



## **Belonging Aspirations In Select Novels Of Tim Winton**

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### **Abstract**

Tim Winton, an Australian author of novels on place, land, and identity, has an oddly ambivalent stance toward Australian culture. Winton is both a literary and a well-known author. He writes in colloquial language and has a great awareness of ecology while striving for what could be described as a transcendent understanding of location. His novels are full of exhilarating, tragic, and upbeat novels, Australia and its histories, its people, and its many longings that come to life. From a specific dot on the class map in Perth, Western Australia, in the 1940s through the 1960s, Australia is imagined broadly and in everyday, personal detail. *Cloudstreet* is a celebration of individuals, locations, and rhythms that have fueled worldwide imaginations. It combines the commonplace with surreal, dreamlike elements. This article deals with the belonging aspirations of the characters from the select novels of Tim Winton.

**Keywords:** culture, identity, language, ecology.

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### **Introduction**

Australian author Timothy John Winton was born on 4 August 1960. He has authored short tales, novels, picture books, and non-fiction works. He is recognized as a Living Treasure by the National Trust of Australia in 1997 and has won the Miles Franklin Award four times. Bioregionalism is a way of thinking about a place grounded in the natural environment and people's relationship to it. The term originated as part of the environmental movement, referring to efforts to move past arbitrary political geographies in favour of thinking about place as being organized around naturally-determined boundaries such as ecosystems and watersheds. A bioregional imagination is those efforts to pay closer attention to what makes a place biotically unique, bringing a sensibility towards the natural world and our connection to it. Kirkpatrick Sale states,

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“It is any part of the earth’s surface whose natural boundaries are determined by natural characteristics rather than human dictates distinguishable from other areas by particular attributes of flora fauna, water climate, soil, and landforms, and by the human settlements and cultures those attributes have given rise to” (Kirkpatrick 55 ).

Kylie Crane feels that the novel proposes a perspective on music that eventually offers reconciliation to the alienation of man’s identity between nature and culture. She also talks about *Dirt Music*. Percy Bysshe Shelley’s *With a Guitar to Jane* deals with the character Miranda and Ariel from Shakespeare’s *Tempest*. For Shelley, the worth of the guitar as a cultural artefact is much higher than its former dormant role as a part of nature and justifies the killing of living wood. This is shown in Tim Winton’s *Dirt Music* (2001). *Dirt Music* employs music to renegotiate and bring together place and emotions, presence and past, nature and culture. Winton creates two fictional places, White point and Coronation Gulf, far up North. These places form a fictional space allowing a new interpretation of place. In *Tim Winton: Critical Essays*, Lyn Jacob presents the tensions, blind spots, and contradictions in Winton’s writing; whether intentional or not, he challenges the readers and literary critics to think beyond such flat denominators as nostalgic or conservative, religious or masculinized, beyond the essentializing polarities of masculine-feminine, sacred-material, poetic pragmatic. According to the editors, Winton is both literary and well-liked, making it a fascinating gauge of Australian culture. His writing is informal and poetic, upbeat and melancholy, thoughtfully exploring what it means to be alive in modern-day Australia, coastal seascapes and the horizontal sublime. The whaling business originated in Western Australia and was eradicated by the local population, as described in the novel *Shallows*. It is far from Eyrie.

A connection between nature and culture is resolved by bioregionalism, which sees the two as creating a symbiotic connection. Briefly defined, bioregionalism is a social movement that works to revitalize ecologically sound and culturally varied communities within the framework of their particular geographic locations, or bioregions, to reclaim a sense of place and community. Writers try to bring “the bioregional imagination” (Milne 3). This is the base of studying geographical terrain and a terrain of consciousness. Peter Berg says that a bioregion “refers both to geographical terrain and a terrain of consciousness - to a place and the ideas that have developed about how to live in that place” (36). He also feels that a human dimension is required here and says, “The final boundaries of a bioregion are best described by the people who have lived within it, through human recognition of the realities of living-in place” (36).

