalismo, paisaje australiano, costumbres.

Abstract

From its inception, Australian Literature has tried to demonstrate that Australian national character and Australian identity have been highly influenced by British cultural patterns. Australia's literature shows how Aboriginal people were forced to adopt European-style ways of life. It also illustrates how Aboriginal children were taken to far off residential schools, estranging them from their language, traditions and communities. This traumatic episode might explain why, from 1901, there have been many authors interested in children's literature. Books for Australian children relate how British colonization settled and developed in Australia; at the same time they highlight how both Australian and British loyalties were mingled. Classic works were written by Ethel Turner, Ethel Pedley, Amy and Louise Mack, May Gibs and Mary Grant Bruce. However, Norman Lindsay's *The Magic Pudding* (1918) became standard fare for generations of Australian children. The purpose of my paper is to show how Lindsay's *The Magic Pudding* translates in an ironical way the colonial heritage of his country into a tale. In doing so the author focuses on how both Australian and English cultures could coexist. Needless to say that Australian cultural landscape occupies in Lindsay writings a privileged position, being his own culture. Through both cultures, readers can identify references to the Australian and the British world, which are interwoven within the text, as translations of the imposed colonial manners.

Key words: Australian literature, aborigines, cultural translations, colonialism, Orientalism, Australian landscape, customs.



Before the arrival of European settlers in the 16th century, Aboriginal people inhabited vast areas of Australia. Each tribal group could speak one or more from hundreds of different languages. Lifestyles, religious and cultural traditions differed according to the region where they lived. Indigenous Australians had complex social systems and highly developed traditions which reflected their deep connection with the land and the environment. However the European settlement caused the displacement and dispossession of Indigenous people. These unwelcomed newcomers disrupted traditional land management practices and introduced new plants and animals into fragile Australian ecosystems. By 1829, the whole Australian continent was a British dependency. Thus, the European occupation of Australia dislodged many Aboriginal groups from their land and disrupted much of their culture (Vowles, 2002).

Australian national culture and literature prove that Australian literary system is not just the heir to European literary or cultural traditions. In David Carter's words, "literary criticism has rarely been about literature alone; at stake has been the nature of civilisation, culture and 'character' in Australia" (Carter, 2000:259-60). From its inception, Australian Literature shows that the British influence has had a crucial importance in the construction of both the Australian national character and the people's identity. At the same time, Australian Literature proves that the Aboriginal people's assimilation into European style took place on restricted and closely supervised spaces. Aboriginal children were to be taken to far off residential schools, estranging them from their language, traditions and communities. For many Australian authors, Aboriginal children were potential readers. Their books became a reflection of how British colonization was brought and developed in Australia. It is interesting to note that the early Australian Literature of the first two decades of 20th century favoured both the Australian cultural background and the strictly British. Therefore Australian children were not forced to split their loyalties. Classic works were written by Australian authors such as: Ethel Turner, Ethel Pedley, Amy and Louise Mack, May Gibs and Mary Grant Bruce. However, Norman Lindsay's *The Magic Pudding* (1918) became standard fare for generations of Australian children.

For the purpose of this paper, I will focus on the way Lindsay looks at some aspects of cultural translation in an ironic way. The author tells a story that takes place while the world is at war, but he does not ignore the brutalities of British colonization in Australia. In spite of these depressing events, the author takes pains

to make Australian children laugh. That is, he ironically and smoothly incorporates relevant issues of British culture into his personal adaptation of Australian history and characters. *The Magic Pudding* was published in 1918 and since then it has been considered a classic of Australian children's literature. The story deals with Albert, a personified pudding, who likes to be eaten and never runs out. Pudding has been considered, and still is, a typically British dessert which contrasts with Australian's native eating habits. The Noble Society of Pudding Owners made of by Bunyip Bluegum the koala, Bill Barnacle the sailor, and Sam Sawnoff the penguin own the pudding. They get involved in various adventures while they wander around Australia, and they have to defend Albert from pudding thieves. The pudding thieves, a possum and a wombat –two typically Australian animals– use all kinds of clever strategies to steal the delicious pudding, but they fail. The book is divided into four "slices" as Lindsay names them. The form of the tale is fragmented. Descriptive paragraphs are peppered with short songs and verses.

