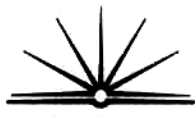




Cloud Street is, in the first analysis, a saga of intense, though uniquely Australian relationships between humans. Through his presentation of the fraternal bond between the masculine though also maternal 'Oick' and his tragically torn brother 'Fuk', Wamba presents a vision for a new, spiritually open and accepting Australian identity. Oick and Fuk's relationship manifests this identity, as it is a chronicle of the overcoming of a guilty past, whilst becoming aware of the spiritual healing power of love. Their relationship is therefore, of everyday significance to the novel, running concurrently to it and providing textual integrity.

The relationship between Oick and Fuk is able to transcend the merely physical affection of fraternity because



It is a relationship formed from the tremendous power of guilt. As Winton notes 'Quick knows that his brother is smarter than him, better looking than him, that everyone ~~loves~~ loves him more'. Quick is, as a child, the inferior sibling and is able to accept this. However, his role in drowning Fish and leaving him to be crushed by him to the "big retarded Steve" who is his brother.

Quick's guilt is metaphorically expressed in his 'sorrow pictures'. "Some crying baby or poor fleeing refos... they look down on him, Quick looks the survivors and he knows he deserves their scowling glances".

Winton employs this metaphor to illustrate the guilt by which Quick defines himself throughout his childhood, "That's what the survivor" - he is defining himself as such



Winton's text shows psychoanalytic undertones with the responder being granted insights into Quirk's mind.

Moreover, Winton's text attacks the 'heroic' tradition of Australian males, isolating themselves ~~from~~ from their experiences and expressing emotions only to themselves.

Winton offers a new, spiritual and identityally Australian approach to overcoming such emotions by opening Quirk and Fish's relationship up to the spiritual world Fish inhabits.

This trip down the Swan River, itself an important setting for Quirk and Fish's relationship, allows Quirk to be temporarily united with Fish, and Fish to be united with himself - "The man Quirk / I fly".

Through Winton's use of magic realism



"The river is full of stars and the sky is full of stars... Quich knows he is not dreaming... he feels a force shoving against his 'phrener', the audience is granted an insight into the potential of the river ~~as well as the~~ ^{as well as the} potential of the relationship between Quich and Fish, to bring spiritual renewal.

Quich and Fish's relationship is further explored ~~through~~ ^{through} Fish's visitation to Quich after his near death experience with the cantankerous, quasi-dead kangaroo.

Winton's further use of magic realism with ~~Quich~~ ^{Fish} using a 'koroato stake' to "paddle" an orange wake through the story is a hallmark of Post Colonial literature, creating new ~~literary~~ ^{literary} conventions and straying away from those of the British colonialist. Furthermore, it's significance to

The larger novel is elucidated when Fish invites Quich into the world of the spiritual "Carn, Quich... The Big Country".

Quich, having strayed from Fish "like an island in a sea of death... glad to be alone" is unable to register the significance of Fish's words, that is he is unable to understand the threat posed to his spirituality by his isolation.

Again, the brothers' ~~own~~ experience here engenders a new level of intimacy in their relationship, as Quich begins to understand the significance of his brother's "incomplete miracle".

Finally, after having discovered the importance of family from Owl "the weak one here to teach the strong... it's all we've got", Quich is able



become closer to Fish. Winton repeatedly presents the audience with touchy moments of tenderness, between Quich and Fish, moments which would, in colonial literature, suggest homosexuality. "Quich awoke to find Fish had crawled into bed beside him".

However, these moments elevate the relationship of Quich and Fish, to an almost maternal level, with Quich fully the vacant maternal role for Fish.

This close relationship allows Fish to present his final gift to Quich, Wilson's vision of the 'new tribe'

of Australia. The ghostly appearance of the naked children, symbols of innocence and the 'moon-like' glow coming from Fish as he kisses Quich symbolise the new spiritual future Wilson

sees for Australia, represented
in the relationship of Dick and Fido,
his relationship; in its many different
stages metaphorically represents the
future of Australia as a nation,
open to the power of spirituality
and involved with love and
openness.

new
para.
(conclusion)