

# Australian Aust:::

*By Lionel Fogarty*

Vote 1 Australian Australia  
Is there burden terra nullius  
Change the motherfucker name and we sweet  
Invasion January 26 2012 still seem terra nullius  
Why? For identity look out of just things  
Why court lie the years still  
Why? Failure to look like reality in law white pump up fake  
Fate washes all my people into  
Non-indigenous belief rights  
Rate weight heavy on family to bear  
Late stress make us awake with stress no loss no toss no memories to pain  
As we walk to a wonderful year ahead we will cheer no more  
The claims dat it's all one people's  
Land but cheer drink eat smoke it bimise land  
Why; cos our cause is forever  
Until owner of things  
Give up to sharing up  
Why; cos dispossession speak in  
The ones without possession  
What of the deaths yesterday and the deaths murri foresees  
26 Jan happily the one in  
happiness anyways  
There is a set togethering every  
Year called Abo week ain't that enough appointment for cultures to gather the land  
they name Australia  
Captain whites of the history here  
Are still cooking racism for gain  
Power great lie and just to belonga  
To failed lost love  
Out there all be all for it be a message; don't bring up the past  
Even so the past was 26 Jan  
And Invasion still on murris culture

*Interview*

# Lionel



# Fogarty

An interview with poet

Lionel Fogarty

*By Timmah Ball*

**You've** *been hailed as a deeply political poet. Do you see yourself and your writing in that way, and if so is it something you do deliberately or does it just happen?*

I believe my political form emerged from the political legality that was in oppression, that was in an everyday family and personal and peoples struggles in Queensland. Also, then with the wider view of me reading others and listening to protest music, it opened my mind up to the viewpoints of the world, earth, land, rights. But to go back to your 'deliberate or does it happen' question this was folded on a plate, not by political policy party makers.

*When did you first start writing poetry and why? And when did you get your first big break?*

My poetry was formed by my public attendance at protest rallies and community meetings and demonstrations. But I must say that it was family and personal, so the written poetry before I put it to my fingers was sustained by my aura of vibration brain until by saying this it shows that many characters and ancestral dimensional story-tellers

were mainly of symbols and art signatures of hardship, work that gave inspiration to intelligent feelings in the veins of my fingers to give value on paper to what was songed, danced, and echoed to my interpretation of important literature. My first break came from when I was on charges (of conspiracy against the state in Qld in 1974–5) this kind of entered me into a focus of explaining my experience quite differently, to differentiate the political policy written legislative explanations. So you might say that I flowed from a high political to a more professional understanding through emotional touching and feeling with reality surrealistic before the demonstrations and after the protest literacy, as well as in domestic romantic reconciliation in my own oneself savvy domestic violence. So using the academic philosophy of the structural universal language this is where I started.

*Tell us about your writing process. Do you set yourself any rules? Do you have any preferences or techniques for bringing out creativity?*

Sometimes I read English books backwards. Also I find it very pleasurable and honest in levels to brainwave my ideas, writing creatively

on paper by pushing the pencil and typing later. I can create with music on, with people around, and also in spaces quite alone because of my acceptable meaning of words, except what my dreaming would say in the healing of a conquered language.

*You really play with language, often subverting common practice and ideology, mixing languages, playing with rhythm, experimenting with metre. Often it comes across as very organic and spontaneous. Stream of consciousness is a term that comes to mind. To what extent are you aware of that within your writing, and how much do you structure your writing and the creative process—before, during, and after the words actually hit the page?*

Most of the time I use words in mosaic of catalysing because the English is still difficult to understand for me. Speeches of my past that is repetition in the same kind of way as a (traditional) storyteller tells their writings through the bush pathways but the sand and winds change the mood of the seasons in the seed of the new breath on the paper. Yet I still try to keep the confusion and puzzlement with the readers until the wind and sand is settled in silence to my sonnets.

