

GUWAABAL NGURRAMBAA-DHI GAMILARAAY-DHI

Gamilaraay Voices
STORIES FROM GAMILARAAY COUNTRY



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**IN COLLABORATION WITH
WINANGA-LI ABORIGINAL
CHILD AND FAMILY CENTRE**



Winanga-Li
Aboriginal Child & Family Centre



ARC CENTRE OF EXCELLENCE FOR
THE DYNAMICS OF LANGUAGE



**Australian
National
University**

GIIRR NGIYANI DHAWUN GAMILARAAY WINANGA-Y-LA-NHA

We acknowledge Gamilaraay country

GIIRR NGIYANI MARAN GAMILARAAY WINANGA-Y-LA-NHA

We acknowledge Gamilaraay ancestors

GIIRR NGIYANI WAYMAA GAMILARAAY WINANGA-Y-LA-NHA

And pay respects to Gamilaraay elders

Aboriginal and Torres Strait Islander readers are warned that the following materials may contain images of or reference to deceased persons.

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Cover picture: *Gamilaraay lands*,
Sisters Under the Skin, Moree

Design: Emily Downie, ANU College of Arts and Social Sciences

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GULBIYAAY Welcome

WELCOME TO GAMILARAAY VOICES, WITH STORIES FROM GAMILARAAY COUNTRY.



View from Porcupine Hill, Gunnedah (Photo: Hilary Smith)

The purpose of this course is to provide insight into the importance of renewing Gamilaraay language through the perspectives of people living 'on country', i.e. on the traditional Gamilaraay lands in inland north-western New South Wales and southern Queensland in Australia. It is intended to support Gamilaraay people who are on their own journey to reclaim their language, as well as other Australians and those who would like to understand more about the background to the current use of Indigenous languages in Australia.

Gamilaraay is no longer spoken as a main everyday language, but is being learned by children and adults. The stories in this course explore the reasons for the loss of the language, and the effect this has on Gamilaraay people, as well as their hopes and plans for the revival of the language.

CONTENT OF THE MATERIALS

These materials are based around interviews with Gamilaraay people who live on Gamilaraay country. They are the staff, friends, and family of the Winanga-Li Aboriginal Child and Family Centre (usually referred to as Winanga-Li) based in Gunnedah, New South Wales.

In 2016, Winanga-Li invited researchers from the Australian National University to work with them to support the revival of their language. We have since worked on several projects, including Yaama Gamilaraay! for the production of early childhood materials. These projects have had input from students on ANU's Gamilaraay language courses.

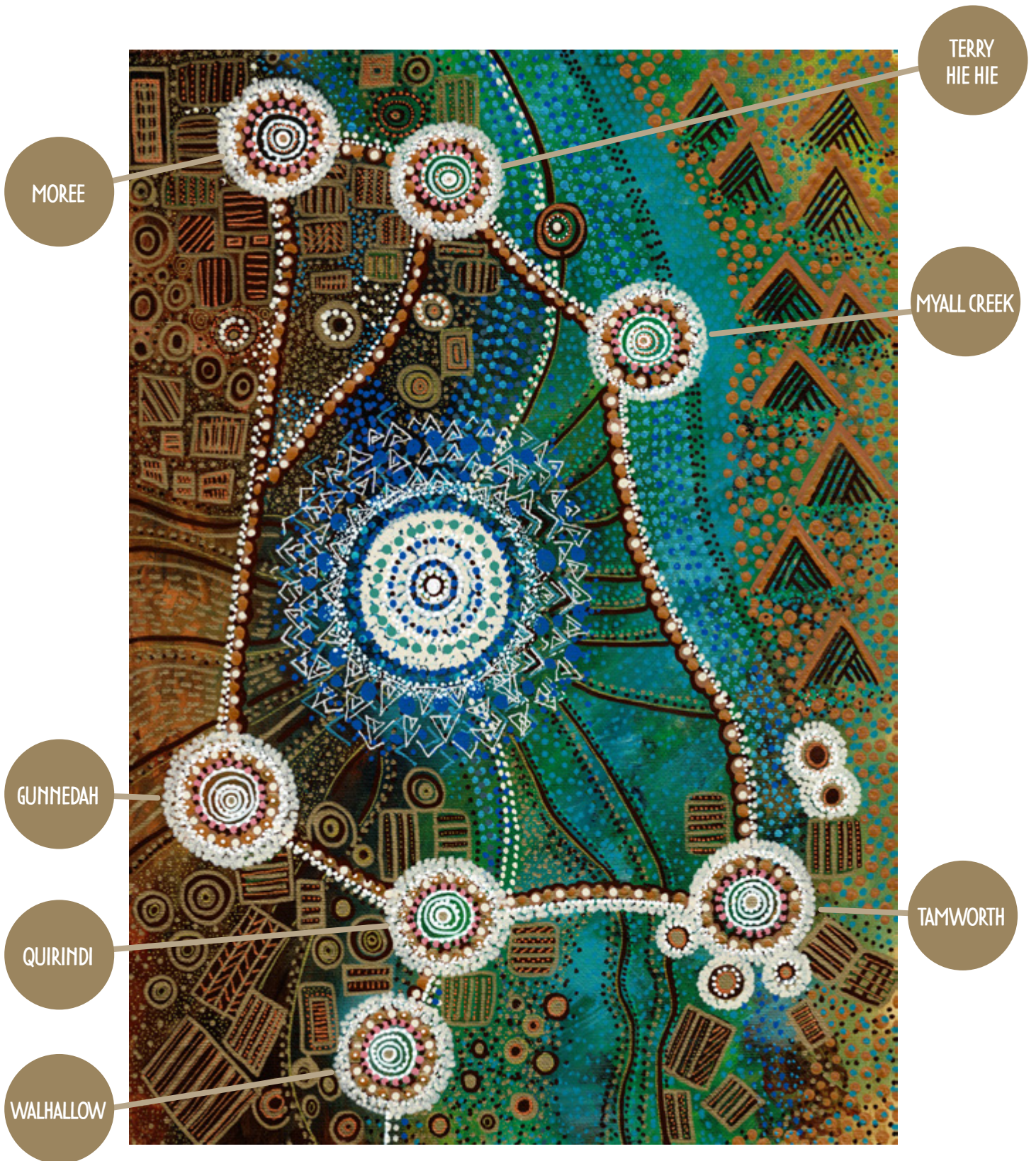
This Gamilaraay Voices project has been carried out through a Linkage Grant with the Australian National University and Winanga-Li. The interviews were held in 2019, and covered aspects the participants wished to discuss. The language and cultural information provided as a background to the videos is provided from a wide variety of sources. Wherever possible, it is directly from or by Gamilaraay people (either on or off country), with some earlier records as reported to missionaries or explorers.



Artwork by Mick Wortley showing Winanga-Li Aboriginal Child and Family Centre buildings and logo (Photo: Hilary Smith)

ARTWORK

To frame our stories, we commissioned artwork from Sisters under the Skin, a Gamilaraay community art cooperative in Moree, to represent the towns talked about in the videos. This beautiful 'map' is in the iconic Australian 'dot art' style.



ORGANISATION OF THE MATERIALS

The stories have also been separated into themes and topics. Although they are planned in sequence, they can be accessed in any order. Further information is provided for anyone who would like to follow up on any of the ideas covered. This information consists of websites and readings which range from general and personal, to more technical and academic. Most of these are publicly available through the links provided.

A NOTE ON TERMINOLOGY

Within Aboriginal communities it is common to use 'Auntie' and 'Uncle' as a sign of respect for elders. As these materials were compiled by non-Aboriginals for wide use, including outside the community, we have not used the terms.

HOW TO APPROACH THE MATERIALS

We are very grateful for the generosity of the Gamilaraay people interviewed for this project for sharing their memories, even when these are painful. Listening is an important concept in the Gamilaraay language. The word *bina*, 'ear', is the root of the word *winanga-li*, which can translate to 'hear', 'listen', 'understand', 'know', 'think', 'remember', 'acknowledge', 'respect', 'love'.