A relevant example to interpret the phenomenon of cultural translations, as the readers find in Lindsay's text, is Carbonell's statement on the subject:

La teoría cultural contemporánea trata de la relación entre las condiciones de producción de conocimiento en una cultura dada y cómo un saber procedente de un contexto cultural diferente se relocaliza y se reinterpreta según las condiciones en las que tiene lugar todo conocimiento. Éstas están íntimamente ligadas a la política, las estrategias de poder y la mitología productora de estereotipos, que establece una representación de las otras culturas de acuerdo con el principio de la diferencia con la cultura-sujeto la cual, como consecuencia, es también representada. (1997:48)

Though Carbonell refers to texts' translation, we can establish a parallelism between language translation and cultural translations. Both colonial and postcolonial texts are characterized by being a reinterpretation of the culture of the colonized subject through the changes the colonizer introduces. Therefore if we define colonization as a violent transformation of traditions and values, we can consider post-colonial texts as translations from one civilization to another, where the colonized culture undergoes a transformation. Lindsay's *The Magic Pudding* perfectly illustrates a cultural permissiveness, which shows how British influence permeates the Australian text. In this thread of thought, Lindsay's tale can be understood as a translation of colonialism. *The Magic Pudding* shows how the presence of the British

heritage operates within the psyches of Australian children. British settlement and development marked Australian's identity but also made Australia evolve "as a country to the point of dispensing with its old insecurities and obsessions about nationhood" (García, 2001:194). Australian literature provides a reflection of a colonized country, and this phenomenon is particularly evident in Australian children's literature. For example, throughout *The Magic Pudding*, Lindsay differentiates whether he is referring to aspects of the Australian or the British culture. The author nevertheless shows a preference for the British culture while he plays the role of the colonized Australian subject in the position of the *subaltern*². Despite the coexistence of both cultures, the Australian and the British, in Lindsay's story, the author wants to reinforce the idea that, in terms of colonization, the Australian culture is perceived as inferior. Lindsay mixes both the colonizer's and the colonized's cultures, and in doing so, he echoes the concept of Orientalism. As Said points out, Orient (Australia) is not only adjacent to Europe (Britain), but it is also the place where Europe possessed the richest and oldest colonies. In this vein the Orient (Australia) is an integral part of European material civilization and culture, that is, Great Britain. This thread of thought helps to provide a more interesting vision of Australian culture, which eliminates its status of inferiority in relation to the British one. The validity of the Other's culture has been always defined in relation to the existence of a centre criteria. It is the centre which possesses the required *devices of knowledge*³ that will bias the Other's representation as exotic. As Said himself puts it:

In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. [...] Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles. (2003:1-2)

Following Said's ideology on the use of force on the other, the British settlement in Australia followed traditional *colonial styles*. The displaced and dispossessed indigenous people were forced to adjust to the British culture. As a matter of fact, through the process of colonialism, the British Empire managed to,

² Gayatri Chakravorty Spivak coined the term *subaltern* which means literally, the category of those who are lower in position or who, in the military terms that are always appropriate to the colonial situation, are lower in rank. (in Bertens, 2001:210-12)

³ Louise Althusser, the French Marxist philosopher, coined the term *devices of knowledge* (in Bertens, 2001)

subtly, impose its ideologies. In this particular case indigenous people in Australia found it tremendously difficult to adjust to and cope with the colonizer's imposed culture. For example, generations of Australian children were traumatized by the experience of being separated from their families and sent by force to boarding schools. Talking about *colonial styles* Michel Foucault highlights,

es posible que las grandes maquinarias de poder [as the great British Empire] hayan estado acompañadas por producciones ideológicas. Probablemente haya existido una ideología de la educación, una ideología del poder monárquico, una ideología de la democracia parlamentaria pero no creo que lo que se forma en la base sean ideologías: es mucho menos y mucho más. Son instrumentos efectivos de acumulación de saber, son métodos de observación, técnicas de registro, procedimientos de investigación, aparatos de verificación. Todo esto quiere decir que el poder, cuando se ejercita en estos mecanismos sutiles, no puede hacerlo sin formar, organizar y poner en circulación un saber o, más bien, aparatos de saber que no son edificios ideológicos. (1992:43)

