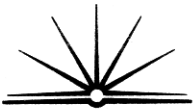


Section 3 Q3  
(b)

Different Perspectives.

"Change imposed is change opposed"

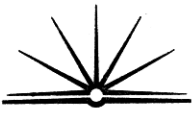
Writing my weekly column for you year 12 students out there, I stumble across this quote in my archives and realized how significantly it applies to the texts that I have collected. This quote applies to children's perspectives which typically do not change upon meeting an obstacle. I believe the most significant representation of changing perspectives is that of a child's maturity into that of an adult because it involves the refinement of perspectives that oppose changes that are imposed. In the text Sky High by Hannah Robert; the poems Feliks Skrzynecki and 10 Mary Street by Peter Skrzynecki; Feature Film Angela's Ashes and magazine article A Very Lucky ~~Daughter~~ Daughter, changing perspectives is defined by a child's growing awareness



to his other surroundings and an appreciation of other people's views, as well as the replacement of strangeness to words the adult world, that is, the change imposed.

Sky High is a highly personal text in which the author reminisces of a youth of unselfconscious happiness and shares of her adventures on a washing line in a vibrant backyard. Picturesque descriptions reveal a child's perspective of the world where imagination brings a garden to life and flow are animated like spectators. In this innocent perspective, simple items are magically infused with significance ~~and~~ such as the washing line which promotes the author to an "exalted position, almost Sky High".

Vivid imagery illustrates her boundless perspectives as a child. The washing line is personified with "silver skeletal arms" and metaphorically elevated as the "best



climbing tree'. Similes depict a world that is mysteriously entertaining where clothes are hung like "coloured flags in a secret code".

The fricatives of the sibilance in "semaphore secrets" emulates the whisper of clandestine details. Descriptions of vegetation further endow the garden with character, in the assonance of "red berries" and phosic aiteration of "bird-bitten".

Physical and personal transitions creates the author's change in perspectives. As her non-linear narration draws her to the present, the washing line no longer stands "proud" but is instead "older, more warped". Metaphors typical of a sophisticated adult form of expression now replaces her childish similes. She describes her ageing as the "line etched story on scars" and her nostalgia as a "small pilot light, burning somewhere inside". This dweriness confirms her change to the adult perspective.



which does not see the world in its diminished grandeur. Rather it takes into account all the burdens of adult responsibility that literally and figuratively ties her to the ground. Her ability to reconcile with her regret is a confirmation of the change.

In contrast to this resolution, in Skrzynecki's poems, a feeling of strangeness towards the change imposed is clearly evident. In Tracks Skrzynecki, we are presented with a child's perspective of his father, of both ignorance and amazement. Even though "my gentle father" conjures up a strong filial relationship, he can't understand his lack of sleep and walking activity. The hyperbole "ten times a round the world" and alliteration "from sunrise to sleep" exaggerates the extent to which he attends his garden. He can't fathom this dedication and the awe is denoted by the assonance

of "I often wondered how". The child's perspective is of a man of his "own mind's making" living by his own ideals and detached from the immediate environment. From the child's perspective, there is a sense of alienation felt towards the adult world of the Polish immigrant. Skrzynecki's language techniques of references to language itself delineates this isolation. That formal address I never got use to " not only shows the ignorance towards his father's title but also to his Polish culture in general. "Forgot my first Polish word" story with "waithe ne a begging my tents further and further south of Italian's wall" shows this growing detachment.

As Skrzynecki matures with understanding, his perspective of his father changes to that of admiration and contentment. The juxtaposition of "forced labour" and "softness in his blue eyes" exemplifies his gentleness while the direct quote but I am still proud

his resilience to suffering.

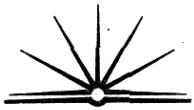
Conversley in 10 duty Street

Skrynecki as a child is ~~from~~ far more  
deprived of his parents' adult world of  
the Polish ~~and~~ immigrant life, advocating  
stability in the form of his family house.

The repetition of for "nineteen years" ~~and~~  
chronicles the continuity of his family's  
existence in a new world while the flat  
opening of "back at 5 pm" and the lack of  
linguistic adornment shows his desire to live  
a prosaic lifestyle.

His ~~parent~~ perspective is now in  
harmony to that of his parents using "we" to  
collectify their experiences. He lists a range  
of foods, drinks, and conversations, embodying  
Polish domestic life. He places equal significance  
to the family home personifying it with its  
"blue china coat".

While personal growth and understand-  
ing took time for Skrynecki, it was catalyzed



for Frank McCourt in Angeles' Aches. Set in 1930s Limerick, the film is an ~~autobio~~ ~~graphy~~ adaptation of his ~~autobio~~ ~~graphy~~ - raphy, and is a story of growing up sadly in a time of poverty and made worse by his father Michael's alcoholism and inability to find work. Initially he is full of audacity, their affection evident in the on screen embraces but as his problem compounds, the perspectives of love and respect, degenerates to that of anger and disgust.

"My heart is banging away and all I can think of is giving him a kick, because it's bad enough to drink the whole or usages, but a man who drinks the money for the new baby has gone beyond the beyonds".

Changing perspectives is symbolically represented by the use of rain and colour. Initial scenes of shades of grey, achieved through the digital filtration of colours, and



the endless scenes of downpour of rain, reflects the poverty and bleakness of McCourt's childhood figuratively and literally. Meanwhile, the appearance of colour and the onset of rain in the penultimate scenes mirror the ~~new found~~ newfound optimism experienced as McCourt moves to America to start a new life.

As McCourt matures, he understands his situation, and the morbid perceptions of his parents ~~are~~ is replaced with that of contentment. Strzzycki's meek way for optimism.

Similar to Strzzycki's experiences, Shen Li's autobiographical reader's Digest article A Very Lucky Daughter, details the extreme case of the conflict between the migrant parents and that of the assimilated child's. She recounts her rejection of her parents, to her who seemed so "small and out of place" in America and their Chinese culture which she regarded as inferior. "Why can't you be like everyone else's parents" Liao would demand. Fortunately

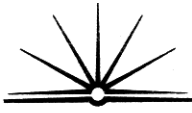


Continued from Section 3, Q3, (b)



for her, "daily reminders" that she was different, forces her to change her perspectives. ~~Lido's stream of consciousness transcribes her maturity~~. Italic's transcribe Lido's stream of consciousness dominated by critical self analysis, and forcing her to refine her perspectives. The non linear narration has the same effect. Lido's trip to China catalyses her change in perspectives. The plane symbolises a major transition, initially turbulent, though eventually bridging the <sup>gap</sup> of her conflicts. She now views her parents with ~~respect~~ respect and appreciation, and is Breuer grateful for their support.

So, it can be evidently seen that with "change imposed is change opposed", it accurately summarises the initial perspective shown by the children of the mentioned texts. It is followed by a process of growing maturity, characterised by increased self



understanding and appreciation of adults and their worlds, hence able to remove their opposition. From a sophistication of imagery to the symbolic changes in weather patterns and the use of colour, the respective composers embody changing perspectives, eventually removing the notion that "change imposed is change opposed".