We invite you to listen with us.

FOLLOW-UP

The website of Winanga-Li Aboriginal Child and Family Centre:

<http://winanga-li.org.au>

For information and resources from on the Yaama Gamilaraay! project, see:

www.winanga-li.org.au/index.php/yaama-gamilaraay/

A YouTube site has videos produced by the project and related activities:

www.youtube.com/speakgamilaraay

The website with linguistic information on Gamilaraay language, including links to nineteenth century descriptions of Gamilaraay language and culture, is maintained at: www.yuwaalaraay.com

This is linked to a Facebook site with regular updates: www.facebook.com/gamilaraayguwaala

An academic examination of the meaning of words for 'ear' in Australian languages is in:

Evans, N., & Wilkins, D. (2000). "In the mind's ear: The semantic extensions of perception verbs in Australian languages." *Language*, 76(3), pp. 546-592.

1. (A) LANDS AND LANGUAGES – WAYNE GRIFFITHS



Sign at the Winanga-Li Centre in Gunnedah (Photo: Hilary Smith)

▶ Link to the video [here](#).

“

Hello everyone, welcome to our beautiful centre, Winanga-Li, but also welcome to the land of the Gamilaraay people. My ancestors have been here for a long, long time.

I suppose when we look back I can reflect back to the days growing up in my family and with my grandmother and grandfather – I have really really fond memories of the time that I had the opportunity to spend with them as a child.

One thing that I didn't have the opportunity to share with them was our language, our traditional language, whether it be Gawambaraay or Gamilaraay language, or Yuwaalaraay language, or any other language that's spoken across this beautiful country of ours.

The text on the sign at the entrance to the Winanga-Li Child and Family Centre in Gunnedah emphasises the connection to land:

DHURRA-LI WARRANGGAL GAAY-LI DHIIYAAN NGURRAMBAA GAAY GIIRRUU

Growing stronger children and families on our homeland

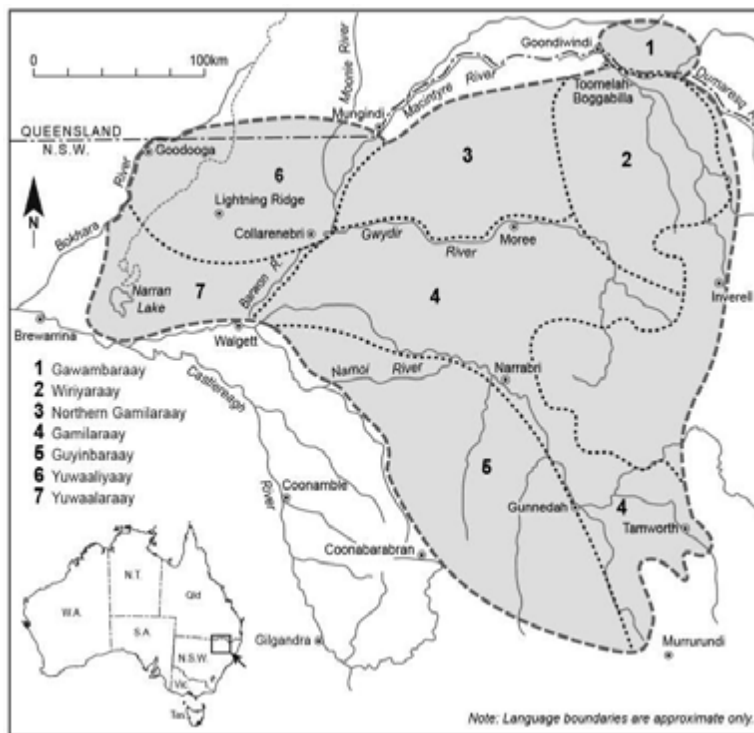
LANGUAGE NAMING

Wayne mentions some of the different names of related lands and languages. The map shows the languages that were spoken in this area when Europeans arrived. As well as Gamilaraay and Yuwaalaraay, we can see Yuwaaliyaay, Gawambaraay, Wiriyaaray, and Guyinbaraay. The languages (and the people who speak them) belong to specific places (see map).

'NO' LANGUAGES

Languages and people were known by their different words for 'no' in this part of Australia, so these are now referred to as 'No' Languages. For example, *gamil* is 'no' in Gamilaraay language, and *yuwaal* used to be 'no' in Yuwaalaraay language (now *waal*).

At the end of the words is a form of *-baraay*, which is added to a word to mean 'having', with the 'b' dropped off after 'l'. So this way of referring to languages is similar to saying that English is 'No-having', German is 'Nein-having', and French is 'Non-having':



Giacon, J. (2020). *Wiidhaa: An introduction to Gamilaraay*, p. xi. Adapted from Austin, P., Williams, C. & Wurm, S. A. (1980). "The linguistic situation in north central New South Wales." In B. Rigsby & P. Sutton (Eds.), *Papers in Australian Linguistics No. 13: Contributions of Australian Linguistics* (pp. 167–180). Canberra: Pacific Linguistics (with permission)

Gamilaraay	<i>gamil</i>	'no'	+ <i>-(b)araay</i>	'having'
Yuwaalaraay	<i>yuwaal/waal</i>	'no'	+ <i>-(b)araay</i>	'having'

'K' AND 'G'

The Gamilaraay language was not traditionally written down. When Europeans first arrived, they wrote down languages according to what they heard, without understanding how the languages work. Languages have different sound systems and they did not realise that there is no difference in meaning between 'k' and 'g' in most Australian languages. These sounds are both pronounced in the same part of the mouth, but 'g' has voice added. You can feel this if you put your hand on your throat and say 'k' and 'g' in English. These sounds do not make any difference to the meaning of words in Gamilaraay.

In the nineteenth century some Europeans heard 'g' at the start of the word Gamilaraay and wrote it down as Gummilroy, while others heard 'k' and wrote Kamilaroi. This spelling was used to name the Kamilaroi Highway, etc. They also heard 'k' and wrote it as 'c' in Cobbadah, and in Gunnedah they heard 'g'. Since then, linguists have analysed the language and standardised this sound by writing 'g' for all Gamilaraay words.

-BARAAY (HAVING)

Early Europeans did not know about the *-baraay* ending meaning 'having', so again they wrote down what they heard and it has ended up with different spellings. For example, *-oi* in Kamilaroi (Gamilaraay), or *-i* in Euhlayi (Yuwaalaraay).

This also happens in place names. For example, the name Collarenebri comes from *galariin* 'gum blossoms' and Boggabri comes from *bagay* 'creek':

Collarenebri	<i>galariin</i>	'gum blossoms'	+ <i>-baraay</i>	'having'
Boggabri	<i>bagay</i>	'creek'	+ <i>-baraay</i>	'having'



Road sign, Gunnedah (Photo: Hilary Smith)

The form of *-baraay* can be different in other languages. For example, *-dhurraay* in Wiradjuri, and *-buwan* in Wangaybuwan:

Gamilaraay	<i>gamil</i>	'no'	+ <i>-baraay</i>	'having'
Wiradjuri	<i>wirraay</i>	'no'	+ <i>-dhurraay</i>	'having'
Wangaybuwan	<i>wangaay</i>	'no'	+ <i>-buwan</i>	'having'

GOMEROI, GUMMEROI, ETC.

When we speak quickly, we sometimes miss out some of the sounds and the words become shorter. English examples are 'can't' from 'cannot', or 'o'clock' from 'of the clock'. So when the word 'Gamilaraay' is spoken quickly it sounds something like Gomerai or Gummeroi, and some people prefer to use one of these spellings.