Following Foucault's statement we can assert that the relation between colonial Great Britain and Australia was based on brutal force, but the so-called "devices of knowledge" were subtly introduced. The British Empire focused on translating and reinterpreting the indigenous Australian culture, their government and their judicial system. Just to provide an example, the aboriginal government was based on a society where everyone was equal. Aborigines lived in small groups also known as bands, clans and sub-tribes. No one had authority over anyone else, but the eldest males and females were treated with respect and acknowledged as leaders. They made decisions about moving camp, boys' initiation, girls' marriage and they also mediate in disputes. Britain, on the contrary, was based on a monarchy, and the English introduced in Australia the nearly totemic figure of the King and the concept of the National Anthem. In this story, Lindsay refers to the King and the National Anthem. For instance, when Albert –the pudding– is retrieved from the clutches of the pudding thieves, Bunyip Bluegum strikes up the National Anthem, forcing all present –the Noble Society of Pudding Owners and the Pudding thieves– to remove their hats, thus revealing Albert, who had been hidden under Watkin Wombat's hat: "They all struck a dignified attitude in front of the puddin'-thieves, and Bunyip Bluegum, raising his hat, struck up the National Anthem, the others joining in with superb effect. "Hats off in honour to our King," shouted Bill" (Lindsay, 2002).

This tongue in cheek exhibition of nationalism serves as a way to imitate similar expressions of British patriotism. There is even a clear reference to the British anthem "God Save the Queen". In this case, it is the other belltopperers who, showing a deep distaste and serious antipathy for British symbols, shout out loud: "No singing 'God Save the King,' neither, [...] let your conduct be noble, and never sing the National Anthem to people wearing bell-toppers" (Lindsay, 2002). In Australia, "God Save the Queen" was the National Anthem from 1788 to 1974. It was also called "God Save the King" during a kingship, as in the time of *The Magic Pudding*, when the English King George V⁴ reigned. This King was distinguished, according to Stead, "by no exercise of social gifts, by no personal magnetism, by no intellectual powers" (Stead, 2001). In 1974 "Advance Australia Fair" was first officially proposed to replace "God Save the Queen", which was finally replaced in 1984 by the present National Anthem of Australia.

As for the Aboriginal judicial system, it was based on dreamtime stories that recreated the punishment of those who infringed the law. These stories ranged from laws or regulations to family discipline. The British considered both aboriginal traditions and laws to be primitive. Consequently, they imposed their own judicial system and its judicial attire. According to Charles Yablon "the judicial robe and barrister's gown go back to the time of Edward III when the fur and silk-lined robes were the mark of high judicial office" (in Hamilton, 2003). In *The Magic Pudding* the British judicial system is represented by means of a wig. At the end of the story, the Usher, and the Judge –who wears his wig– are playing cards and drinking port, two typically British socializing activities. The fact that two representatives of the Australian judicial system are drinking port –an expensive imported wine– highlights how sophisticated –and therefore British– they have become. When the pudding arrives they appropriate it, and they take seven slices each. The absence of the Judge from the trial prompts Bunyip Bluegum to suggest that all the characters present in the court room "tried the case without the judge" (Lindsay, 2002). As a consequence, there is some delay in the case and Bill says: "Here's me, the Crown Prosecutor, without a wig. This'll never do." Fortunately, a wig was found in the Judge's private

⁴ George Frederick Ernest Albert (3 June 1865 – 20 January 1936) was the king of the United Kingdom from 1910 until his death in 1936. He married (July 1893) Princess Mary of Teck, who had been his brother's fiancée. Created Duke of Cornwall and Prince of Wales after his father's accession (1901), he succeeded his father on May 6, 1910, and was crowned on June 22, 1911. George was the Emperor of India and the first King of the Irish Free State. (Norton, 1994: 196-97)

room, and Bill put it on with great satisfaction (Lindsay, 2002). Wigs⁵ symbolize power and respect; those who wear them are entitled to represent the law. In *The Magic Pudding* Bunyip Bluegum wears the wig –tongue in cheek– as a translation of colonial power.