Tim Winton’s *The Turning* is a collection of short tales published in 2004. It is based mostly on the small Western Australian town of Angelus. *The Turning*’s chapters take place over several decades in and around Angelus, Western Australia, and follow the lives of numerous individuals, most of whom are intimately related to Vic Lang or his family. Vic Lang, his infant sister, and his parents, Bob and Carol, relocate to Angelus in the early 1970s after his father accepts a position as a police officer. Angelus was formerly a whaling town, but the industry, like the town, is in decline.

He is in his early twenties, and while his first impressions are fairly normal of a boy arriving at a new place, he rapidly begins to think something is amiss. Vic is overcome by fear as his father becomes distant and begins to drink; *Long, Clear View and Fog* chronicle this time from Vic and Bob’s perspectives, respectively. Drugs and racial tensions in Angelus, as well as pervasive police corruption, are doing havoc on the family, despite their best efforts. The stories as a whole depict a traumatic change in the lives of people at Angelus, and while the town is fictitious, its destiny mimics

that of many small communities in Western Australia. The *Turning* is a chronicle of how social concerns are organically personal by concentrating on the challenges these communities encounter.

Tim Winton's short tale emphasizes to the reader that while moving into new periods of life, those places and people significant to us may be left behind. Winton's novels are characteristically antipodean with the landscape of the protagonist, Abel Jackson's intimate life with his mother, Dora. Tim Winton depicts his views through Dora, who wants to protect the bay and conserve the environment. Winton pays much attention to seascape and landscape. Moreover, Dora was deeply attached to the place. She balances his son and land equally. Another character in this novel is the fish by the name of Blue-black. Abel is very close to the land where he resides, and also he says that he will wither and die if he is away from his home. This shows that he is more attached to the land. A large groper fish inspires them often, it is duly coloured in greens or browns and often changes its colour, and they can change their colour from one to any of several other colour patterns. Costello is ruthless, and he destroys the ocean. Dora and his son are striving to protect the bay. Dwelling and a place-based consciousness linked to cultural and ecological perspectives aid in the process of 'reinhabitation'. Yi-Fu Tuan defines 'topophilia' - as the affective bond between people and place or thing.

Abel wants to become a Marine Biologist in order to save his land. Tim Winton expresses the feeling of Abel as "I miss you terribly. But no, I'm not lonely. This land is a kind of friend to me" (Blueback 71). Later on, the world becomes interloped, and the people become greedy. Some wealthy business people decide to turn Longboat beach into a resort. People say he takes whatever he sees". Costello is too greedy and takes everything from the sea. Dora was conscious of her land. Even though the businessman gives her gifts, she does not accept them. She was firm in her ideas. She does not want to leave her land till her death, as Martin Hiedegger says, not admiring nature but consciously giving importance to nature. Dora recovers her place.

*Dirt Music* (2001), *The Riders* (1994), and *That Eye, The Sky* (1986) are all part of an Australian literary tradition concerned with the themes of land and identity. Australian publishing. Everything he writes is loved by readers and is in high demand. Despite this, it is not easy reading. Like a song, Winton's language has its unique beat. He transforms the slang of Australia, those unpolished phrases, into spoken poetry. The ocean, rivers, lakes, and everything in, on, and close to them are 'Winton's constant sources of inspiration. In *Cloudstreet*, the Swan River in Perth, Western Australia, is the body of water, and in ' 'Winton's language, one can hear the waves, the wind blowing through the trees, the quiet of the heat, and the rowboats paddles. The river connects people, families, pets, the environment, and even the country. It is the mainstay, the monster, which has existed from the beginning of human history and will continue to exist when it is over.

The Lambs and the Pickles are the two families whose narrative *Cloudstreet* appears to be. Both are working class and poor; they were raised in the country but were compelled to go to Perth to live on a huge continent. The Lambs have always been pious, but their religion has been severely tested so that they could not be more unlike. They now fight to find meaning, comprehend why things occur, and their place in the universe since God is the issue, not the answer. The Lambs confront this ambiguity with diligence and tenacity. They are afraid of losing control and being unable to manage their fortunes. This is why they do not completely comprehend their neighbours. The Pickles family put much stock in good fortune. They do not believe they have any control over anything, and their reliance is on luck, good or bad.