RECONNECTING WITH LAND

Suellyn Tighe, a Gamilaraay woman from Coonabarabran, has written the poem *Guwiinbaa Ngaaribuu* (Near or Far) with her grand-daughter Briarna which shows reconnections of land and culture (2'3"). It is in a video which can be viewed with English subtitles: www.vimeo.com/126575917, or Gamilaraay subtitles: www.vimeo.com/126769095

“

Gawarrgaydhi nginda balimadhi
dhawunda
Dhuwi warrangal

You are from the emu, sky
and land
A strong spirit

'PLACE' IN EDUCATION

A theoretical approach to the importance of place-based policy in the education of Indigenous Australian children has been articulated by Professor Tony Dreise, a Gamilaraay academic who is currently Director of the Centre for Aboriginal Economic Policy Research at the Australian National University:

<https://rd.acer.org/article/putting-place-at-the-heart-of-indigenous-education>



'Place' is more than geography. It has multiple dimensions, applications and interpretations, including cultural, economic, social, political and educational. Place must be at the heart of Indigenous education policy.

FOLLOW-UP

An extensive list of alternative names used for 'Gamilaraay' can be found at the AUSTLANG at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS):

<https://collection.aiatsis.gov.au/austlang/language/d23>

Links to more information on names for languages, places and people in New South Wales:

Ash, A. (2002). "Placenames in Yuwaalaraay, Yuwaaliyaay and Gamilaraay languages of north-west New South Wales." In L. Hercus, F. Hodges and J. Simpson, (Eds.), *The land is a map: Placenames of Indigenous origin in Australia*, pp. 181-185. Canberra: Pandanus Books in association with Pacific Linguistics. <http://press-files.anu.edu.au/downloads/press/p29191/pdf/ch134.pdf>

Donaldson, T. (1984). "What's in a name? An etymological view of land, language and social identification of Central Western New South Wales." *Aboriginal History*, pp. 21-44. <http://press-files.anu.edu.au/downloads/press/p71671/pdf/article032.pdf>

Nash, D. (2014). "Comitative place names in central NSW." In I. D. Clark, L. Hercus, & L. Kostanski (Eds.), *Indigenous and Minority Placenames: Australian and International Perspectives*, pp. 11-37. Canberra: ANU Press, The Australian National University. <http://press-files.anu.edu.au/downloads/press/p286811/pdf/ch021.pdf>

1. (B) NAMES, IDENTITY, TRADITIONAL SONGS – WAYNE GRIFFITHS

 Link to the video [here](#).

WAYNE GRIFFITHS:

“

My Gamilaraay language is so critical to me now, that through our childcare centre and through the wonderful support of some people that are beginning to repatriate that language through our children, and through song and verse, through single words through the process of teaching and learning... and what a fantastic contribution that is. Our children are learning just the simple steps, things that I didn't get taught. And it clearly shows in their access to an educational program about who they are.

DAISY JAEGER:

“

I'm going to mark the roll,
so does everyone remember what we say?
Say 'yaama' (hello). Yaama!
Then your name.
And then 'ngaya'. Good job.
OK. Jax Campbell.
Yaama, Jax Campbell ngaya.
Thank you. Chais Certoma.
Yaama, Chais Certoma ngaya.
Good job.

In the video, Daisy is teaching the children in the Dhiyaan ('family') Room to say their names. They are using the simplest response: 'Caleb ngaya' (name – I).

STATING IDENTITY

The importance of names and identity has also been emphasised by Gamilaraay man, Paul Spearim, from Moree (2009):

“

Every morning Dad used to wake me up and ask: 'What is your name. Where are you from? What is your clan?' I had to answer in language," Mr Spearim said. "My mum used to sing us to sleep with traditional songs."

TRADITIONAL SONGS FOR CHILDREN

Many traditional songs have been lost, but Yuwaalaraay singer Nardi Simpson has revived some of them, as she discusses in a 2012 video where she has set them to music. Nardi Simpson sings as one of the Stiff Gins, a play on the meanings of the word 'gin' meaning both alcoholic spirits, and a derogatory term for an Aboriginal woman. In the video she refers to the writings of Katie Langloh-Parker, a nineteenth century farmer's wife who wrote down what she learnt from the Aboriginal people living on the farm:

Nardi Simpson & Kaleena Briggs. (2012). Stiff Gins with Sydney Children's Choir: *Birralii*. www.youtube.com/watch?v=ikilFioL9SQ. (5'4")



It's wonderful to be able to stand on this country... singing a Yuwalaraay song with words that my grandmother was not able to say.

This is the best analysis of her songs, using current knowledge of Gamilaraay and Yuwaalaraay.



Dhiyaan (Family) Room at Winanga-Li
(Photo: Hilary Smith)

Langloh-Parker's words

Modern writing system

English meaning

Oonahgnai Birralee

Wuuna ngay birralii

Give to me, baby

Oonahgnoo Birralee

Wuuna nguungu? birralii

Give to her, baby

Oonahgnoo Birralee

Wuuna nguungu? birralii

Give to him, baby

Oonabmillangoo Birralee

Wuuna milan-ngu birralii

Give to one, baby

Gunnoognoo oonah Birralee

ganungu wuuna birralii

Give to all, baby

Gheerlayi ghilayer

Giirr-lay [gi-]gi-la-ya

Kind be

Wahl munnoomerhdayer

Waal manuma-lda-ya

Do not steal

Wahl mooroonbahgoo

Waal murrunbaa-gu

Do not touch what to

Yelgayerdayer deermuldayer

?yal ?da-ya dhiyama-lda-ya

another belongs

Gheerlayi ghilayer

?giirr-lay [gi-]gi-la-ya

Leave all such alone

Kind be

Goobean gillaygoo

Gubiyaan [gi]gilaygu

A swimmer be

Oogowahdee goobolaygoo

Wugawa-dhi gubilaygu

Flood to swim against

Wahl goonundoo

Waal gungandu

No water

Ghurrambul daygoo

Garrabaldaygu

Strong to stop you

FOLLOW-UP

Paul Spearim interview:

www.smh.com.au/national/moree-corroboree-hushed-songs-now-are-shouted-20090922-g0me.html

Katie Langloh-Parker wrote the stories and information in books which are now available online: In one chapter she outlines some of the complex names and relationships:

Langloh-Parker, Katie. (1905). "Relationships and totems." *The Euahlayi Tribe: A study of Aboriginal life in Australia, chapter III*. www.gutenberg.org/files/3819/3819-h/3819-h.htm

The significance of Katie Langloh-Parker's work in ethnography is discussed in this article:

Evans, Julie. (2011). "Katie Langloh Parker and the beginnings of ethnography in Australia". In F. Davis, N. Musgrove, and J. Smart (Eds.), *Founders, Firsts and Feminists: Women Leaders in Twentieth-Century Australia*. University of Melbourne: eScholarship Research Centre, Melbourne, Victoria, 2011, pp. 13-26.

www.womenaustralia.info/leaders/fff/pdfs/parker.pdf

1. (C) NEW BEGINNINGS – WAYNE GRIFFITHS

 Link to the video [here](#).

“

As Aboriginal people, our culture is us, we're the essence of our culture.

But without our language, we have an area that's not – not fulfilled.

Language is – for us – it's an ancient story, but now a new beginning for us.

The resurrection of our language, it won't be spoken about as a repatriation – or a resurrection – it'll be spoken about as, 'This is our language, this is what we do, and this is how we speak now.'

There has now been official recognition of the importance of Aboriginal languages in New South Wales. In November 2017, the New South Wales Aboriginal Languages Act was passed, stating:

-
- (a) The languages of the first peoples of the land comprising New South Wales are an integral part of the world's oldest living culture and connect Aboriginal people to each other and to their land:
 - (b) As a result of past Government decisions Aboriginal languages were almost lost, but they were spoken in secret and passed on through Aboriginal families and communities:
 - (c) Aboriginal people will be reconnected with their culture and heritage by the reawakening, growing and nurturing of Aboriginal languages:
 - (d) Aboriginal languages are part of the cultural heritage of New South Wales:
 - (e) It is acknowledged that Aboriginal people are the custodians of Aboriginal languages and have the right to control their growth and nurturing.
-

Wayne acknowledges the changes in the language when he says, 'This is how we speak now'. New approaches to the Gamilaraay language came to popular national notice in 2019 with its use by Tamworth man Mitch Tambo who was a finalist in the television competition Australia's Got Talent. Mitch Tambo uses the Gamilaraay language in a video of his song 'Walanbaa' (strong), in which he celebrates the strength of *mari* (men) and *yinarr* (women):

www.youtube.com/watch?v=ycPS2MWfh-0

“

Let's remember our strong ancestors who stood strong and celebrate all the brothers and sisters out there who continue to stand strong.