The text shows that the writer is familiar with colonial styles –using Foucault’s definition– but at the same time he takes pains to introduce his characters’ psyches. Lindsay’s *The Magic Pudding* presents a story which is a journey through the Australian landscape. Characters not only discover the peculiarities of Australian land, but they also learn about their inner feelings, which, in turn, help them to understand their identity. *The Magic Pudding* is set in the stereotypical Australia: open fields, warm weather, some eucalyptus, some small towns made of a few wooden houses. Lindsay shows a quiet setting in which characters can live outdoors without worrying about bad weather, wild animals or other dangers, except for pudding thieves. The idea of sitting by a bonfire is a comfortable feeling and a relaxing moment in the characters’ lives, because they satisfy their primary needs: they rest, they talk, they eat and they drink –tea. The author refers to this act of cultural assimilation in the following terms: “They [The Noble Society of Pudding Owners] found a comfortable nook under the hedge, where there were plenty of dry leaves to rest on, and there they built a fire, and put the billy on, and made tea” (Lindsay, 2002). As it appears in most definitions of this supposedly British beverage, tea dates back to third millennium BC in China, but it was not until the mid 17th century that tea first appeared in England. Tea soon became a custom in English society and it served to satisfy the stomach in the late afternoon. Lindsay intelligently relates two pleasures: the fact of resting in Australian landscape plus the extra foreign pleasure of drinking tea –an adopted English custom. Going back to the Australian setting, Kelen argues that in Lindsay’s story: “the scene is set for ambivalence by the fact that though the characters are mainly indigenous fauna, in order to make themselves readable by the audience intended, they mainly behave as settlers of a new Europe, in a recently cleared landscape of smouldering stumps” (2007:65). Lindsay’s peaceful portrait is based on the reality of the Australian culture and tradition. Aborigines showed a deep

⁵ The use of wig goes back to about 1660, during the Restoration of the English monarchy, when Charles II returned from France wearing the powdered wig, the fashion of the Court of Louis XIV. The wig soon became fashion for English society. However, it was not until the 19th century that the wig was considered a legal headgear. (Hamilton, 2003)

respect for the land because they believed that their land had been created for them by ancestral heroes and heroines. Everything in the land is significant because it has some spiritual meaning. Lindsay refers to Australian fauna and flora, and at the same time the author introduces Australian animals, such as the koala⁶, the opossum⁷, the wombat⁸, the bandicoot⁹, the kookaburra¹⁰, and the flying-fox¹¹. All these Australian animals exemplify the environment of the aboriginal Australia, faraway from the colonizer’s pressure.

As for Australian trees, the protagonists of the story find eucalyptus, which is another important ecological reference. The eucalyptus constitutes one of the most traditional trees in the Australian landscape, as well as koalas are emblematic animals. The most famous species of Australian fauna depend on eucalyptus for their survival. Furthermore, to prove the relevance of Australian flora, the author names his characters with surnames which clearly refer to Australian trees. For instance, in Bunyip Bluegum, *Bluegum* is one of the 600 species of eucalyptus, or in Uncle *Wattleberry*, *Wattleberry* is a typical Australian acacia.