Because they are waiting for the universe to reveal their identity and determine what will happen to them, this has made them sluggish and fatalistic. Who or what governs our life, and can a person have a say in anything? That is Winton's first big question in *Cloudstreet*. The issue of belonging follows. Whether the families are close-knit or interdependent depends on how a person chooses to look at the subject of *Cloudstreet*. It is about people attempting to ascertain their identities and place within the group while residing together. When Quick Lamb's favourite brother Fish nearly drowns, he feels terrible and vows to live out this remorse.

Fish needs Quick to love him as much as he can because of the accident, but Quick is kept apart from his brother because of his guilt. Oriel, Fish's mother, is the only one who desires to offer him affection. Oriel punishes herself by exiling herself to the afterlife because Fish no longer recognizes her following the incident. 'Fish's mother, Oriel, is the only one who truly desires to offer him affection. Oriel punishes herself by being sent to live in a tent in the backyard after the accident, which makes Fish no longer recognize her. The Pickles' situation is the same. Daughter Rose is left to care for her parents and siblings because of an alcoholic mother and a gambler father. She begins to learn how to cook but starves herself psychologically and physically. This is the main reason that Australians visit *Cloudstreet* again. Belonging is a major issue because most individuals immigrate here from somewhere else. In a sense, humans reside in a huge continent of a home where people cohabitate with people they 'do not know,' do not quite comprehend and do not particularly like. However, now that people are one and one nation. As a result, Winton evokes strong emotions in us while doing it in a language that is both hilarious and tragic, with much heart at its core. Winton takes us back to our real selves, and people are affected and appreciative.

Down in the yard at *Cloudstreet*, down there in the halls and channels of time Fish and the pig exchange glances . . . But I can't read your face. I stare back at you in the puddles on the chilly ground, I 'm waiting in your long monastic breath, I travel back to these moments to wonder at what 'you're feeling and come away with nothing but the knowledge of how it will be in the end. 'You're coming to me, Fish, and all you might have been, all you could have hoped for . . . No shadows, no ugliness, no hurtings, no falling down angry. Your turn is coming. (CS 529-30)

Any reading of the book that is solely technical or literary is disturbed by this section. The intangible, non-physical, he was shocked to learn that it is Fish himself, speaking from a higher plane.

The impact of Costello's overfishing is a significant theme in *Blueback*. The ecology begins to suffer from Costello's irresponsible actions and the ongoing overfishing in Longboat Bay. *Blueback* has greed as a major topic. Costello is a cruel and opportunistic figure in contrast to Dora and Abel. He plunders Longboat Bay and the canals, taking more fish than he should and doing so without concern for the ecosystem's fragility or official regulations. Longboat Bay's surroundings are taken care of and nurtured by Abel and Dora. Soon after, Abel discovers that "nothing in nature is as cruel and savage as a greedy human being" (BB 87)

Jerra loves to fish, and in *An Open Swimmer*, it is revealed that she had the plot to remove a pearl from a massive whale's head. He intended to catch a similar species on his own after seeing many whales butcher whales in horrific ways. In *Shallows*, Queenie states that cooperation and communication between species are essential for humanity's future (Winton, *Shallows* 48). The way Jerra feels and is drawn to these animals has changed. Jerra grabs a large turrum fish in the boat as a little child and refuses to let it be cut up. There should be a turrum. Right whales were captured in

protected harbours off the coasts of Australia and New Zealand during the breeding season in the winter.

In 1805, Sydney was the departure port for the first whaling ships owned by Australia. Jerra depicts the modern man who works hard and lives in a metropolis. The elderly guy in the story, who leads a modest existence in a village by the sea, stands in for the indigenous and traditional system. Winton contrasts these two ideas through the two characters, Jerra and the elderly man. At the story's end, Jerra returns to his Kombi, opens the fuel tank, and puts a match in it before accelerating. Winton uses this finding to claim that the locals and their way of life are superior to that of the modern man.

Tim Winton's compressed materialism, an aesthetic fascination with instances of anoxia, or the restriction of oxygen to the brain, is evidence of the bodily impacts of empire. This essay will look at how Winton's novel challenges established South-North divisions by responding to issues of uneven development generally identified with the Global South with pneumatic materialism. Winton demonstrates a propensity to think of the empire as a series of ties more connected by substances in the air than by national or physical borders by fusing his concerns across the North-South split.