I acknowledge you and remember you, my family who are still with me today, I thank you along with all those who have supported my journey.

Love and respect to you all.

FOLLOW-UP

The New South Wales Aboriginal Languages Bill (2017):

www.parliament.nsw.gov.au/bill/files/3446/Passed%20by%20both%20Houses.pdf

Mitch Tambo's original song in the final of in Australia's Got Talent:

www.youtube.com/watch?v=u1x1ceXND7Y

An interview about using Gamilaraay in his music:

www.northerndailyleader.com.au/story/6401156/mitch-tambo-speaks-out-about-australias-got-talent-grand-final/



From Winanga-Li's Yaama Gamilaraay! program (Photo: Hilary Smith)

2.(A) RESERVES, REMOVALS – NOELINE BRIGGS-SMITH OAM



The only remaining building, Terry Hie Hie Reserve (Photo: Hilary Smith)

 Link to the video [here](#).

In 2011 Noeline Briggs-Smith was awarded the Order of Australia Medal (OAM) for services to the Terry Hie Hie and Moree Aboriginal communities, particularly for her historical documentation work.

“

A lot of my people from Terry Hie Hie, who came from the reserve there spoke the language, they still had their language and they spoke in sentences.

Terry Hie Hie was where the government put the first Aboriginal Reserve in 1895. Aboriginal people in this northwest area were more or less rounded up like cattle, to be kept on the reserve so that they could be, so that their lives could be controlled.

White men started riding into the reserve on horseback and taking the children – you’ve heard of the Stolen Generation – because they were riding in on horseback, and just taking the children, especially those my colour, and they would then transfer them to a sulkie, a horse and a sulkie. It would take days to bring them into Moree, and they would put them on the train, and they would send them down to Sydney to all the different orphanages down there.

The language was always there. But as we grew up and we moved into Moree, we left it. They walked off the reserve at Terry Hie Hie because of the White men riding in and taking the children, so to save the children a lot of the families moved – they walked to Moree.

TERRY HIE HIE RESERVE

The Terry Hie Hie Reserve site is now open to the public as part of the New South Wales National Parks and Wildlife Service. It has a picnic area, walking track and cultural and historical information.

REMOVALS

(This is also linked to Victoria Stark's story about Stolen Generations)

Gamilaraay singer Roger Knox, referred to as 'Black Elvis' from Tamworth, sings a Gamilaraay language version of the song 'Brown-skin baby'. This has been referred to as an 'anthem of the stolen generation', and mentions the approach to traditional languages in orphanages. His version can be heard, with a line-by-line translation and grammatical explanation, in Gayarragi Winangali, downloadable from:

www.yuwaalaraay.com.

Yuwaalaraay Language Program. (2013). *Yugal: Gamilaraay and Yuwaalaraay songs*. Coolabah Publishing.

(Available from www.fivesenseseducation.com.au)

GUGAN GAAYNGGUL (BROWN-SKIN BABY) Roger Knox

Original words and music: 'Tjilpi' Bob Randal

Dhayndalmuu ngaya dhurriyawaanhi
Yarraamanda binaal nhama wagibaaga
Walaaybaaga gamila ngaya muurr gigi
Gunidjarr buluuy mil galibaraay

Chorus:

Yaawii, yaawii

Wandagu gaanhi ngay gugan gaaynggul
Guwaaldanhi nhama, yungindaay
Gandjibalu gaanhi gaaynggul ngay
Wandagu gaaynggul ngay wuunhi
Minyagu gaanhi gaaynggul ngay?

[chorus]

Gunidjaagu gundhigu yananih nguu
Ngaragay bayagaa, ngaragay gayrr
Buluuya, yaadhaga guwaaldanhi nguru:
'Gunidjarr, minyagu nganha gaanhi?'

[chorus]

Giirr gaaynggul nhama burrul dhurray
Gabadhi gundhidhi yananih nguru
Giirr guni yaliwunga ngaawawaanhi
Giirr dhawunda gamil ngamiy guni

As a preacher I used to ride
A quiet horse on the plains
I can't forget at a camp
A young Aboriginal mother with tears in
her eyes

Chorus:

Yaawii, yaawii

Whitefella took my coloured baby
She was saying, as she cried
The policeman took my baby away
The whitefella gave me that baby
Why have [they] taken my baby away?

[chorus]

He went to an orphan's home
With other clothes and another language
Day and night he was saying:
'Mum, why did they take me?'

[chorus]

That child grew up
And from that good home he went
He was always looking for his mother
But never saw his mother on this earth

FOLLOW-UP

Information about the Terry Hie Hie Reserve from the New South Wales National Parks and Wildlife Service www.nationalparks.nsw.gov.au/visit-a-park/parks/terry-hie-hie-aboriginal-area

Information about the song on the Australian Institute of Aboriginal and Torres Strait Islander Studies website:

Blake Singley. (2017). *My Brown Skin Baby: First anthem of the stolen generation*.

<https://old.aiatsis.gov.au/news-and-events/blog/my-brown-skin-baby-first-anthem-stolen-generation>

Roger Knox describes his family's history of removal (2019):

<https://www.facebook.com/NITVAustralia/videos/780734585631550>



Sign on walking track, Terry Hie Hie Reserve (Photo: Hilary Smith)

2.(B) MASSACRES – NOELINE BRIGGS-SMITH OAM

▶ Link to the video [here](#).

“

And Grannie Lizzie used to cry when she spoke, when they used to talk about Myall Creek, ‘cause she remembered the Myall Creek Massacre being spoken about right throughout the years that she was living out Terry Hie Hie way, and Myall Creek is near Bingara which isn’t very far from where they used to do their walkabouts.

So when they started talking about Myall Creek she would pull up her apron and she would start crying, ‘cause she had very bad thoughts, even as she got older she still remembered the Myall Creek Massacre. She said, ‘They just slaughtered our people. They didn’t even waste bullets, they just chopped them up – little babies still on the mother’s breast, with swords.’ And she would just cry and cry and cry. Poor old thing.

When Grannie Lizzie and Uncle Toona started to have words with each other they would speak in their lingo, and every now and then you’d hear the English swear word introduced into the argument.

The Myall Creek Massacre of 1838 was one of many massacres of Aboriginal people in the nineteenth century, but was the first for which the perpetrators were hanged, after a re-trial. The site has now become a focus for memory, truth-telling, and reconciliation.

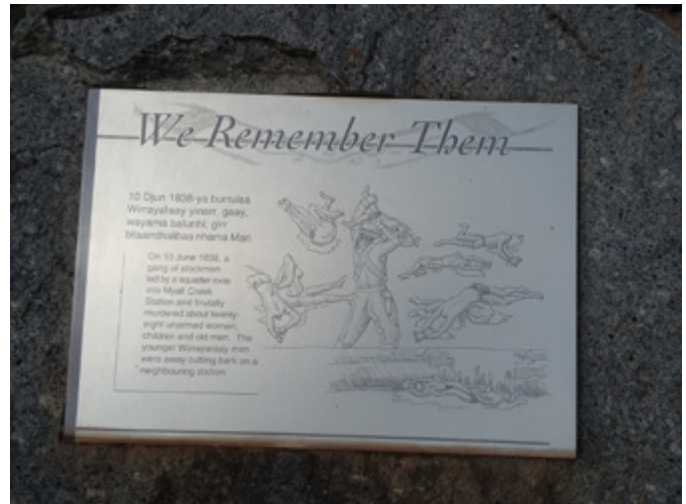
FOLLOW-UP

Website of the Friends of Myall Creek, with information about the massacre and annual commemorations:
www.myallcreek.org/index.php/massacre-story

A video about the massacre, the opening of the memorial, and plans for a future education and cultural centre:
Myall Creek – Remember www.vimeo.com/220926163/0089f5754c (8’34”)

A downloadable app with stories and songs at certain points on the trail. Myall Creek Sound Trail.
www.soundtrails.com.au/soundtrails/myall-creek

Text on the memorial plaques:
www.myallcreek.org/text-of-the-myall-creek-memorial-plaques/



Plaque at Myall Creek Memorial site (Photo: Hilary Smith)

3. STOLEN GENERATIONS – VICTORIA STARK

 Link to the video [here](#).