As far as the human landscape is concerned, Lindsay highlights the existence of the “swagman¹²” (vagabound), who roams through the Australian landscape and is defined as “a homeless wandering spirit, and one who inhabits the marketplace, the cross-roads, and thresholds of houses” (in West, 2003). When Bunyip decides to leave home, he has to make a choice:

⁶ “Australian animal which lives in trees and looks like a small bear with grey fur” (Procter, 1999:788)

⁷ “Small animal which lives in trees and has thick fur, a long nose and a hairless tail” (Procter, 1999:1099)

⁸ “Australian wild animal which is similar to a small bear” (Procter, 1999:1676)

⁹ “Marsupial (small animal which lives in a bag on its mother’s body after birth) which lives in Australia” (Procter, 1999:96)

¹⁰ “Large Australian bird which lives in trees and makes a strange sound like laughter” (Procter, 1999:788).

¹¹ “Large bat (a flying mammal) that eats fruit” (Procter, 1999:540)

¹² “Particularly during the Depression of the 1890s and the Great Depression of the 1930s, unemployed men travelled the rural areas of Australia on foot, their few meagre possessions rolled up and carried in their swag. Typically, they would seek work in farms and towns they travelled through, and in many cases the farmers, if no permanent work was available, would provide food and shelter in return for some menial task.” (Wikipedia, 2008)

The trouble was that he couldn't make up his mind whether to be a Traveller or a Swagman. You can't go about the world being nothing, but if you are a traveller you have to carry a bag, while if you are a swagman you have to carry a swag, and the question is: Which is the heavier? (Lindsay, 2002)

Bunyip cannot make up his mind, and he asks Edberg Rumpus Bumpus' advice –the poet– and the poet says:

As you've no bags it's plain to see
A traveller you cannot be;
And as a swag you haven't either
You cannot be a swagman neither.
For travellers must carry bags,
And swagmen have to hump their swags
Like bottle-ohs or ragmen.
As you have neither swag nor bag
You must remain a simple wag,
And not a swag– or bagman.

(Lindsay, 2002)

The swagman is Australia's best example of an individualist; he is devoid of possessions and dresses in rags and depends on indigenous animals for his survival. According to Kang's definition, the swagman is the man "who turns his back on the crowded city and carries his meagre possessions along the never-ending track of the vast continent" (Kang, 2000a). In the same vein, Griswold states that the swagman represents "numerous contradictions, foolish yet clever, unsuccessful but not defeated, and deviant yet entertaining" (in West, 2003). He belongs to that legendary character made famous in the song "Waltzing Matilda"¹³ (Australia's

¹³ "Waltzing Matilda"

Once a jolly swagman camped by a billabong, / Under the shade of a coolibah tree, / And he sang as he sat and watched his billy boiling, / Who'll come a-waltzing Matilda with me?

Chorus: Waltzing Matilda, Matilda my darling, / Who'll come a-waltzing Matilda with me, / Waltzing Matilda and leading a water bag / Who'll come a-waltzing Matilda with me?

Along came a jumbuck and he drank from the billabong, / Down jumped the swagman and he grabbed him with glee, / And he sang as he shoved that jumbuck in his tucker bag, / You'll come a-waltzing Matilda with me.

(back to Chorus)

Down came the squatter mounted on his thoroughbred; / Down came the troopers, one, two, three, /

unofficial anthem), which also became an Australian icon. It is quite likely that more Australians know the words to this song than the national anthem. There is probably no other song that is more easily recognised by everybody in Australia. The traditional swagman is understood as a manifestation of a universal figure in folklore: the trickster or the Spanish "pícaro". The swagman can also be related to the afro-Caribbean bluefoot traveller¹⁴, which James Berry defines as follows:

Bluefoot is based on [a] Jamaican term... [and] it refers to an outsider, a man from another country or parish who has come to settle among new villagers. The term arises because such a man is supposed to have bruised his feet by walking barefoot along hot roads and railway tracks with his belonging looking for a new home. (in Frías, 2000:239)

For readers familiarized with Afro-Caribbean literary tradition, the term bluefoot traveller, "no ofrece ningún misterio ya que aparece constantemente asociado a la identidad itinerante y diaspórica de los personajes tanto femeninos como masculinos de estas culturas que son, fundamentalmente, diaspóricas" (Frías, 2000:239).