By analyzing how Winton's books deal with issues in the air and resist adhering to rigid formulae of growth and economic security, this essay will challenge Brandt's line's visual clarity. Winton shows how uneven development, traditionally associated with the Global South, might be brought to bear when considering how issues of class, race, environment, and mental health affect Western Australia, the region of Winton's concern. This breath-related formalism is theorized as compressed materialism. Winton uses a breath-related formalism theorized as a compressed material to demonstrate how uneven development, traditionally associated with the Global South, might be considered when analysing how class, race, environment, and mental health issues affect Western Australia, the area of Winton's concern. Winton demonstrates a readiness to consider empire as a set of relations not constrained by national or territorial borders by demonstrating how a conceptual North-South division functions internally to a nation in the Global North. Winton's regions are more specific and intimate.

Winton's novels display an aesthetic fascination with breathlessness, particularly when it results in a lack of oxygen reaching the brain. Each crisis combines a scientific explanation of anoxic effects with a philosophical reflection on the hereafter, even if people experience cerebral hypoxia in diverse ways (drowning, chronic lung disease, erotic asphyxiation). Breath gives Winton the proper tools to maintain the rigour of his conflation of hallucination, based on natural science, and revelation, based on heavenly inspiration. Winton responds to various situations with this formal indeterminacy, including the exclusion of Indigenous Australians from Australia's colonial history, the effects of fish poaching and land mining for asbestos and bauxite, and the eroticization of (self) asphyxiation.

The ways in which Winton's novels interact with the political awareness of Australia's Global South are affected by his formal interest in pneumatic materialism. A unifying formal aspect - a transversal across these diverse marked occlusions may be helpful for future intersectional reactions to Winton's work if McGloin and Mathews are correct in reading internal disparities into the gendered or racial prejudices, respectively. Therefore pneumas, a common, formal aspect of materialist theology, produce precisely such circumstances. *Cloudstreet*, which purports to be the account of a house by that name and the two working-class families who reside there, is notable for its emphasis on mistaken perception. The majority of the main characters in the story are either Pickles or Lamb family members, and the plot is spread out among various central figures. Through irregular vignettes,

the story portrays the ups and downs of the family nearly apart lives over twenty years after tracing the time before they start living together. Due to Winton's free indirect speech, there are many individuals whose consciousness we float in and out of. As a result, the narration centres on a single first-person narrator, whose sporadic foregrounding shows that there is a narrative goal behind the meandering narratives of this family.

Winton's anoxic passages mesh with a literary framework. It is a system based on compressed materialism, in which spirituality is derived from a materialist understanding of how breathing influences human perception. A network of transversal approaches to Australia's Global South is developed when pneumatic materialism is identified in Winton's works, which has consequences beyond a basic aesthetic response to his form. Silvia Olives and Dr Suresh Frederick in *Land as "Terrain of the Conscious"* in David Malouf's *Fly Away Peter* feels that "...the politics of a place or the ethics of the environment can be acted upon only when one can view the landscapes for what it is and not for what humans want it to be" (225). They also claim that "the environment is not just a physical land, but it is the 'terrain of conscious', the only way humans can rightly claim a landscape is to know the land well enough to find their own self and the society from the land they are in"(225). This is true for every nation, but especially for Australia, given its complicated histories of exploitation, oppression, and mining.

### Conclusion

The Riders support a certain type of Australian identity rooted in Anglo-Celtic culture. By comparing Australia and Ireland, Winton develops a version of Australian identity that values innocence, fragility, and practicality and creates a new story of belonging. The book also emphasizes how closely Australians are connected to their environment and how location and identity give Winton's characters a strong feeling of identity. Bioregionalism is a way of thinking about the place grounded in the natural environment and people's relationship to it. When people observe a drop in ocean currents and tides, their anxiety about whales grows. Without whales, the ocean often perceives a great risk. People find it fascinating to see whales' surface in the ocean. Whalescape is where residents coexist with the whales that frequent the shoreline.

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