“

I'm the eldest of three children, and my mother – her father was – well, we've tried to find what tribe we're affiliated to, but her father was one of the Stolen Generation.

When he was stolen he didn't even have contact with his own brother that was taken with him. 'Cause they were both put in White families and lost complete contact with each other.

'Cause I've lived here over twenty years they do class me as Gamilaraay, now, and I had my son here as well, so having a baby here sort of brings you into the tribe a lot quicker too.

In the video, Victoria talks about the ongoing issues of identity for children of the Stolen Generations.

(This is also linked to Noeline Briggs-Smith's story about removals)

HEALING

Gamilaraay and Wailwun (Wayilwan) elder Lorraine Peeters was taken from her family at the age of four. She has developed a program to support the healing of members of the Stolen Generations:

“

We were brainwashed to act, speak, dress and think white and we were punished if we didn't," said Aunty Lorraine. "We were not allowed to talk in our language or about culture or about our families. It wasn't until I was in my fifties that I was triggered and began my healing journey. There was an Aboriginal person inside, screaming to get out.

FOLLOW-UP

Reading: Healing Foundation, (2017). *Aunty Lorraine Peeters*. Healing Foundation: Bringing Them Home 20 years on Case Study:

<https://healingfoundation.org.au/app/uploads/2017/09/Aunty-Lorraine-Peeters-BTH20-Case-Study.pdf>

Stolen Generations. (2000). Australian Screen. Available at: <https://youtu.be/5PKXELTiXNE> (8' 03")

4. CONNECTION TO ANCESTORS – LEANNE PRYOR



Gravesites, Walhallow (Photo: Hilary Smith)

▶ Link to the video [here](#).

“

It was established as a mission – and I worked there for 14 years.

But around 2011-2012 the community were given a funding grant to upgrade the cemetery. And as a collective we came together and talked about well how would we all engage in that, including every single person and every single service in the Walhallow community. And it was decided that the preschool would contribute to the planting of the trees and the maintenance of the area. The elders would do a lot of tiles, so they were painting the tiles that were reflective of the person who was buried there. The men's group, they actually cemented around the graves. Before that they were just dirt with a cross there – no names, nothing.

[My understanding from] Walhallow in particular, but from my own personal experience, is that we are connected. My centre manager always talks about we move in the next generation or the next millennium backwards – we bring everyone with us, and I know that we are connected to our ancestors in such a strong way.

ABORIGINAL CEMETERIES

An illustrated overview of the history of attitudes towards Aboriginal graves and burials in New South Wales explains the importance of cemeteries (New South Wales Department of Environment and Climate Change, 1998):

“

One measure of the gap in understanding between the indigenous and non-indigenous citizens of NSW may be the difference in the awareness each has of the Aboriginal cemeteries which belong to the period of the last 200 years. Few non-Aboriginal people are likely to know these places even exist in the landscape of NSW and yet they mean more to Aboriginal people than almost any other places. For Aboriginal people they are sites of memory and emotion which have no equal.

CUMBO GUNNERAH – RED KANGAROO

A well-known event in the treatment of Aboriginal gravesites occurred in Gunnedah, where a famous leader, known as Cumbo Gunnerah or Red Kangaroo, was buried. There are various reports of the story, reflecting attitudes of the time, but consistent is the deep respect by Aboriginal people for the gravesite, and their distress about its disturbance. The full article can be read online, and please note that these descriptions may also be upsetting. The article (next page) contains a number of inaccuracies about the Gamilaraay language (for example, the meaning of *-bri* - see the section discussing language and place names).

A modern memorial is in the approximate place of the burial site in Gunnedah. In 2018, the Gunnedah-born Gamilaraay poet Alison Whittaker wrote a response about the plaque, calling her poem *Palimpsest* (a text written over a previous one) (next page):



Red Chief Plaque, Gunnedah (Photo: Hilary Smith)

PALIMPSEST

A body was snatched by a bigger moon.
Superimposed, this plaque. From *Gunnerah*
From *shaken deathbed confession* to *book*
highway. The plaque got this
word on where he sits. In an archive
We lap at the ground. Our language
while I learn it. Something languid winds

It sitting upright. It tree lovingly gouged.
to *Red Kangaroo* from *Red Kangaroo* to *Red Chief*.
to *tourist information centre attraction* off a softer
relief portrait in profile. It sits him up. I've now no
drawer, wrapped in his tongue and then with theirs.
mutters out of a linguist. I wait for a translation
out of it.

The plaque reads –

Yilambu giwihir gayir Kambu Gunirah gir ginyi.
Ngihrngu mari ngihirma gayir gaweh Canuhr.
Ngihirma binal wuraya, wahrunggul yiliyan
maringu Gunidahngu ginyi.

In times past there was an Aboriginal man
called Cumbo Gunnerah
His people called him The Red Kangaroo.
He was a clever chief and a mighty fighter
(this man from Gunnedah)

Yirahla ganu wunda dawandah nahbu gayir
gaweh Gawindbara Wuraya.

Later, the white people of this place
called him The Red Chief.

Whittaker, Alison. (2018). *Blakwork*. Broome: Magabala Books, p. 109 (with permission).

The script on the memorial does not follow the grammar and spelling conventions of the now standardised Gamilaraay, e.g.

Canuhr	<i>ganuurr</i>	'red kangaroo'
Gunidah	<i>Gunidjaa/Ganudha</i>	'Gunnedah'

THE GRAVES AND BONES OF CUMBO GUNERAH

The legend chief of the Kamelroi

“... The other epoch marks the reign of the powerful and faring chief or king, Cumbo Gunerah, who lived before the great flood, and to whose prowess may be attributed the superiority of the Kamelroi tribe, which for over a hundred years, according to aboriginal tradition, had possession of the country from Singleton to above Narrabri, and whose power was dreaded by all the adjacent tribes. His deeds, exploits, name, and fame have been handed down in the camp legends, songs, and traditions of the Kamelroi and surrounding tribes to this day. That fact alone would make the great warrior the Napoleon of his times, as there is a custom among the blacks of Australia that when a man dies his name is never again spoken by the tribe, and no one is permitted to take such a name. To thus preserve a name is tantamount to saying that the man was practically worshipped or

feared as a god in his day. }

Old Maggie said that so great was the fear of Cumbo, to this day his name was used to frighten or hush children to sleep; she spoke as a mother. Her story is confirmed by the old blacks of the other tribes about, and they also state that his illustrious name was used to fortify the warrior and cheer him on to battle as late as the advent of the white man among them, and until aboriginal warfare ceased among themselves. That was in her and their early days. The legends relate that Cumbo won every battle, was in the front rank of attack, and by personal valour and prowess urged his men on to victory. The old traditions state that this soldier king had both arms broken, his thigh speared, many body bones (ribs) smashed and wounds in the head from the tomahawk or battle-axe.

Having been engaged on the surgical staff of Prince Alexander, the gallant Roumanian Sovereign, in his brilliant campaign against the then King (Milan) of Servia, the doctor became much interested in old Maggie's story of the historic warring of her tribe. So was I. Having been very kind to her, the story she and the other blacks refused to divulge, flowed freely. She would never more give the burial place, and no one else would. It was sacred to the tribe, and the power of Cumbo still lived in the spirit of the black."