The same occurs with the swagman in Australian literary tradition; this figure is a weak character who uses "their cunning and wit to triumph over the strong" (West, 2003). It is interesting to note that in Australian culture the swagman is characterized as a manifestation of the mythological figure of the trickster; he is an outcast from urban and rural society, and yet Australians celebrate him as a national icon.

In *The Magic Pudding*, Norman Lindsay refers to other aspects of the Aboriginal culture. He recalls the Aboriginal folklore through the name of Bunyip.

Whose is the jumbuck you've got in your tucker bag? / You'll come a-waltzing Matilda with me.
(back to Chorus)

Well up jumped the swagman and he leapt into the billabong, / He drowned himself by the coolibah tree, / And his ghost may be heard as you pass by the billabong, / Who'll come a-waltzing Matilda with me?
(back to Chorus)

(Kang, 2000b)

¹⁴ James Berry (born 1924-) is a Jamaican-British poet and short-story writer, who belongs to the first generation of Black British Poets. He is also the editor of the anthology *Bluefoot Traveller: An Anthology of West Indian Poets of Britain* (1976) and he writes the poem *Bluefoot Traveller: Man / who the hell is you? / what hole you drag from / an' follah railway line / pass plenty settlement / silep under trees / eat dry bread an' water / sweat like a carhorse / to come an' put body / an' bundle down in we village?* (in Frías, 2000: 238). See James Berry. *Bluefoot Traveller*. London: Nelson, 1981.

The bunyip can be translated as one of the most famous creatures in Australia's myths and legends. The name comes from the aboriginal word meaning 'devil' or 'spirit'. The aborigines believed that the bunyip had been around since the time men and animals were created. In Aboriginal culture, *Bunyip* was a legendary monster said to inhabit the reedy swamps and lagoons of the interior of Australia. In general, Australian aboriginal stories describe the bunyip in the following terms:

An evil spirit [who] dwells in creeks, swamps, and billabongs. The bunyip's loud bellowing cry terrifies the aborigines. They avoid water sources where they believe a bunyip might live; some stories suggest the bunyip emerges at night principally to prey on women and children as well as animals. (Philip, 2003)

Although, descriptions of the bunyip vary, most of them portray it as "a fierce creature from Australia. Amphibious by nature, it has the appearance of a giant seal or even a hippopotamus" (Philip, 2003). The origin of this belief probably lies in the rare appearance of fugitive seals far upstream; the monster's alleged cry echoes the bittern marsh bird. The features of the bunyip are very prominently portrayed in children's literature in Australia. The bunyip was adopted by European settlers to warn children away from the alien bush. In the same vein, similar folk traditions use the Loch Ness Monster to admonish British children.

Lindsay, intelligently, names the koala Bunyip—a positive character. In this way, he plays with the opposition raised from the negative characteristics of the name and the positive characteristics of the koala. What the author may want to achieve is to present the bunyip—that traditional figure—as an inoffensive creature created only by the imagination. Lindsay translates a mythological being into the presence of a real animal that all Australian children are familiar with. In doing so, the author makes children associate the good qualities of the real animal, the koala, with the mythological creature, the bunyip they know, but had only heard about it. Consequently children associate the bunyip with the koala, considered to be the ambassador and the much-loved symbol of Australia. Aborigines respect koalas, because legends tell of "the pact the Kulin people made with the koalas, by which they promised to treat the animals with respect if they would stop taking the Kulin's water and give them good advice when asked" (Philip, 2003).