*How has your writing changed over the years?*

I think that in my writing, changes have occurred because of my international experience and international literature and from leaves that fall from the flowers to a freer publishing independence of all indigenous conquerors of neo-colonialistic oppressors. So I would say that the dreams have changed, writings have been stilled in me, yet a new emergency of styles must be in breath kind of like English is like all used up and even when it's finished the thesis and syntax of legal and illegal still evades the repetition to what a new writer or reader in search of new readership. But I must confess being an authorship in personalities as well as a universal presenter I found that my ethnocentricity of using literacy to form art in story wavelengths has shown signs and eye dropping that may eventuate to a visualisation of egalitarian literacies of far greater unification in equality so that everyone can share the intelligency of simplicity.

*You're a Murri man, often using words and phrases from the Munultjali Aboriginal dialect. Can you tell us about your roots and connection to*

*that language, place, and people? And has your relationship or its importance shifted over the years?*

Well I haven't diminished my roots of my Mitti Mitti clan, and I will never! Because to me in blood lines strengths it takes grandparents to know of an original drop of foot print in your country so when at the moment and every other moment I move away from grandfather and grandmother country and ignore generational attacks by governmental policies I find that because I have grown up with father mother grandfather and grandmother in real life that any moving away from family and language would be very unbalanced as seen in my biographs that have been displaced by the printing machine world.

*Who inspired you as a young poet? And are there any poets at the moment that interest you?*

Who inspired me were Kevin Gilbert, Oodgeroo Noonuncal. Mainly it was the audacity of the young land rights fighters nationally, especially in Queensland that gave me the inspiration to be a poet at that early age. It was mainly the test of a protest word from a man named Bob

Landers, but I would say the names of all the personalities influencing me have been described in many books that I have got out over the years, and to give description would be too enormous.

At the present day Ali Cobby Eckermann has kind of touched me personally to know my sadness cannot be taken away by stances. Other people that reimbursed me, people of aboriginal descent who have a true affinity by using English as well as intellectualising the grammar, I'd say Anita Heiss and all the anthology of published indigenous writings without mentioning any names especially the contemporary theatre drama film script writers would still have influence to me because in the editing of my own writings I reflect to the new lyrics and theoretical political writings as an antidote to decipher and a general influence to my new writings. Also there are many indigenous authors that are unpublished and not represented by authorship in a printed way.

*What do you see as the future for this country, especially in terms of everyone living together with respect to each other and their cultures, particularly in regards to the first people of this land?*

4,000 indigenous authors being best sellers in the next five years! And that the constitution of Australia recognises Indigenous people in its true sense. Also maybe the Indigenous people have the right in the senate making decisions and having our own ministers and portfolios.

*How important is the idea of Treaty to you, particularly in terms of healing and moving forward? And how do you see that in relation to politics, Aboriginals in government and positions of authority, and the idea of a republic?*

Treaties are important to recognise the original peoples' rights to the invaders, which was no tribes ceased sovereignty. In the healing of treaties, or treaties in healing, this was always in reconciliation when the white man and before the white man came. Quite simply Aboriginal culture both traditional and contemporary was always based on justice. Of course legislative treaties with the compromise of religions and political parties will always wound the healed and the healings. Yet I foresee a vision of humanitarian justice based on the equality that was there before the western principalities with all this modern day neo-privatisation new world order I see that the trendy

treacle consciousness prevails in the tea party of capitalistic families nationally and internationally. So the first culture of worldwide Indigenous literature has the authentic and I'd say political personalities and character stories to keep life full of truthfulness in the children's upgrowth maturity. Institutions and society and all its profits expensive educational elitism will not gain unity through the teachings or gain masterhood of contemporary pro-Indigenous culture using of the invasionist literacy. To finish off, simply dictionaries are a terra nullius. The words of the land was wood and fire. We dance it now.

*You're also a unique visual artist. When did that start?*

I always knew that I had illustrative and symbolic artistic feelings because of my father's associates around the campfire and also he was a painter and a carver of boomerangs. Many indigenous painters painted around my fire and threw paintings into the fire and never shocked me for the paintings were for real and seemed to show that one goes into society of strange industrial scenery that it becomes available to the person an inner spark of art, but being involved