A few days before the old woman's death, when the doctor's kindness with a little stimulating rum had won her confidence, she divulged the site so many generations a secret in the tribe. This is her story put in plain English. "I am now about 91 years old by blackfellows' way of counting. When I was a girl we used to go to the grave and put out possum rugs over it every evening at full moon (a custom she could not exactly account for; only it had been the traditional custom of the blacks, who were then old when they were young, too, a kind of reverence she thought to inspire the young). There are very few of our tribes left now.

We are mixed up with the Coonbri.

When the Walleri or Big River Blacks fought us they killed a great number of our tribe, but when the white man came we began to die right out (or in her own words white feller swell kill all Murri blackfellers). Long before she was born, her old man blackfeller (father) said the Coonbri tribes around Terry-hi-hi were very powerful, and had made many depredations on the Kamelroi tribe about Narrabri. To avenge these hostile attacks, Cumbo Gunerah led his warriors against them, and slaughtered every warrior of the Coonbri tribe that fought him. In this battle his arm was broken badly, and a spear-wound in the thigh crippled him, and he died at Gunnedah 20 moons before the great flood. This would be about 1745.

His grave," said the old aboriginal, "is near the courthouse, for when I was there about 10 years ago, getting blankets, we were afraid that the white people would build a house over Cumbo's grave."

FINDING THE GRAVE

The great secret having been drawn out, and the legendary story confirmed by talks and queries among the male members of the old tribes now living, the interesting search for the grave began.

In front of the Wesleyan Church, and near the courthouse, on the street crossing the main street of Gunnedah, stood a peculiarly marked old stump. There was a boomerang cut on each side with a yeliman at the bottom. The tree seemed to have been down for years.

The carvings were in the bark, but the second growth around it showed the growth of many years of development in the tree since the engraver had been there. The search was conducted with a black of another tribe. On reaching the stump he stopped, pointed at the crude headstone and said, "Great man him; big chief that feller." Indicating a place near the street, he continued, "You dig him here all roundabout two feet, you find him somewhere. Keep out from roots. Blackfeller no put grave where root is, for water get in by root."

The excavating was begun, but no price or persuasion could induce the, that, or any black to assist in looking for the bones of this ancient chief, whose name and burial-place have been sung and known for generations. Soon the remains were found. By carefully digging around so as not to disturb the original posture of the remains, the illustrious black was discovered in a sitting posture, as if squatting, with his face to the east and his tomahawk at his feet.

The Tourist (J.F.H). (1891, Saturday 8 August).
The Sydney Mail and New South Wales Advertiser, p. 292.
Available at:
<https://trove.nla.gov.au/newspaper/article/162173463>

FOLLOW-UP

Department of Environment and Climate change. (1998). *In sad but loving memory: Aboriginal burials and cemeteries of the last 200 years in NSW*.

www.environment.nsw.gov.au/-/media/OEH/Corporate-Site/Documents/Aboriginal-cultural-heritage/in-sad-but-loving-memory.pdf

The Red Chief is an account from 1953 which also has a description of the excavation of Red Kangaroo's burial site. Hard copies of the book can be found in Australian libraries:

Ion L. Idriess (1953). *The Red Chief: As told by the last of his tribe*. Sydney, Angus & Robertson.

The concept of "facing towards the past" in Aboriginal culture has been described in:

Morphy, H 1999, 'Australian Aboriginal Concepts of Time', in Lippincott, K. (ed.), *The Story of Time*, Merrell Holberton, London, pp. 264-268.

www.researchgate.net/publication/282818866_Australian_Aboriginal_Concepts_of_Time

5. FOOTPRINTS ON THE LAND - MITCHUM NEAVE



Grinding grooves, Pilliga Forest (Photo: Hilary Smith)

 Link to the video [here](#).

“

... I was brought up in an environment when we had to learn the White man's ways, because they're the ones who were going to take over everything and as far as language goes, I don't know anything.

So two words are 'Yaama' and 'Yaluu.' That's all I know, and it's a shame that some of the traditional stuff wasn't passed on.

I actually, am very passionate about our culture, as in scarred sites and artefacts.

The language doesn't bother me, but our sites... and this is not a protest thing, this is natural facts. The facts are we are trying to save our sites, for the simple reason being the Indigenous people, they are footprints. That's our first page of the book. First page of the book: what's on the ground. Second page is: reading those sites. That's our information, left there for us. So when people say, 'Oh, they removed our footprint,' they've also removed our story. It's like ripping a page out of a book. So we can't pass on something that we don't know.

PROTECTION OF SITES

Although some of the sites around Gunnedah and wider Gamilaraay country are identified and protected, there are also many which have been neglected or desecrated.

PROTOCOLS AT SITES

Gamilaraay singer song-writer Loren Ryan from Tamworth explains some cultural beliefs and protocols at Little Wave Rock, framed by her cultural identity and language:
www.facebook.com/abc/videos/2844024798993971/?v=2844024798993971

“

It's a significant part of my identity to be able to be on country, to be able to sing my traditional language, to be able to come back to one of the places where my cultural journey began. Where I first started to learn about myself as a Gamilaraay person.

FOLLOW-UP

Publications about scarred trees:

Long, Andrew. (2005). *Aboriginal scarred trees of New South Wales: A field manual*. Department of Environment and Conservation:
www.environment.nsw.gov.au/research-and-publications/publications-search/aboriginal-scarred-trees-in-new-south-wales-a-field-manual

McCarthy, Frederick D. (1940, June 1). The carved trees of New South Wales. *The Australian Museum Magazine*, 7(5), pp. 161-166:
<http://nationalunitygovernment.org/images/2015/features/bark-trees/carved-trees-magazine-1940.pdf>

Loren Ryan explains more about speaking and singing in Gamilaraay:
www.facebook.com/watch/?v=402515070555973

Yuwaalaraay singer James Henry's songs in Yuwaalaraay about the environment include interpretations of traditional stories as well as comments on current issues, as in 'Let the rivers run':
www.youtube.com/watch?v=dCifnekyq8w

James Henry's music is at:
www.jameshenrymusic.net
and the text for 'Let the rivers run' is at:
https://soundcloud.com/jameshenrymusic/let-the-rivers-run?fbclid=IwAR2Umdpc7kFWtuZ34eAoMmmHTmVq74_PW5bOdGs4IPU4B_f8kUo4sPa0ziY



Scar tree, Gunnedah Showgrounds (Photo: Hilary Smith)



Relocated scar tree remnants, Wee Waa (Photo: Hilary Smith)

6. SEGREGATED SCHOOLING - FRANCES NEAN



Walhallow (Photo: Hilary Smith)

▶ Link to the video [here](#).

“

I come from Walhallow. I was born beside the bridge and I was born in a little shack out there. Our elder delivered me - Grannie Sampson, and I was only two pounds. They wrapped me in foil, and brought me into the hospital.

We used to live up in the scrub, out at Walhallow there. You know, up near the Catholic church. We used to live up there in tents before we got our own house.

We were closer living to a White school, than an Aboriginal school. We had to walk to school, past the cemetery, past the railway square, and all... It was about five miles a day.

You wasn't allowed to go up there. Wished we could have gone up - it was a lot closer, just a hop, step and jump. But in them days it was racist out there.

A description of a visit to Walhallow Aboriginal School in 1958 by Jack Horner, Honorary Secretary of the Aboriginal-Australian Fellowship, included an account of discussions with some of the children (1987, p. 36):

“

School was just out at Caroon. The segregated Aboriginal primary school stood well apart from the village. White children and dark children, walking in separate clusters, passed one another without speaking. The young Aborigines, I noticed, were either unnaturally quiet or else in skittish high spirits. I watched them for a while.

[...]