As a conclusion, Norman Lindsay's *The Magic Pudding* is considered the Australian classic of children's literature where Australian and British cultures are

interwoven. The author wrote this story to take his mind off The IWW, and for this reason Lindsay plays with reality and fantasy. Throughout the text, "la fantasía no está en oposición con la realidad, sino que (...) sirve para analizar la realidad (...) para explorar el lenguaje y todas sus posibilidades, para ver qué es lo que resulta cuando se hace que las palabras choquen entre sí" (Rodari, 2003:70). Consequently, both fantasy and reality help to understand different cultural combinations, somewhat unthinkable. In this vein, Lindsay translates, through the use of irony and his playing with words, the negative cultural effects of British colonization. He wants to show how the colonizers—the British Empire—remained their civilized and disciplined European selves. The powerful colonizer has always been convinced that its presence affected the 'natives'—Australian aborigines, because British Empire wanted to impose their ways, values and customs, such as the British National Anthem, the British judicial system, the figure of English King George V, etc. British colonization reinforces the idea that Australian Aborigines might in their turn, be affected by the cultures they encountered. Similarly, for Bhabha the encounter of colonizer and colonized always affects both parties involved, and he points out that "colonialism, with the displacements and terrible uncertainties that it brings, is such a radically unsettling *affective experience of marginality*" (1992:438). Lindsay's *The Magic Pudding* paves the way for an ambiguously postcolonial view of British nationality and national devotion in Australia. In this thread of thought, as I have tried to show, for Lindsay Australian culture occupies a privileged position in the text, despite the systematic pressure of the colonial British subjects.

To sum up, Lindsay tells a tale that can be understood as a translation from one culture—the British—, into another—the Australian—, where the author not only redefines customs and traditions but also plays with them in an ironic way. Lindsay's *The Magic Pudding* translates the culture of the colonizer Great Britain into the tradition of the colonized Australia. Contrary to the brutality inherent to historical processes of colonization, in *The Magic Pudding* the encounter between opposite cultures redefines the violence of colonialism through the majestic use of irony and the magic of a story for children. More than anything, with *The Magic Pudding*, Lindsay's aim is to catch the kid's imagination. In Lindsay's words: "My book about the Christmas pudding caught the kid's minds. And I feel I've done one decent thing in life—I've made the kids laugh" (in Frizell, 1998). Consequently, Lindsay's *The Magic Pudding* is a key text to understand the history of Australian literary consciousness and the people's national self-conception. Lindsay's Australian

characters might struggle against British colonial impositions, but in the end, Australian culture somewhat prevails.

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RESEÑAS / REVIEWS

GOMES, J. A & ROIG RECHOU, B. (Coords.) (2007). *Grandes Autores para Pequenos Leitores*. Porto: Deriva Editores. 126 p. ISBN: 978-972-9250-29-3

José António Gomes and Blanca-Ana Roig Rechou, two outstanding scholars in the field of research of Children's and Young Adult Literature in Portugal and Galicia coordinate this monographic book which fosters three excellent works, in which proposals for the critical rereading of a representative group of literary works of potential reception, in that area are offered in Portuguese, Galician, English and German language.

The volume begins with an "Introduction" in which the general aim of the book is exposed amid the framework of reading promotion and in the formation of mediators between the book and its receivers as a linking thread of diverse cultural and linguistic realities. The first contribution, which follows the ideas proposed in the introduction, by José António Gomes, Ana Margarita Ramos and Sara Reis da Silva, under the title "Produção canonizada na literatura portuguesa para a infância e a juventude (século XX)" (*Canonized Production in Portuguese Literature for Children and Young Adults in the 20th Century*), portrays an overview of the Portuguese literary production addressed to young readers from the first half of the 20th century. As a whole, it aims to characterize a historic and cultural period in which, taking for granted the inheritance of preceding generations, a representative group of authors and illustrators establishes and legitimates, due to the relevant aesthetic quality, the foundations of the contemporary Children's Literature, opening new trends in relation to thematic issues; gender and form in this field of literary creation.

The second article of the book written by Blanca-Ana Roig Rechou, María Jesús Agra, Isabel Mociño, Marta Neira and Teresa Sixto "Producción canonizada na literatura infantil e xuvenil galega (1960-1985)" (*Canonized Production in Galician Children's and Young Adult Literature, 1960-1985*), which after tracing in time and space the roots of the Galician Children's Literature, focuses on the period from 1960 to 1985. At this time, it is already possible to establish a canon of classics, something not possible before. From that period, we can consider as classics, according to the authors, writers such as