Three boys were waiting for us by our Morris Minor, eager to talk. At first their questions came slowly, till they accepted us. There was no point in attending school, they said. Flight to Sydney was their high ambition, although they were aware they had few skills. High schools offered them little hope.

The lessons there had little relevance to their lives.

*'Where does it get me a job, mister?' one boy asked me, earnestly.
'This was my first year at Quirindi. I can stay nex' year, if I like. If I stay here, it means fencin' for the farmers, like Dad done, or fruit pickin'.*

Maybe I'll learn to shear, if I'm lucky.'

*'The best jobs on the farms go to the white kids,' another boy said.
'Their families get the pickings.'* He threw a stone unerringly at a distant tree, and grinned at his skill.

Horner, Jack. (1987). "From Sydney to Tingha: Early days in the Aboriginal-Australian Fellowship." *Aboriginal History Journal*. Available at: <http://press-files.anu.edu.au/downloads/press/p71991/pdf/article055.pdf>

FOLLOW-UP

Cadzow, Allison, (n.d.). *A NSW Aboriginal Education timeline 1788-2007*:
<https://ab-ed.nesa.nsw.edu.au/files/timeline1788-2007.pdf>

7. SILENCE AND TRAUMA – PETER ALLAN

 [Link to the video here.](#)

“

I can go back as far as grandparents...

How do I put this?

I got to... I suppose a lot of us kids... got to that stage where we wanted to know. But we'd go and ask Mum and Dad, grandparents, 'You don't want to know. Forget it. Go away. Forget about it. You don't want to know about that.' But I always felt – why would I ask if I didn't want to know? But they would never tell us... So, I got the feeling that something bad happened.

And that's why they wouldn't talk about it.

That's something that's still in me, to try and find out, but nobody would tell us.

Even the language was never taught. And it was an Aboriginal school, out at Walhallow.

When we were going to school it was never taught, never put into our curriculum, it was never there. So we didn't... the only way I got some was I listening to elderly people talk, that's the only way I got it. And it wasn't, they only said... dropped words, they didn't actually speak in the lingo, they just...

Well I'm that bad now, I can't remember most of them. It's been that long since I've heard it spoken.

I suppose if they don't teach it, if it's not there, we're going to lose it, aren't we?

(This also links to the stories about Stolen Generations and healing)

Gamilaraay elder Lorraine Peeters describes the effects of trauma and the need for healing through story telling (3'54"): www.youtube.com/watch?v=p-kVgJ2i6MY

“

What's the elders doing now? They clamp – they shut up shop. They're suspicious, they're so deep in trauma that they don't talk about it. The silence in communities today is just – infectious, because they will not trust anybody any more.

FOLLOW-UP

An explanation of intergenerational trauma:

<https://australianstogether.org.au/discover/the-wound/intergenerational-trauma/>

8. CULTURAL REVIVAL THROUGH DANCE – BARRY SAMPSON



Dancers Janalli Griffiths and Mirri-Yanan Hoy at the Myall Creek Massacre Commemoration, 2018 (Photo: Hilary Smith)

 [Link to the video here.](#)

“

I was born in Carroona, down near Quirindi, one of nine children. We had it very hard back in those days. Our parents couldn't teach us the language – if they were caught teaching us the language they'd be locked up, or put off the mission. So that's the reason why we never spoke our language. It was very hard, and I'm glad they're bringing it into the schools now, so the younger generation can learn it – so they can pass it on as they grow.

Well, for several years now me and my ex-wife, we used to teach the debs [debutantes]. We were asked to teach the debs, and it was really successful. At times you'd tear your hair out, and think, 'Oh, are they – how are they going to turn out?' And some wouldn't turn up and... But on the nights everything would go well.

But I think this latest deb ball we had, it was the highlight of them all.

People weren't sure what was going to happen on the night, but they did the Pride of Erin, and then we had a couple of people come in here and teach the kids the Aboriginal side of the dance. And on the night, when the Pride of Erin was finished, everyone thought that was it, and they were all clapping, and next thing the didgeridoo started up and the clapsticks, and the young people started forming their positions, where they were, and then it all happened from there.

And on the night I just got carried away – I joined them!

Traditional dance is included in some traditional events such as celebrations, or commemorations, and often incorporates Gamilaraay language chanting.

FOLLOW-UP

A discussion of Aboriginal debutante balls:

Cole, Anna. (2010). "Making a debut: Myth, memory and mimesis." In F. Peters-Little, A. Curthoys, and J. Docker (Eds.), *Passionate histories: Myth, Memory and Indigenous Australia*. ANU E-Press:

<https://press-files.anu.edu.au/downloads/press/p70821/html/Text/ch11.html?referer=&page=19>

Some examples of traditional Gamilaraay dance:

Brolga Dance (2'34"): https://www.youtube.com/watch?time_continue=17&v=b6_ty_K3Ve8

Gomeri Aboriginal Dancers in Gunnedah (1'47"): <https://www.youtube.com/watch?v=whUFjafjkbU>

9. CULTURAL REVIVAL THROUGH ART - RYLI JOHNSON

▶ Link to the video [here](#).

“

It represented all the women, all the important aspects in my life and also the women that are involved in my life.

So the goanna is my totem, my tribe totem, and it plays a big part in my culture as well because that's where we come from, and our animal that is our spirit animal.

My Pop is a big aspect in my life. He has a perfect mind and he draws a lot, and he's taught me how to line the goanna up with other stuff.

So he's a big aspect, as well as my Nan. She's also the greatest role model in my life, 'cause she was only 15 - my age - when she left the home, and she looked after all nine of her siblings, (of) which one had a disability, he was born with that.

Obviously we weren't born into like the culture like we were back in the olden days, you just had to learn language 'cause that was the only way you could speak 'cause English wasn't around then. I would love to learn all the language in the world, it would be amazing.

And it's a great way also to get connect like with other elders cause elders are the main reason we're all here and we know the cultures and the stories.

It's just a great aspect to have in life - for everyone, I reckon!

Ryli states that although she has had little opportunity to learn Gamilaraay language, her use of art has allowed her to connect to stories and culture.

FOLLOW-UP

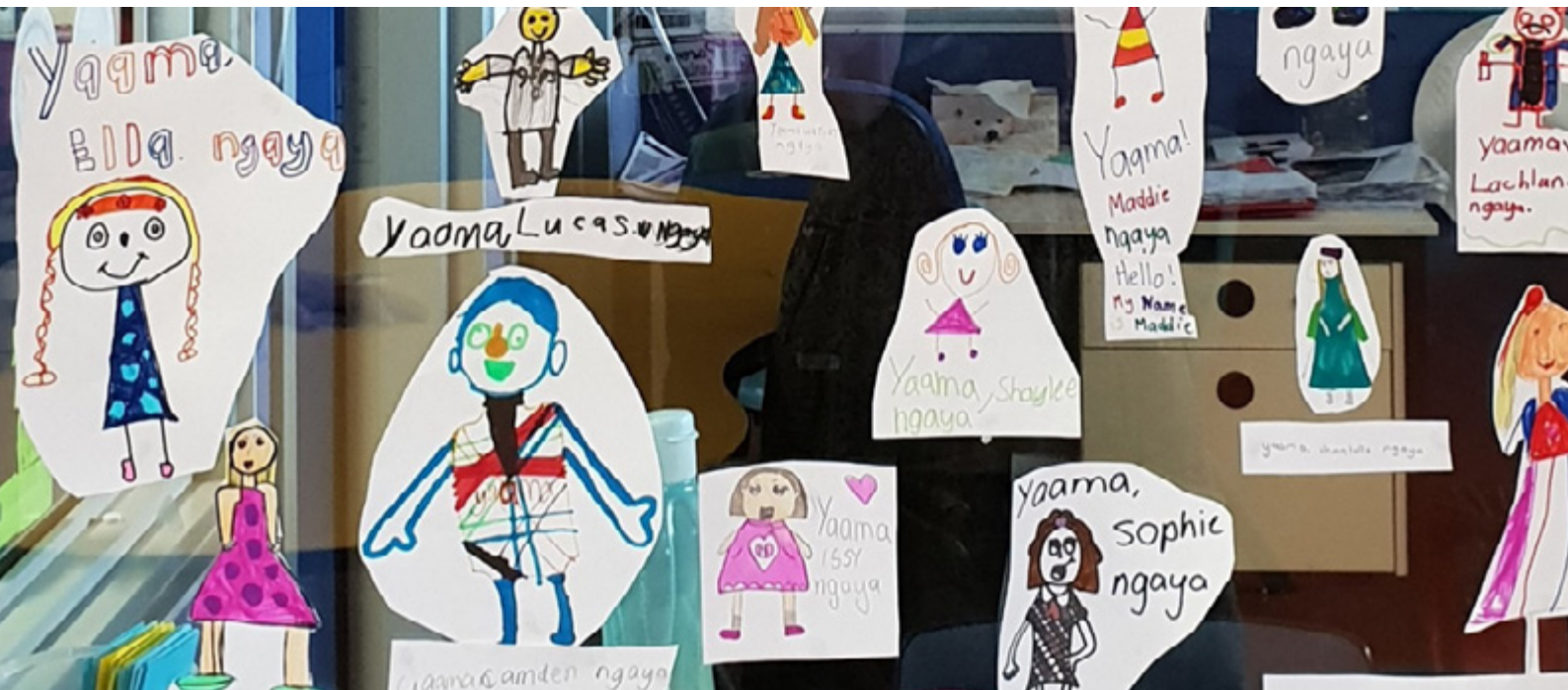
An illustrated essay discussing Gamilaraay art, language and symbols, and the cultural protocols around the reproduction of the symbols, was written by artist Marshall Bell to accompany an art exhibition in 2012. It can be downloaded at:

http://wag.com.au/files/6813/3618/7289/YouCanDoThatOrWhat_Essay.pdf



Photo: Existence (2018), by Ryli Johnson

10. LANGUAGE REVIVAL IN SCHOOLS – ALLISON WEST



Year 6 classroom display, Gunnedah (Photo: Hilary Smith)

▶ Link to the video [here](#).

“

At the moment I'm working with children who are eight and nine years old – Year 3 – and looking at ways we can embed our local Aboriginal language and culture into all aspects of our classroom.

Some of the work we've done recently around Gamilaraay language is counting from one to ten with the children, so that's a nice easy one to embed into our maths syllabus.

We've also been practising greetings in language, so when we have visitors to the classroom someone greets them in language.

We've done a little display as a welcome to our classroom, where the children have introduced themselves in language, and quite a few of the other classes are doing the same sort of display at the moment because they quite liked it when they saw it.

I would really like to see language embedded as we're trying to do at school across the curriculum, so that we can get our kids knowing as a sort of pathway into culture. I would love to see it be just the norm for us to be teaching children about their local culture all the time, rather than as an 'add on', or something that is an extra to what we teach anyway. So I would love to see it as part of the curriculum in this area.

Allison discusses teaching some Gamilaraay language in a primary school in Gunnedah. Although there is no detailed curriculum for schools, there is a general Australian Curriculum framework for Aboriginal and Torres Strait Islander languages, and Gamilaraay programs are supported by the New South Wales Aboriginal Educational Consultative Group (AECG). For example, in 2019 the AECG released a free downloadable language application to support children's learning, in six New South Wales languages including Gamilaraay.

Gamilaraay teacher Tracey Cameron has noted the particular benefits for Gamilaraay students in language classes (2013, p. 32):

“

In the student evaluations at the end of the lessons the Gamilaraay students expressed their pride and appreciation of the lessons. They commented: 'I am proud of learning to speak in my own language' and 'I went home to tell my family about what I learned'. Several parents also made comments to me about their child's interest in learning Gamilaraay, and expressed their own pride in their children's involvement in the language class.

FOLLOW-UP

For more information about the New South Wales AECG (Aboriginal Educational Consultative Group):
www.aecg.nsw.edu.au/about/

Cameron, Tracey. (2013). "Ripples in the pond." In Robyn Moloney (Ed.), *Language teachers' narratives of practice*, pp. 22-36. Cambridge Scholars' Publishing.

Australian Curriculum Framework for Aboriginal Languages and Torres Strait Islander Languages:
www.australiancurriculum.edu.au/f-10-curriculum/languages/framework-for-aboriginal-languages-and-torres-strait-islander-languages



11. ABORIGINAL SPORT – MIKAELA ALDRIDGE

 Link to the video [here](#).

“

Our history here [goes] back a long way ago. So my family were originally one of the first people in Gunnedah.

I do participate in the NAIDOC week down at Woolsley Oval.

I participated in Aboriginal sports. So we have a Gamilaraay group for netball, and we participate down in Newcastle every year.

I'd like to see us more speaking the language towards each other, and learning it with each other.

Mikaela identifies Aboriginal sports as an important aspect of her Aboriginal identity.

In 2015, Gamilaraay rugby league player George Rose requested a Gamilaraay translation from linguist John Giacon for the Indigenous All Stars 'war cry' at the start of the game:

“

Giirr ngaya Gamilaraay (I am Gamilaraay)

Gayaa ngaya Gamilaraay (and I am proud to be Gamilaraay)

Dhayn ngaya Yugambeah winangaylanha (I acknowledge the Yugambeah people)

Dhawun ngaya nguwalay, Yugambeah winangaylanha (I acknowledge the Yugambeah land)

Giirr ngiyani gayaa mari (We are the proud Aboriginal people)

Burrulaadhi maalbarradhi (From many nations)

Maalbala ngiyani nguwalay (But we are one here)

Dhayn, mari, gayaabali ngiyani (We will make the people, the Aboriginal people, proud)

Bamba, maaruban.gaan yulugilandaay (By playing hard and well).

FOLLOW-UP

An article about traditional Indigenous sports in Australia:

Edwards, Ken. (2009). "Traditional Games of a Timeless Land: Play Cultures in Aboriginal and Torres Strait Islander Communities." *Australian Aboriginal Studies*, No. 2, pp. 32-43.

A resource for traditional games:

Edwards, Ken. (2008). *Yulunga: Traditional Indigenous games*. Australian Sports Commission: www.sportaus.gov.au/yulunga

12. PASSING ON LANGUAGE AND CULTURE – RENEE STANFORD

▶ Link to the video [here](#).

“

Growing up in Werris Creek, I went to high school and I still wasn't seen as an Aboriginal person. Only the fact that my mother lived in a Commission House which was given to Aboriginal people, and especially to single people, like my Mum was a single mother. That was the only reason I was seen as an Aboriginal person because I was living in the Aboriginal houses.

With my job now, I now work at Winanga-Li, and with that I deliver programs around Aboriginal culture. So that's a huge passion for me because I'm also learning along the way. To deliver these programs is huge, so everyone else is learning as well as me. Because it wasn't taught when I was a kid, so to be a part of this makes me really proud.

The language was... I didn't know it back then when I was growing up. I'm learning it now along the way.

And I hope in the future it does stick around and stays around, and everyone learns it.



Renee with children in a Transition to School program
(Photo: Hilary Smith)

Gamilaraay children emphasise the teaching for next generations at the language, dance and culture camps at Lake Keepit: www.youtube.com/watch?v=FqN-K--DZPc (13'15")

“

I want to teach, to pass it down to my kids, when/if I have any, and teach them the culture and keep it alive, so they can pass it down as well.

FOLLOW-UP

The AECG Gomeri Language, Culture and Dance Camps May 2019 at Lake Keepit: www.youtube.com/watch?v=RfIZBibqclQ (4'36")

GUWAABAL NGURRAMBAA-DHI GAMILARAAY-DHI

Gamilaraay Voices

STORIES FROM GAMILARAAY COUNTRY

IN COLLABORATION WITH
WINANGA-LI ABORIGINAL CHILD AND FAMILY CENTRE

